## Fluency Packet Grades 6–8

**Instructions**

The packet below can be used regularly over the course of a school year to help students build fluency. There are enough passages to work on one per week. Teachers can use the protocol outlined below to engage students in short, daily fluency practice. Teachers can also send passages home for additional practice.

This packet is designed to strengthen the components of reading fluency: accuracy, rate, and prosody (expression). Students should understand what they are reading, thus embedded supports, such as student glossaries and ‘right there’ comprehension questions, are included. However, these passages are not intended for close reading or deep comprehension work.

*Note for teachers of English Language Learners (ELLs):* Regular fluency practice is essential for helping ELLs improve their overall literacy skills. Those acquiring a second language benefit especially from additional support with decoding, pronunciation, word identification, and prosody—all of which are the focus of regular fluency practice. Activities found in the Achieve the Core Fluency Packet reflect several best practices for English Language Learner instruction including:

* Having a text read aloud by a fluent reader *prior* to the student engaging with the text.
* Giving students multiple opportunities to hear the text read aloud by a fluent reader so that they can mirror the pronunciation and prosody of well-spoken English.
* Providing repeated opportunities for students to practice decoding skills both on their own and with support via active monitoring.
* Providing opportunities for students to learn new vocabulary through the use of student-friendly definitions, and to reinforce newly learned vocabulary through repeated practice with the same text and opportunities to use that vocabulary to respond to comprehension questions.
* Calling out work with “juicy sentences,” a strategy developed by Dr. Lily Wong Fillmore, that allows students to look deeply at word choice, sentence structure, and other text features that build their understanding of how English is used to convey different meanings.
* Providing numbered lines that allow students to quickly focus-in on specific sections of the text.
* Providing space for students to annotate the text with their own notes.

|  |  |
| --- | --- |
| We recommend that students who need practice do so by reading one passage at least 3x daily (no more than 15–20 minutes at a time) for a week.   1. First give students the opportunity to listen to a reading by a fluent reader, while “following along in their heads.” It is essential that students hear the words pronounced accurately and the sentences read with proper punctuation! 2. Then have students read the passage aloud while monitored for accuracy in decoding words. 3. When reading aloud, students should focus on reading at an appropriate pace, reading words and punctuation accurately, and reading with appropriate expression. 4. Students need feedback and active monitoring on their fluency progress. One idea is to do a “performance” toward the end of the week where students are expected to read the selection accurately and expressively and be evaluated. 5. Students need to be encouraged. They know they do not read as well as they ought to and want to. It is very good to explain fluency and explain that it is fixable and has nothing at all to do with intelligence! 6. It is good for students to understand what they read. For this reason, comprehension questions and a list of high-value vocabulary words are also included with each passage. 7. Use Juicy Sentences (one juicy sentence will be identified for each passage) to help students dig into sentence structure, word choice, and meaning. Follow the [Juicy Sentence Guidance](https://achievethecore.org/page/3160/juicy-sentences-protocol) with students the day the new passage is introduced to the class. | **Supporting English Language Learners** |
| Students don’t need to finish an entire passage in one sitting.  Variations in reading practice can include:  Have students perform a choral read.  Have students engage in a buddy/partner read. |
|  |
| Recordings of the text can be used to provide additional opportunities to hear expert reading. |
|  |
| Support students in chunking the text into smaller portions. |
|  |
| English Language Learners may find additional vocabulary (not included in the student-friendly glossary) unfamiliar and an impediment to comprehension. Provide student-friendly dictionaries so that students can look up words that may be causing comprehension difficulties. |
| Provide opportunities to practice using newly acquired vocabulary in the context of discussion. |
| Have students refer to the student-friendly glossary included with each passage to identify meanings for new vocabulary necessary for comprehension. |
|  |
|
| For a more detailed explanation of a fluency protocol for small-group intervention for middle school and high school striving readers, click [here](https://achievethecore.org/page/3254/increasing-reading-fluency-for-middle-and-high-school-students). |

Particularly in the upper grades, or if there are many students who are still learning to read English, some of the passages are too long to read in one 15–20 minute session. In these cases, the passage should be broken up to allow for the repeated reading that will improve reading fluency. This can be done by spending more 15–20 minutes sessions with a single passage before moving on to the next passage, having part of the passage read aloud by the teacher, or pairing students and making each responsible for some portion of the passage. Teachers might even consider turning the fluency practice into a small group performance event for the week, where students divide the passage and organize “rehearsal and practice” sessions in order to perform the passage to the class by the end of the week.

After mastery of one passage, students should move on to the next passage and repeat the process, at a pace generally of one passage per week. The packet has been organized by genre, but we recommend teachers re-order the passages to create variety of reading types and best meet student and classroom needs.

Regular practice of this type will help students rapidly build grade-level fluency!

\*Please note: Feel free to alternate between long and short passages, excerpt from longer passages, or break up longer passages into multiple smaller passages.

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***I Am Still The Greatest* (**[**Audio Recording**](https://vimeo.com/257146906)**)**

**By: Muhammad Ali**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * conclusively – to come to a decision * insidious – harmful * diminished – lessened * instilled – to be taught or cause to have * compromised – weakened or given up * triumphed ­­– won * increased – to make greater | | **Notes:** |
| ***I Am Still The Greatest*** | |
| 1 | I have always believed in myself, even as a young child |
| 2 | growing up in Louisville, Ky. My parents instilled a sense of |
| 3 | pride and confidence in me, and taught me and my brother |
| 4 | that we could be the best at anything. I must have believed |
| 5 | them, because I remember being the neighborhood marble |
| 6 | champion and challenging my neighborhood buddies to |
| 7 | see who could jump the tallest hedges or run a foot race |  |
| 8 | the length of the block. Of course I knew when I made the |  |
| 9 | challenge that I would win. I never even thought of losing. |  |
| 10 | In high school, I boasted weekly — if not daily — that |  |
| 11 | one day I was going to be the heavyweight champion of the |  |
|  |  | **Notes:** |
| 12 | world. As part of my boxing training, I would run down |  |
| 13 | Fourth Street in downtown Louisville, darting in and out of |  |
| 14 | local shops, taking just enough time to tell them I was |  |
| 15 | training for the Olympics and I was going to win a gold |  |
| 16 | medal. And when I came back home, I was going to turn |  |
| 17 | pro and become the world heavyweight champion in |  |
| 18 | boxing. I never thought of the possibility of failing — only |  |
| 19 | of the fame and glory I was going to get when I won. I |  |
| 20 | could see it. I could almost feel it. When I proclaimed that I |  |
| 21 | was the "Greatest of All Time," I believed in myself. And I |  |
| 22 | still do. |  |
| 23 | Throughout my entire boxing career, my belief in my |  |
| 24 | abilities triumphed over the skill of an opponent. My will |  |
| 25 | was stronger than their skills. What I didn't know was that |  |
| 26 | my will would be tested even more when I retired. |  |
| 27 | In 1984, I was conclusively diagnosed with Parkinson's |  |
| 28 | disease. Since that diagnosis, my symptoms have increased |  |
| 29 | and my ability to speak in audible tones has diminished. If |  |
| 30 | there was anything that would strike at the core of my |  |
| 31 | confidence in myself, it would be this insidious disease. But |  |
| 32 | my confidence and will to continue to live life as I choose |  |
| 33 | won't be compromised. |  |
| 34 | Early in 1996, I was asked to light the caldron at the |  |
| 35 | Summer Olympic Games in Atlanta. Of course my |  |
| 36 | immediate answer was yes. I never even thought of having |  |
|  |  | **Notes:** |
| 37 | Parkinson's or what physical challenges that would present |  |
| 38 | for me. |  |
| 39 | When the moment came for me to walk out on the |  |
| 40 | 140-foot-high scaffolding and take the torch from Janet |  |
| 41 | Evans, I realized I had the eyes of the world on me. I also |  |
| 42 | realized that as I held the Olympic torch high above my |  |
| 43 | head, my tremors had taken over. Just at that moment, I |  |
| 44 | heard a rumble in the stadium that became a pounding |  |
| 45 | roar and then turned into a deafening applause. I was |  |
| 46 | reminded of my 1960 Olympic experience in Rome, when I |  |
| 47 | won the gold medal. Those 36 years between Rome and |  |
| 48 | Atlanta flashed before me, and I realized that I had come |  |
| 49 | full circle.[[1]](#footnote-1) |  |
| 50 | Nothing in life has defeated me. I am still the |  |
| 51 | "Greatest." This I believe. |  |
|  |  |  |
|  |  |  |
|  |  |  |

***I Am Still The Greatest***

**By: Muhammad Ali**

Checking for Understanding

1. Give three examples from the text which support Muhammad Ali’s statement that, “I have always believed in myself.”
2. How was Muhammad Ali’s will tested after he retired?

<http://www.npr.org/templates/story/story.php?storyId=102649267>

***Saying Thanks To My Ghosts* (**[**Audio Recording**](https://vimeo.com/257146925)**)**

**By: Amy Tan**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * plentifully – a large amount * opium – illegal drug * stemmed – came from * absolute– pure or perfect * hologram – 3D image | | **Notes:** |
| ***Saying Thanks To My Ghosts*** | |
| 1 | I didn't used to believe in ghosts, but I was trained to |
| 2 | talk to them. My mother reminded me many times that I |
| 3 | had the gift. It all stemmed from a lie I told when I was 4. |
| 4 | The way my mother remembered it, I refused to get ready |
| 5 | for bed one night, claiming there was a ghost in the |
| 6 | bathroom. She delighted to learn I was a spirit medium. |
| 7 | Thereafter, she questioned anything unusual — a |  |
| 8 | sudden gust of wind, a vase that fell and shattered. She |  |
| 9 | would ask me, "She here?" She meant my grandmother. |  |
| 10 | When I was a child, my mother told me that my |  |
| 11 | grandmother died in great agony after she accidentally ate |  |
| 12 | too much opium. My mother was 9 years old when she |  |
| 13 | watched this happen. |  |
|  |  | **Notes:** |
| 14 | When I was 14, my older brother was stricken with a |  |
| 15 | brain tumor. My mother begged me to ask my grandmother |  |
| 16 | to save him. When he died, she asked me to talk to him as |  |
| 17 | well. "I don't know how," I protested. When my father died |  |
| 18 | of a brain tumor six months after my brother, she made me |  |
| 19 | use a Ouija board. She wanted to know if they still loved |  |
| 20 | her. I spelled out the answer I knew she wanted to hear: |  |
| 21 | Yes. Always. |  |
| 22 | When I became a fiction writer in my 30s, I wrote a story |  |
| 23 | about a woman who killed herself eating too much opium. |  |
| 24 | After my mother read a draft of that story, she had tears in |  |
| 25 | her eyes. Now she had proof: My grandmother had talked |  |
| 26 | to me and told me her true story. How else could I have |  |
| 27 | known my grandmother had not died by accident but with |  |
| 28 | the fury of suicide? She asked me, "She here now?" I |  |
| 29 | answered honestly, "I don't know." |  |
| 30 | Over the years, I have included other details in my |  |
| 31 | writing I could not possibly have known on my own: a |  |
| 32 | place, a character, a song. I have come to feel differently |  |
| 33 | about my ghostwriters. Sometimes their clues have come |  |
| 34 | so plentifully, they've made me laugh like a child who can't |  |
| 35 | open birthday presents fast enough.[[2]](#footnote-2) I must say thanks, not |  |
| 36 | to blind luck but to my ghosts. |  |
|  |  | **Notes:** |
| 37 | Ten years ago, I clearly saw a ghost, and she talked to |  |
| 38 | me. It was my mother. She had died just 24 hours before. |  |
| 39 | Her face was 10 times larger than life, in the form of a |  |
| 40 | moving, pulsing hologram of sparkling lights. My mother |  |
| 41 | was laughing at my surprise. She drew closer, and when |  |
| 42 | she reached me, I felt as if I had been physically punched in |  |
| 43 | the chest. It took my breath away and filled me with |  |
| 44 | something absolute: love, but also joy and peace — and |  |
| 45 | with that, understanding that love and joy and peace are all |  |
| 46 | the same thing. Joy comes from love. Peace comes from |  |
| 47 | love. "Now you know," my mother said. |  |
| 48 | I believe in ghosts. Whenever I want, they will always |  |
| 49 | be there: my mother, my grandmother, my ghosts. |  |

***Saying Thanks To My Ghosts***

**By: Amy Tan**

Checking for Understanding

1. How does Amy Tan’s belief about ghosts change throughout this story?
2. Who does Amy Tan thank for her writing success?

<http://www.npr.org/templates/story/story.php?storyId=103412215>

***The Learning Curve of Gratitude* (**[**Audio Recording**](https://vimeo.com/257404514)**)**

**By: Mary Chapin Carpenter**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * breathlessness – not being able to catch your breath * embolism – dangerous clot in an artery * pulmonary – relating to the lungs * litany – a long list | | **Notes:** |
| ***The Learning Curve of Gratitude*** | |
| 1 | I believe in what I learned at the grocery store |
| 2 | Eight weeks ago, I was released from the hospital after |
| 3 | suffering a pulmonary embolism. I had just finished a tour |
| 4 | and a week after returning home, severe chest pain and |
| 5 | terrible breathlessness landed me in the ER. A scan |
| 6 | revealed blood clots in my lungs. |
| 7 | Everyone told me how lucky I was. A pulmonary |  |
| 8 | embolism can take your life in an instant. I was familiar |  |
| 9 | enough with the medical term, but not familiar with the |  |
| 10 | pain, the fear and the depression that followed. |  |
| 11 | Everything I had been looking forward to came to a |  |
| 12 | screeching halt. I had to cancel my upcoming tour. I had to |  |
| 13 | let my musicians and crewmembers go. The record |  |
| 14 | company, the booking agency: I felt that I had let everyone |  |
| 15 | down. |  |
|  |  | **Notes:** |
| 16 | But there was nothing to do but get out of the hospital, |  |
| 17 | go home and get well. |  |
| 18 | I tried hard to see my unexpected time off as a gift, but |  |
| 19 | I would open a novel and couldn't concentrate. I would turn |  |
| 20 | on the radio, then shut if off. Familiar clouds gathered |  |
| 21 | above my head, and I couldn't make them go away with a |  |
| 22 | pill or a movie or a walk. This unexpected time was |  |
| 23 | becoming a curse, filling me with anxiety, fear and self- |  |
| 24 | loathing — all of the ingredients of the darkness that is |  |
| 25 | depression. |  |
| 26 | Sometimes, it's the smile of a stranger that helps. |  |
| 27 | Sometimes it's a phone call from a long absent friend, |  |
| 28 | checking on you. I found my lifeline at the grocery store. |  |
| 29 | One morning, the young man who rang up my groceries |  |
| 30 | and asked me if I wanted paper or plastic also told me to |  |
| 31 | enjoy the rest of my day. I looked at him and I knew he |  |
| 32 | meant it. It stopped me in my tracks. I went out and I sat in |  |
| 33 | my car and cried. |  |
| 34 | What I want more than ever is to appreciate that I have |  |
| 35 | this day, and tomorrow and hopefully days beyond that. I |  |
| 36 | am experiencing the learning curve of gratitude. |  |
| 37 | I don't want to say "have a nice day" like a robot. I don't |  |
| 38 | want to get mad at the elderly driver in front of me. |  |
| 39 | I don't want to go crazy when my Internet access is |  |
| 40 | messed up. I don't want to be jealous of someone else's |  |
|  |  | **Notes:** |
| 41 | success. You could say that this litany of sins indicates that |  |
| 42 | I don't want to be human.[[3]](#footnote-3) The learning curve of gratitude, |  |
| 43 | however, is showing me exactly how human I am. |  |
| 44 | I don't know if my doctors will ever be able to give me |  |
| 45 | the precise reason why I had a life-threatening illness. I do |  |
| 46 | know that the young man in the grocery store reminded me |  |
| 47 | that every day is all there is, and that is my belief. |  |
| 48 | Tonight I will cook dinner, tell my husband how much I |  |
| 49 | love him, curl up with the dogs, watch the sun go down |  |
| 50 | over the mountains and climb into bed. I will think about |  |
| 51 | how uncomplicated it all is. I will wonder at how it took me |  |
| 52 | my entire life to appreciate just one day. |  |

***The Learning Curve of Gratitude***

**By: Mary Chapin Carpenter**

Checking for Understanding

1. How did Mary Chapin Carpenter’s life change after her pulmonary embolism?
2. What is the Author’s Viewpoint? Please make sure to use 4-6 examples from the text to support your answer.
3. What did Mary Chapin Carpenter mean when she said, “I found my lifeline at the grocery store”? Use evidence from the text to support your answer.

<http://www.npr.org/templates/story/story.php?storyId=11182405>

***A God Who Remembers* (**[**Audio Recording**](https://vimeo.com/258436440)**)**

**By: Elie Wiesel**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * irrevocably – impossible to change * ineffable – something too great to be described * melody – a song or tune * sensitivity – an understanding of the feelings of other people * participants – a person who participates in an event * society – a group of people who work together with a common culture or beliefs | | **Notes:** |
| ***A God Who Remembers*** | |
| 1 | I remember, May 1944: I was 15-and-a-half, and I was |
| 2 | thrown into a haunted universe where the story of the |
| 3 | human adventure seemed to swing irrevocably between |
| 4 | horror and malediction. I remember, I remember because I |
| 5 | was there with my father. I was still living with him there. |
| 6 | We worked together. We returned to the camp together. We |
| 7 | stayed in the same block. We slept in the same box. We |  |
| 8 | shared bread and soup. Never were we so close to one |  |
| 9 | another. |  |
| 10 | We talked a lot to each other, especially in the evenings, |  |
|  |  | **Notes:** |
| 11 | but never of death. I believed — I hoped — that I would not |  |
| 12 | survive him, not even for one day. Without saying it to him, |  |
| 13 | I thought I was the last of our line. With him, our past |  |
| 14 | would die; with me, our future. |  |
| 15 | The moment the war ended, I believed — we all did — |  |
| 16 | that anyone who survived death must bear witness. Some |  |
| 17 | of us even believed that they survived in order to become |  |
| 18 | witnesses.[[4]](#footnote-4) But then I knew deep down that it would be |  |
| 19 | impossible to communicate the entire story. Nobody can. I |  |
| 20 | personally decided to wait, to see during 10 years if I would |  |
| 21 | be capable to find the proper words, the proper pace, the |  |
| 22 | proper melody or maybe even the proper silence to |  |
| 23 | describe the ineffable. |  |
| 24 | For in my tradition, as a Jew, I believe that whatever we |  |
| 25 | receive we must share. When we endure an experience, the |  |
| 26 | experience cannot stay with me alone. It must be opened, it |  |
| 27 | must become an offering, it must be deepened and given |  |
| 28 | and shared. And of course I am afraid that memories |  |
| 29 | suppressed could come back with a fury, which is |  |
| 30 | dangerous to all human beings, not only to those who |  |
| 31 | directly were participants but to people everywhere, to the |  |
| 32 | world, for everyone. So, therefore, those memories that are |  |
| 33 | discarded, shamed, somehow they may come back in |  |
|  |  | **Notes:** |
| 34 | different ways — disguised, perhaps seeking another |  |
| 35 | outlet. |  |
| 36 | Granted, our task is to inform. But information must be |  |
| 37 | transformed into knowledge, knowledge into sensitivity |  |
| 38 | and sensitivity into commitment. How can we therefore |  |
| 39 | speak, unless we believe that our words have meaning, that |  |
| 40 | our words will help others to prevent my past from |  |
| 41 | becoming another person's — another peoples' — future. |  |
| 42 | Yes, our stories are essential — essential to memory. I |  |
| 43 | believe that the witnesses, especially the survivors, have |  |
| 44 | the most important role. They can simply say, in the words |  |
| 45 | of the prophet, "I was there." |  |
| 46 | What is a witness if not someone who has a tale to tell |  |
| 47 | and lives only with one haunting desire: to tell it. Without |  |
| 48 | memory, there is no culture. Without memory, there would |  |
| 49 | be no civilization, no society, no future. |  |
| 50 | After all, God is God because he remembers. |  |

***A God Who Remembers***

**By: Elie Wiesel**

Checking for Understanding

1. What did Eli Wiesel mean when he said, “With him, our past would die; with me, our future”?
2. What message is Eli Wiesel conveying in this text?

<http://www.npr.org/templates/story/story.php?storyId=89357808>

***When Mom Is Right, And Tells Police They're Wrong* (**[**Audio Recording**](https://vimeo.com/258436446)**)**

**By: NPR Staff**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * animosity – a strong feeling of dislike or hatred * barriers ­– something difficult to overcome * distinctly – easily * participated – be involved with others doing something | | **Notes:** |
| ***When Mom Is Right, And Tells Police They're Wrong*** | |
| 1 | When Robert Holmes' parents moved to Edison, N.J., in |
| 2 | 1956, they were one of the first African-American families |
| 3 | to integrate the neighborhood. |
| 4 | "After we'd moved to Edison, there was a resentment that |
| 5 | we had broken into the community," Holmes says. |
| 6 | Even at the age of 13, Holmes felt the animosity. The |
| 7 | neighborhood had a private swim club that opened up to |  |
| 8 | anyone who participated in the Memorial Day parade. |  |
| 9 | Holmes was in the band. |  |
| 10 | "I arrived at the pool on Memorial Day having marched |  |
| 11 | in the parade with my uniform still on, and they called the |  |
| 12 | police," he says. |  |
| 13 | The pool managers and the police department told |  |
| 14 | Holmes' mother that her son was not allowed in the pool. |  |
|  |  | **Notes:** |
| 15 | She started to ask why, but then she stopped herself. |  |
| 16 | Instead, she told Holmes to crawl under the turnstile and |  |
| 17 | go into the pool. |  |
| 18 | "I looked at my mother; I looked at the police," Holmes |  |
| 19 | says. "And I will tell you that as a 13-year-old, I was more |  |
| 20 | inclined to do what my mother said than to be afraid of the |  |
| 21 | police. So I did it." |  |
| 22 | A policeman told Holmes' mother to get him. Holmes |  |
| 23 | distinctly remembers her response: "If you want him out of |  |
| 24 | the pool, you go take him out of the pool. And by the way, |  |
| 25 | as you take him out, you tell him why he can't go in the |  |
| 26 | pool today." |  |
| 27 | "No one came. No one got me out, and I stayed in the |  |
| 28 | pool," Holmes says. |  |
| 29 | In standing up to the police, Holmes' mother wasn't |  |
| 30 | looking to break barriers for herself.[[5]](#footnote-5) |  |
| 31 | "I think like a lot of African-American people at the time, |  |
| 32 | my parents were looking ahead of their own generation to |  |
| 33 | the next," Holmes says. "I think they were deciding, we're |  |
| 34 | gonna do something so that our children will have a better |  |
| 35 | life than we have for ourselves." |  |

*Holmes, now 67, is a professor at Rutgers School of Law.*

***When Mom Is Right, And Tells Police They're Wrong***

**By: NPR Staff**

Checking for Understanding

1. Describe Robert Holmes mom’s personality using evidence from the text to support your answer.
2. What is the author’s main purpose in the text? Use evidence from the text to support your answer.

<http://www.npr.org/2012/06/01/154100293/when-mom-is-right-and-tells-police-theyre-wrong>

***Decades Later, Student Finds Teacher To Say 'Thank You'* (**[**Audio Recording**](https://vimeo.com/258436456)**)**

**By: NPR Staff**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * sentiments – feelings of sympathy * penmanship – quality of someone’s handwriting | | **Notes:** |
| ***Decades Later, Student Finds Teacher To Say 'Thank You'*** | |
| 1 | John Cruitt, 62, spent decades tracking down his third- |
| 2 | grade teacher. He wanted to talk with Cecile Doyle about |
| 3 | 1958 — the year his mother, who was seriously ill with |
| 4 | multiple sclerosis, passed away. Her death came just days |
| 5 | before Christmas. Cruitt had been expecting to go home |
| 6 | from school and decorate the Christmas tree. |
| 7 | "But I walked into the living room, and my aunt was |  |
| 8 | there, and she said, 'Well, honey, Mommy passed away this |  |
| 9 | morning.' " |  |
| 10 | Cruitt remembers seeing his teacher, Doyle, at his |  |
| 11 | mother's wake. |  |
| 12 | “When I found out she died, I could certainly relate to |  |
| 13 | that, because when I was 11, my own father died," Doyle |  |
| 14 | tells Cruitt at StoryCorps in Monroe, N.Y. "And you just |  |
| 15 | don't know how you're going to go on without that person." |  |
| 16 | When Cruitt returned to school, Doyle waited until all |  |
|  |  | **Notes:** |
| 17 | the other children left the room at the end of the day, and |  |
| 18 | told him that she was there if he needed her. |  |
| 19 | "Then you bent over and kissed me on the head. It was |  |
| 20 | really the only time someone said to me, 'I know what |  |
| 21 | you're feeling, and I know what you're missing,' " Cruitt |  |
| 22 | says. "And I felt, in a very real way, that things really would |  |
| 23 | be OK." |  |
| 24 | "Well, John, I really loved you as a student, and I'm so |  |
| 25 | glad that I could be there with you for that time," says |  |
| 26 | Doyle, 82. |  |
| 27 | Decades after his mother's death, when Cruitt became a |  |
| 28 | teacher himself, he began to think more and more of |  |
| 29 | Doyle. |  |
| 30 | "And I started to think to myself, here I am, with a |  |
| 31 | memory of a teacher who changed my life, and I've never |  |
| 32 | told her that," he says. |  |
| 33 | So, that's when he finally wrote a letter: |  |
| 34 | Dear Mrs. Doyle, |  |
| 35 | If you are not the Cecile Doyle who taught English at |  |
| 36 | Emerson School in Kearny, N.J., then I'm embarrassed, and |  |
| 37 | you can disregard the sentiments that follow. |  |
| 38 | My name is John Cruitt, and I was in your third-grade class |  |
| 39 | during the 1958-1959 school year. Two days before |  |
| 40 | Christmas, my mother passed away, and you told me that |  |
| 41 | you were there if I needed you. I hope life has been as kind |  |
|  |  | **Notes:** |
| 42 | to you as you were to me. |  |
| 43 | God bless you, always. With great fondness, |  |
| 44 | John |  |
| 45 | Doyle says his letter, which arrived in February, could |  |
| 46 | have not come at a better time. Her husband, who passed |  |
| 47 | away this August, was struggling with Parkinson's disease. |  |
| 48 | "And I had just come home from the hospital, and I read |  |
| 49 | this beautiful letter, and I just was overwhelmed," she says. |  |
| 50 | "Well the funny thing is, when I finally wrote to you |  |
| 51 | again after 54 years, I typed the letter — I was afraid my |  |
| 52 | penmanship wasn't going to meet your standards," Cruitt |  |
| 53 | says as Doyle laughs. |  |
| 54 | "Well, after all this time, Mrs. Doyle, all I can say to you |  |
| 55 | is ... thank you." |  |
| 56 | "John, what can I say — I'm just glad that we made a |  |
| 57 | difference in each other's life."[[6]](#footnote-6) |  |

***Decades Later, Student Finds Teacher To Say 'Thank You'***

**By: NPR Staff**

Checking for Understanding

1. How are John Cruitt, and Cecile Doyle similar or different? Provide examples from the text to support your answer.
2. In the text, John Cruitt says, “I hope life has been as kind to you as you were to me.” Provide evidence from the text that supports John’s statement.

<http://www.npr.org/2012/12/28/168142027/decades-later-student-finds-teacher-to-say-thank-you>

***Print Your Own Medicine* (**[**Audio Recording)**](https://vimeo.com/258436461)

**By: Lee Cronin**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * universal ­– available for everyone * deploy – open up and spread out the parts anywhere * molecular – a small amount of something * ultimately – in the end * chemist – a person who studies chemistry * fanciful ­– showing imagination * network – group that is closely connected * manufacture – process of making products * biological – of or relating to biology or living things | | **Notes:** |
| ***Print Your Own Medicine*** | |
| 1 | Organic chemists make molecules, very complicated |
| 2 | molecules, by chopping up a big molecule into small |
| 3 | molecules and reverse engineering. And as a chemist, one of |
| 4 | the things I wanted to ask my research group a couple of |
| 5 | years ago is, could we make a really cool universal |
| 6 | chemistry set? In essence, could we "app" chemistry? |
| 7 | Now what would this mean, and how would we do it? |  |
| 8 | Well to start to do this, we took a 3D printer and we |  |
| 9 | started to print our beakers and our test tubes on one side |  |
|  |  | **Notes:** |
| 10 | and then print the molecule at the same time on the other |  |
| 11 | side and combine them together in what we call |  |
| 12 | reactionware. And so by printing the vessel and doing the |  |
| 13 | chemistry at the same time, we may start to access this |  |
| 14 | universal toolkit of chemistry. |  |
| 15 | Now what could this mean? Well if we can embed |  |
| 16 | biological and chemical networks like a search engine, so if |  |
| 17 | you have a cell that's ill that you need to cure or bacteria |  |
| 18 | that you want to kill, if you have this embedded in your |  |
| 19 | device at the same time, and you do the chemistry, you |  |
| 20 | may be able to make drugs in a new way. |  |
| 21 | So how are we doing this in the lab? Well it requires |  |
| 22 | software, it requires hardware and it requires chemical |  |
| 23 | inks. And so the really cool bit is, the idea is that we want |  |
| 24 | to have a universal set of inks that we put out with the |  |
| 25 | printer, and you download the blueprint, the organic |  |
| 26 | chemistry for the molecule and you make it in the device. |  |
| 27 | And so you can make your molecule in the printer using |  |
| 28 | this software. |  |
| 29 | So what could this mean? Well, ultimately, it could mean |  |
| 30 | that you could print your own medicine. And this is what |  |
| 31 | we're doing in the lab at the moment. |  |
| 32 | But to take baby steps to get there, first of all we want to |  |
| 33 | look at drug design and production, or drug discovery and |  |
| 34 | manufacturing. Because if we can manufacture it after |  |
|  |  | **Notes:** |
| 35 | we've discovered it, we could deploy it anywhere. You don't |  |
| 36 | need to go to the chemist anymore. We can print drugs at |  |
| 37 | point of need. We can download new diagnostics. Say a new |  |
| 38 | super bug has emerged. You put it in your search engine, |  |
| 39 | and you create the drug to treat the threat. So this allows |  |
| 40 | you on-the-fly molecular assembly. |  |
| 41 | But perhaps for me the core bit going into this future is |  |
| 42 | this idea of taking your own stem cells, with your genes |  |
| 43 | and your environment, and you print your own personal |  |
| 44 | medicine.[[7]](#footnote-7) |  |
| 45 | And if that doesn't seem fanciful enough, where do you |  |
| 46 | think we're going to go? Well, you're going to have your |  |
| 47 | own personal matter fabricator. Beam me up, Scotty. |  |

***Print Your Own Medicine***

**By: Lee Cronin**

Checking for Understanding

1. Please summarize the key ideas of this piece.
2. What are some analogies or comparisons that Lee Cronin used to explain his “really cool universal chemistry set”?

<http://www.ted.com/talks/lee_cronin_print_your_own_medicine.html>

***Why is 'x' the unknown?* (**[**Audio Recording**](https://vimeo.com/258436463)**)**

**By: Terry Moore**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * disparate – different from each other * reconciling – find a way of making two ideas true at the same time * undefined – not described clearly * rendered – translated * supremely – highest rank in authority * proofs – something which shows something else is true or correct * derivation – act by which one thing is created * texts – a book or piece of writing * basis – something from which another thing develops | | **Notes:** |
| ***Why is 'x' the unknown?*** | |
| 1 | I have the answer to a question that we've all asked. The |
| 2 | question is, Why is it that the letter X represents the |
| 3 | unknown? Now I know we learned that in math class, but now |
| 4 | it's everywhere in the culture -- The X prize, the X-Files, |
| 5 | Project X, TEDx. Where'd that come from? |
| 6 | About six years ago I decided that I would learn Arabic, |
| 7 | which turns out to be a supremely logical language. To |  |
| 8 | write a word or a phrase or a sentence in Arabic is like |  |
|  |  | **Notes:** |
| 9 | crafting an equation, because every part is extremely |  |
| 10 | precise and carries a lot of information. That's one of the |  |
| 11 | reasons so much of what we've come to think of as Western |  |
| 12 | science and mathematics and engineering was really |  |
| 13 | worked out in the first few centuries of the Common Era by |  |
| 14 | the Persians and the Arabs and the Turks. |  |
| 15 | This includes the little system in Arabic called al-jebra. |  |
| 16 | And al-jebr roughly translates to "the system for reconciling |  |
| 17 | disparate parts." Al-jebr finally came into English as |  |
| 18 | algebra. One example among many. |  |
| 19 | The Arabic texts containing this mathematical wisdom |  |
| 20 | finally made their way to Europe --which is to say Spain -- in |  |
| 21 | the 11th and 12th centuries. And when they arrived there |  |
| 22 | was tremendous interest in translating this wisdom into a |  |
| 23 | European language. |  |
| 24 | But there were problems. One problem is there are |  |
| 25 | some sounds in Arabic that just don't make it through a |  |
| 26 | European voice box without lots of practice. Trust me on |  |
| 27 | that one. Also, those very sounds tend not to be |  |
| 28 | represented by the characters that are available in |  |
| 29 | European languages. |  |
| 30 | Here's one of the culprits. This is the letter SHeen, and it |  |
| 31 | makes the sound we think of as SH -- "sh." It's also the very |  |
| 32 | first letter of the word shalan, which means "something" |  |
| 33 | just like the English word "something" -- some undefined, |  |
|  |  | **Notes:** |
| 34 | unknown thing. |  |
| 35 | Now in Arabic, we can make this definite by adding the |  |
| 36 | definite article "al." So this is al-shalan -- the unknown |  |
| 37 | thing. And this is a word that appears throughout early |  |
| 38 | mathematics, such as this 10th century derivation of |  |
| 39 | proofs. |  |
| 40 | The problem for the Medieval Spanish scholars who |  |
| 41 | were tasked with translating this material is that the letter |  |
| 42 | SHeen and the word shalan can't be rendered into Spanish |  |
| 43 | because Spanish doesn't have that SH, that "sh" sound. So |  |
| 44 | by convention, they created a rule in which they borrowed |  |
| 45 | the CK sound, "ck" sound, from the classical Greek in the |  |
| 46 | form of the letter Kai. |  |
| 47 | Later when this material was translated into a common |  |
| 48 | European language, which is to say Latin, they simply |  |
| 49 | replaced the Greek Kai with the Latin X. And once that |  |
| 50 | happened, once this material was in Latin, it formed the |  |
| 51 | basis for mathematics textbooks for almost 600 years.[[8]](#footnote-8) |  |
| 52 | But now we have the answer to our question. Why is it |  |
| 53 | that X is the unknown? X is the unknown because you can't |  |
| 54 | say "sh" in Spanish. And I thought that was worth sharing. |  |

***Why is 'x' the unknown?***

**By: Terry Moore**

Checking for Understanding

1. Briefly summarize why the letter X represents the unknown.
2. What is the author’s viewpoint? Use evidence from the text to support your answer.

<http://www.ted.com/talks/terry_moore_why_is_x_the_unknown.html>

***After 30 Years Of Surgeries, Doctor And Patient Dance* (**[**Audio Recording**](https://vimeo.com/258736679)**)**

**By: NPR Staff**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * sarcoma – a type of childhood bone cancer * squandered – used in a wasteful way | | **Notes:** |
| ***After 30 Years Of Surgeries, Doctor And Patient Dance*** | |
| 1 | When Marcela Gaviria was 7 years old, she was diagnosed |
| 2 | with Ewing's sarcoma, a type of childhood bone cancer. She |
| 3 | survived, and the cancer was cured — but it nearly took her |
| 4 | leg. |
| 5 | When Gaviria was 12, she needed a bone transplant and |
| 6 | met surgeon Dempsey Springfield, who performed the |
| 7 | operation. |  |
| 8 | "I was pretty scared, I remember, and I think I survived a |  |
| 9 | very sort of traumatic moment 'cause you were so kind," |  |
| 10 | Gaviria, now 43, told Springfield at StoryCorps in Boston. |  |
| 11 | "What I remember about you were your bow ties. You |  |
| 12 | just looked like such a Southern gentleman, and you'd |  |
| 13 | show up every morning with such a big smile. And you |  |
| 14 | were so warm and gentle, and I wanted to get better for |  |
| 15 | you. I wanted your surgery to work on me." |  |
| 16 | Gaviria has spent the past 30 years dealing with damage |  |
|  |  | **Notes:** |
| 17 | that the cancer did to the bones in her leg and hip, and in |  |
| 18 | all that time she's stuck with Springfield. Even when he has |  |
| 19 | moved, she's traveled so he could keep treating her. |  |
| 20 | "I just don't trust other doctors as much," she tells him. |  |
| 21 | Neither Gaviria nor Springfield can remember how many |  |
| 22 | surgeries they've been through together, but it's a lot. |  |
| 23 | Gaviria says she has "shark-attack body" from all the |  |
| 24 | scarring.[[9]](#footnote-9) |  |
| 25 | When she was a child, Gaviria complained to Springfield |  |
| 26 | that she would never get married. |  |
| 27 | "I always wondered how difficult it would be for |  |
| 28 | someone to sign up to my life," Gaviria says. |  |
| 29 | But this year, she did get married. At her wedding, her |  |
| 30 | first dance was with Springfield. |  |
| 31 | "I wanted you to have the first dance," she told him. |  |
| 32 | "That was just a way of celebrating the fact that a lot of |  |
| 33 | what I'm able to do nowadays is because of your care." |  |
| 34 | "Your wedding is the first wedding of a patient that I |  |
| 35 | have ever gone to," Springfield said. "It's so rewarding to |  |
| 36 | see that all of that, you know, getting up before the sun |  |
| 37 | comes up to get to the hospital pays off. It wasn't |  |
| 38 | squandered." |  |
| 39 | "Well, I have a great surgeon that really cared to get it |  |
| 40 | right," Gaviria says. "It's a beautiful thing." |  |
|  |  | **Notes:** |
| 41 | Today, Gaviria walks with a cane. Despite all of the |  |
| 42 | surgeries, there is still a very real possibility that Gaviria |  |
| 43 | will lose her leg, so there are more surgeries in her future. |  |
| 44 | But at least she knows a good surgeon. |  |

***After 30 Years Of Surgeries, Doctor And Patient Dance***

**By: NPR Staff**

Checking for Understanding

1. Why does Marcela Gavira feel so connected to Dr. Dempsey Springfield? Use evidence from the text to support your answer.
2. Describe Marcela Gavira’s personality using evidence from the text to support your answer.

<http://www.npr.org/2012/10/26/163183014/after-30-years-of-surgeries-doctor-and-patient-dance>

***Latina Sisters Aimed High, Defying Low Expectations* (**[**Audio Recording**](https://vimeo.com/258736684)**)**

**By: NPR Staff**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * Latino – a person of Mexican, Central American or South American decent * relations – the way in which in two or more things are connected * Hispanic ­–having Spanish decent | | **Notes:** |
| ***Latina Sisters Aimed High, Defying Low Expectations*** | |
| 1 | When Linda Hernandez was growing up in Lincoln, Neb., |
| 2 | in the 1960s, her family was one of the few Latino families |
| 3 | in town. And that sometimes made school life difficult, she |
| 4 | says. |
| 5 | "We had to sit in the back of the class and stay after |
| 6 | school and clean the erasers when the other kids didn't |
| 7 | have to do that," says Linda, now 60. "But both my parents |  |
| 8 | laid down the law and said, 'You had to go to school.' " |  |
| 9 | Linda and her older sister, Marta, did well academically. |  |
| 10 | But the school's expectations were low. The school |  |
| 11 | counselor told them not to worry about taking the SAT or |  |
| 12 | ACT tests "because we were Hispanic women, [and] all we |  |
| 13 | would do is have babies," Linda told StoryCorps in |  |
|  |  | **Notes:** |
| 14 | Albuquerque, N.M.[[10]](#footnote-10) |  |
| 15 | "So we went home and we told our parents, and my |  |
| 16 | mother went in the back room and cried," Linda says. "And |  |
| 17 | then that's when my brother said, 'Uh-uhn, it ain't |  |
| 18 | happening.' We were very lucky that he was over 6 feet tall. |  |
| 19 | So he walked us down to school and told our high school |  |
| 20 | counselors, 'My sisters will take the test.' " |  |
| 21 | But then the sisters encountered another obstacle. "In |  |
| 22 | order to take the test, you had to have a No. 2 pencil," |  |
| 23 | Linda says. "My sister and I, we had to walk the alleys to |  |
| 24 | find pop bottles — because that's when you could still turn |  |
| 25 | them in and get money for them — so that we could have |  |
| 26 | money to buy the pencils to go take the test." |  |
| 27 | They bought the pencils, took the test and "both scored |  |
| 28 | really high," Linda says. Marta received a four-year |  |
| 29 | scholarship to the University of Nebraska, was accepted |  |
| 30 | into medical school and became an OB-GYN. Linda, who |  |
| 31 | works for the U.S. Postal Service as a labor relations |  |
| 32 | specialist, eventually earned a degree in business |  |
| 33 | management. |  |
| 34 | Linda says she knew her mother took pride in her |  |
| 35 | children's academic work. She would always post their |  |
| 36 | grades on the refrigerator while they were growing up, |  |
| 37 | Linda says, "and if we got straight A's, they were on the |  |
|  |  | **Notes:** |
| 38 | refrigerator until the next time we got a report card." |  |
| 39 | But Linda didn't realize just how much her mother |  |
| 40 | treasured those report cards until she passed away 10 |  |
| 41 | years ago. |  |
| 42 | "When she knew that she was ill, she had gone and |  |
| 43 | started making photo albums for us kids," Linda says. "I |  |
| 44 | expected to see family photos that we had of us, but I. |  |
| 45 | didn't expect to see the report cards in there. And I didn't |  |
| 46 | expect to see the little graduation announcement from |  |
| 47 | when we graduated from high school. Those were in our |  |
| 48 | photo albums, too. |  |
| 49 | "One thing that made her feel really good was that all |  |
| 50 | her kids went to school," Linda says. "She was very proud of |  |
| 51 | that." |  |

***Latina Sisters Aimed High, Defying Low Expectations***

**By: NPR Staff**

Checking for Understanding

1. In the text, Linda Hernandez states, “But the school’s expectations were low.” What evidence from the text best supports this statement?
2. What is the central idea of this text? Give three key details from this story that support the central idea.

<http://www.npr.org/2013/03/01/173149122/latina-sisters-aimed-high-defying-low-expectations>

***A Life Defined Not By Disability, But Love* (**[**Audio Recording**](https://vimeo.com/259014952)**)**

**By: NPR Staff**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * recounts – telling someone about something that happened * blatantly – very obvious * intellectually – ability to think | | **Notes:** |
| ***A Life Defined Not By Disability, But Love*** | |
| 1 | When Bonnie Brown was pregnant with her daughter, |
| 2 | Myra, she says she felt a mix of joy and anxiety. |
| 3 | "I hadn't ever been pregnant before," she says. "I never |
| 4 | had really an idea of how to take care of a baby." |
| 5 | Brown, who is intellectually disabled, works at Wendy's |
| 6 | while raising Myra as a single mom. Despite her disability, |
| 7 | she says she never felt like her daughter was too much to |  |
| 8 | handle. |  |
| 9 | "I think because I'm different it might seem hard for me, |  |
| 10 | but I was going to give it all I got no matter what," she tells |  |
| 11 | Myra, now 15, during a visit to StoryCorps. |  |
| 12 | Myra says she never realized her mom was "different," |  |
| 13 | until she told her.[[11]](#footnote-11) |  |
|  |  | **Notes:** |
| 14 | "I said to you, 'Myra, I know I am not like your friends' |  |
| 15 | mothers, but I'm doing the best I can.' And you said, 'It's |  |
| 16 | OK, Mommy,' " Brown recounts. "And that made me feel so |  |
| 17 | good." |  |
| 18 | Myra remembers a time in third grade when her school |  |
| 19 | held a parent-teacher conference. Before the meeting, Myra |  |
| 20 | told her teacher in confidence that her mom's disabled. |  |
| 21 | "But the day after the interview, my teacher, she said |  |
| 22 | that you seemed really intelligent. And that made me feel |  |
| 23 | embarrassed," Myra says. |  |
| 24 | "Why?" her mom asks. |  |
| 25 | "Because I felt bad that I had said that, and then you had |  |
| 26 | gone and you'd been fine," Myra says. "No offense taken," |  |
| 27 | she responds. |  |
| 28 | Today, Myra is enrolled in gifted and talented classes at |  |
| 29 | her high school in Lansdowne, Pa., and hopes to attend the |  |
| 30 | University of Cambridge when she graduates. |  |
| 31 | As a single mom raising Myra, Brown gets help from |  |
| 32 | Community Interactions in Philadelphia, an organization |  |
| 33 | that provides services for her, like cooking and running |  |
| 34 | errands. |  |
| 35 | Yet Brown says the hardest thing she's had to overcome |  |
| 36 | is emotional hurt. People often blatantly stare at Brown |  |
| 37 | when they're out in public, Myra explains. |  |
| 38 | "And I would say something [to them]. I guess I am kind |  |
|  |  | **Notes:** |
| 39 | of protective," Myra adds. Brown admits that she's also very |  |
| 40 | protective of her daughter, but only because she cares |  |
| 41 | about her so much. "I am really thankful because you |  |
| 42 | understand me, and you love me, and you accept me. And |  |
| 43 | ... thank you for that," Brown tells her daughter. |  |
| 44 | "I don't know, you kind of make it seem like I tolerate |  |
| 45 | you — I love you. You're a good parent, and just because |  |
| 46 | you're disabled doesn't mean that you do anything less for |  |
| 47 | me," Myra says. |  |
| 48 | Just like other parents, Brown says she wants to see |  |
| 49 | Myra succeed and go on to college. "I want you to make |  |
| 50 | something of yourself," she tells her. |  |
| 51 | "I want you to know that even though our situation is |  |
| 52 | unique, I'm happy that I am in it because I am happy that I |  |
| 53 | am with you," Myra says. |  |
| 54 | "Thank you, Myra, and I feel the same way. And I won't |  |
| 55 | never change it for anything in this world." |  |
|  |  |  |

***A Life Defined Not By Disability, But Love***

**By: NPR Staff**

Checking for Understanding

1. What is the author’s main purpose of this text? Give evidence from the text to support your answer.
2. How have Myra’s feelings about her mom changed over time? Give evidence from the text to support your answer.

<http://www.npr.org/2013/02/08/171382156/a-life-defined-not-by-disability-but-love>

***For A Boy With Little, Learning To Love A Castoff Trombone* (**[**Audio Recording**](https://vimeo.com/258736696)**)**

**By: NPR Staff**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * annihilated – completely destroyed * initially – occurring at the beginning * undeterred – not stopped by problems | | **Notes:** |
| ***For A Boy With Little, Learning To Love A Castoff Trombone*** | |
| 1 | Gilbert Zermeno came from a big family who didn't have |
| 2 | much. They lived on the plains of West Texas and got by on |
| 3 | the $100 a week that Gilbert's father made working the |
| 4 | cotton fields. So when Gilbert wanted to join the school band |
| 5 | in sixth grade, his parents had to get creative, as he |
| 6 | explained to his wife, Pat Powers-Zermeno, during a recent |
| 7 | visit to StoryCorps in Phoenix. |  |
| 8 | "I was imagining myself playing the saxophone," he says. |  |
| 9 | One day, he brought home a note from school to show his |  |
| 10 | mom. "The school is bringing in an instrument salesman, |  |
| 11 | and all the kids are going to be there that want to be in |  |
| 12 | band," he told her. |  |
| 13 | There was a huge dust storm that day, Gilbert recalls, so |  |
| 14 | his mother replied, "There's no way that we can drive in this |  |
| 15 | dust storm, mi hijo [my son]. It's just too dangerous." |  |
|  |  | **Notes:** |
| 16 | Undeterred, Gilbert made a plan. "I took this little statue |  |
| 17 | of the Virgin of Guadalupe, and I put her on the window. |  |
| 18 | And I said, 'I really want to be in the band. Please make this |  |
| 19 | storm go away.' " |  |
| 20 | Ten minutes later, Gilbert says, the storm "just stopped. |  |
| 21 | And I went over to Mom. I went, 'No wind.' |  |
| 22 | "So now, she's in a really tough spot," he laughs. |  |
| 23 | So they got in the car and drove to school, Gilbert |  |
| 24 | explains. "And there's all these new, shiny instruments. |  |
| 25 | And the parents are just writing checks out. And my mom |  |
| 26 | looks at one of the checks — it's like, 650 bucks. That's six |  |
| 27 | weeks’ worth of work for my dad. |  |
| 28 | "So she says, 'Where's the band director? Donde esta el |  |
| 29 | director?' So we went in, and the man said, 'Well, a senior |  |
| 30 | left behind this trombone.' " |  |
| 31 | It wasn't a saxophone. It wasn't shiny. And it had "a bit |  |
| 32 | of green rust around it," Gilbert says. "And he opens [the |  |
| 33 | case], and the crushed velvet is no longer crushed — it's |  |
| 34 | like, annihilated inside. And I'm just looking at it going, |  |
| 35 | 'That is so pathetic.' " |  |
| 36 | The director wanted $50 for the old trombone, so |  |
| 37 | Gilbert's mother worked out a payment plan, sending $20 |  |
| 38 | initially, then $5 each week. |  |
| 39 | "But I was horrible," Gilbert says. "I sat on the toilet in |  |
| 40 | the bathroom, because it was the only room that had a |  |
|  |  | **Notes:** |
| 41 | door. And my poor mother had to listen to me play the |  |
| 42 | same thing, over and over again. And she would be turning |  |
| 43 | up the radio as loud as she could," he laughs. "But I also |  |
| 44 | noticed that, the more I practiced and the better I got, the |  |
| 45 | radio was turned down a little further. And I still have that |  |
| 46 | trombone to this day." And that's why the couple's |  |
| 47 | daughter plays the trombone today, says Pat, laughing. |  |
| 48 | "She could have played any instrument she wanted, and |  |
| 49 | I encouraged that," Gilbert insists. "I said, 'No, mi hija [my |  |
| 50 | daughter]. Really, you can play any instrument you want. I |  |
| 51 | could be one of those parents who could write a check out |  |
| 52 | for a saxophone — anything you want.' " |  |
| 53 | But Gilbert's daughter knew her mind. [[12]](#footnote-12)As Gilbert |  |
| 54 | describes it, she just said, "No, I want to play the |  |
| 55 | trombone." |  |

***For A Boy With Little, Learning To Love A Castoff Trombone***

**By: NPR Staff**

Checking for Understanding

1. What character trait(s) does Gilbert Zermeno possess? Use evidence from the text to support your answer.
2. Why does Gilbert Zermeno’s daughter play the trombone? Use evidence from the text to support your answer.

<http://www.npr.org/2013/06/21/193973081/for-a-boy-with-little-learning-to-love-a-cast-off-trombone>

***The Farmer and the Stork* (**[**Audio Recording**](https://vimeo.com/258736699)**)**

**By: Aesop**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * excite – cause to be felt * beseeching – begging * slave – work very hard | | **Notes:** |
| ***The Farmer and the Stork*** | |
| 1 | A farmer placed nets on his newly sown plow lands and |
| 2 | caught a number of Cranes, which came to pick up his |
| 3 | seed. With them he trapped a Stork that had fractured his |
| 4 | leg in the net and was earnestly beseeching the Farmer to |
| 5 | spare his life. "Pray save me, Master," he said, "and let me |
| 6 | go free this once. My broken limb should excite your |
| 7 | pity.[[13]](#footnote-13) Besides, I am no Crane, I am a Stork, a bird of |  |
| 8 | excellent character; and see how I love and slave for my |  |
| 9 | father and mother. Look too, at my feathers-- they are not |  |
| 10 | the least like those of a Crane." The Farmer laughed aloud |  |
| 11 | and said, "It may be all as you say, I only know this: I have |  |
| 12 | taken you with these robbers, the Cranes, and you must die |  |
| 13 | in their company." |  |
|  |  |  |
| 14 | Birds of a feather flock together. |  |

***The Farmer and the Stork***

**By: Aesop**

Checking for Understanding

1. What does “earnestly beseeching” mean as it is used in the following sentence: “With them he trapped a Stork that had fractured his leg in the net and was  
   earnestly beseeching the Farmer to spare his life.”
2. Please explain what the moral of the story means.

<http://www.aesopfables.com/cgi/aesop1.cgi?2&TheFarmerandtheStork&&farmstor2.ram>

***The Kid and the Wolf* (**[**Audio Recording**](https://vimeo.com/258736705)**)**

**By: Aesop**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * pursued – to follow and try to catch * outwit – trick by being more intelligent | | **Notes:** |
| ***The Kid and the Wolf*** | |
| 1 | A kid, returning without protection from the pasture, |
| 2 | was pursued by a Wolf. Seeing he could not escape, he |
| 3 | turned round, and said: "I know, friend Wolf, that I must be |
| 4 | your prey, but before I die I would ask of you one favor you |
| 5 | will play me a tune to which I may dance." The Wolf |
| 6 | complied, and while he was piping and the Kid was |
| 7 | dancing, some hounds hearing the sound ran up and |  |
| 8 | began chasing the Wolf. Turning to the Kid, he said, "It is |  |
| 9 | just what I deserve; for I, who am only a butcher, should |  |
| 10 | not have turned piper to please you." |  |
|  |  |  |
| 11 | In time of dire need, clever thinking is key |  |
| 12 | or Outwit your enemy to save your skin.[[14]](#footnote-14) |  |

***The Kid and the Wolf***

**By: Aesop**

Checking for Understanding

1. How would your describe the kid in this fable? Use evidence from the text to support your answer.
2. Please explain the meaning of the moral of the story.

<http://www.aesopfables.com/cgi/aesop1.cgi?3&TheKidandtheWolf&&kidwolf2.ram>

***The Fox and the Stork* (**[**Audio Recording**](https://vimeo.com/258736707)**)**

**By: Aesop**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * shallow – not deep * appointed – decided beforehand | | **Notes:** |
| ***The Fox and the Stork*** | |
| 1 | At one time the Fox and the Stork were on visiting terms |
| 2 | and seemed very good friends. So the Fox invited the Stork |
| 3 | to dinner, and for a joke put nothing before her but some |
| 4 | soup in a very shallow dish. This the Fox could easily lap |
| 5 | up, but the Stork could only wet the end of her long bill in |
| 6 | it, and left the meal as hungry as when she began. "I am |
| 7 | sorry," said the Fox, "the soup is not to your liking." |  |
| 8 | "Pray do not apologize," said the Stork. "I hope you will |  |
| 9 | return this visit, and come and dine with me soon." So a |  |
| 10 | day was appointed when the Fox should visit the Stork; but |  |
| 11 | when they were seated at table all that was for their dinner |  |
| 12 | was contained in a very long-necked jar with a narrow |  |
| 13 | mouth, in which the Fox could not insert his snout, so all |  |
| 14 | he could manage to do was to lick the |  |
| 15 | outside of the jar. |  |
| 16 | "I will not apologize for the dinner," said the |  |
| 17 | Stork: "One bad turn deserves another."[[15]](#footnote-15) |  |

***The Fox and the Stork***

**By: Aesop**

Checking for Understanding

1. How did the Fox and the Stork’s relationship change from the beginning of the fable to the end?
2. What does the Stork mean when he says, “One bad turn deserves another”?

<http://www.aesopfables.com/cgi/aesop1.cgi?2&TheFoxandtheStork&&foxstork2.ram>

***The Fox and the Mask* (**[**Audio Recording)**](https://vimeo.com/258814419)

**By: Aesop**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * theatre – a building where plays are performed * observed – watched and listened to carefully | | **Notes:** |
| ***The Fox and the Mask*** | |
| 1 | A Fox had by some means got into the storeroom of a |
| 2 | theatre. Suddenly he observed a face glaring down on him |
| 3 | and began to be very frightened; but looking more closely |
| 4 | he found it was only a Mask such as actors use to put over |
| 5 | their face. "Ah," said the Fox, "you look very fine; it is a |
| 6 | pity you have not got any brains." |
|  |  |  |
| 7 | Outside show is a poor substitute for inner |  |
| 8 | worth.[[16]](#footnote-16) |  |

***The Fox and the Mask***

**By: Aesop**

Checking for Understanding

1. What does the Fox mean when he said, “you look very fine; it is a pity you have not got any brains”?
2. What does the moral of the story mean?

<http://www.aesopfables.com/cgi/aesop1.cgi?2&TheFoxandtheMask2&&foxmask2.ram>

***The Farmer and the Snake* (**[**Audio Recording**](https://vimeo.com/258736711)**)**

**By: Aesop**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * inflicting – to cause someone to be affected by * bosom – a person’s chest * benefactor ­– someone who helps another person * revived – made strong and healthy again * resuming – to begin again after stopping | | **Notes:** |
| ***The Farmer and the Snake*** | |
| 1 | One winter a Farmer found a Snake stiff and frozen with |
| 2 | cold. He had compassion on it, and taking it up, placed it |
| 3 | in his bosom. The Snake was quickly revived by the |
| 4 | warmth, and resuming its natural instincts, bit its |
| 5 | benefactor, inflicting on him a mortal wound. "Oh," cried |
| 6 | the Farmer with his last breath, "I am rightly served for |
| 7 | pitying a scoundrel." |  |
|  |  |  |
| 8 | The greatest kindness will not bind the |  |
| 9 | ungrateful.[[17]](#footnote-17) |  |

***The Farmer and the Snake***

**By: Aesop**

Checking for Understanding

1. What does the following sentence tell you about the Farmer: “He had compassion on it, and taking it up, placed it in his bosom.”
2. What does the moral of the story mean?

<http://www.aesopfables.com/cgi/aesop1.cgi?2&TheFarmerandtheSnake&farmersnake.jpg&farmsnak2.ram>

***The Crow and the Pitcher* (**[**Audio Recording**](https://vimeo.com/258736721)**)**

**By: Aesop**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * necessity – something you must have * perishing – dying or being killed * vain – having no success | | **Notes:** |
| ***The Crow and the Pitcher*** | |
| 1 | A crow perishing with thirst saw a pitcher, and hoping |
| 2 | to find water, flew to it with delight. When he reached it, |
| 3 | he discovered to his grief that it contained so little water that |
| 4 | he could not possibly get at it. He tried everything he |
| 5 | could think of to reach the water, but all his efforts were in |
| 6 | vain. At last he collected as many stones as he could carry |
| 7 | and dropped them one by one with his beak into the |  |
| 8 | pitcher, until he brought the water within his reach and |  |
| 9 | thus saved his life. |  |
|  |  |  |
| 10 | Necessity is the mother of invention.[[18]](#footnote-18) |  |

***The Crow and the Pitcher***

**By: Aesop**

Checking for Understanding

1. What does “perishing” mean as it is used in the following sentence: “A crow perishing with thirst saw a pitcher, and hoping to find water, flew to it with delight.”
2. How did the crow’s mood change throughout this fable?
3. What does the moral of the story mean?

<http://www.aesopfables.com/cgi/aesop1.cgi?1&TheCrowandthePitcher&&crowpitc2.ram>

***The Bear and the Two Travelers* (**[**Audio Recording**](https://vimeo.com/258736729)**)**

**By: Aesop**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * misfortune –being unlucky * concealed – to hide something from site | | **Notes:** |
| ***The Bear and the Two Travelers*** | |
| 1 | Two men were traveling together, when a Bear suddenly |
| 2 | met them on their path. One of them climbed up quickly |
| 3 | into a tree and concealed himself in the branches. The other, |
| 4 | seeing that he must be attacked, fell flat on the ground, and |
| 5 | when the Bear came up and felt him with his snout, and |
| 6 | smelt him all over, he held his breath, and feigned the |
| 7 | appearance of death as much as he could. The Bear soon |  |
| 8 | left him, for it is said he will not touch a dead body. When |  |
| 9 | he was quite gone, the other Traveler descended from the |  |
| 10 | tree, and jocularly inquired of his friend what it was the |  |
| 11 | Bear had whispered in his ear. "He gave me this advice," |  |
| 12 | his companion replied. "Never travel with a friend who |  |
| 13 | deserts you at the approach of danger." |  |
|  |  |  |
| 14 | Misfortune tests the sincerity of |  |
| 15 | friends.[[19]](#footnote-19) |  |

***The Bear and the Two Travelers***

**By: Aesop**

Checking for Understanding

1. What does the word “feigned” mean in the following sentence:

“The other, seeing that he must be attacked, fell flat on the ground, and when the Bear came up and felt him with his snout, and smelt him all over, he held his breath, and feigned the appearance of death as much as he could”?

1. What advice did the bear give one of the men? What does it mean?

<http://www.aesopfables.com/cgi/aesop1.cgi?1&TheBearandtheTwoTravelers&&beartrav2.ram>

***The Ant and the Dove* (**[**Audio Recording**](https://vimeo.com/258814431)**)**

**By: Aesop**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * perceiving – noticing | | **Notes:** |
| ***The Ant and the Dove*** | |
| 1 | An Ant went to the bank of a river to quench its thirst, |
| 2 | and being carried away by the rush of the stream, was on |
| 3 | the point of drowning. A Dove sitting on a tree |
| 4 | overhanging the water plucked a leaf and let it fall into the |
| 5 | stream close to her. The Ant climbed onto it and floated in |
| 6 | safety to the bank. Shortly afterwards a bird catcher came |
| 7 | and stood under the tree, and laid his lime-twigs for the |  |
| 8 | Dove, which sat in the branches. The Ant, perceiving his |  |
| 9 | design, stung him in the foot. In pain the bird catcher |  |
| 10 | threw down the twigs, and the noise made the Dove |  |
| 11 | take wing. |  |
| 12 | One good turn deserves another.[[20]](#footnote-20) |  |

***The Ant and the Dove***

**By: Aesop**

Checking for Understanding

1. How did the Dove help the ant?
2. What does the moral of the story mean?

<http://www.aesopfables.com/cgi/aesop1.cgi?1&TheAntandtheDove&&antdove2.ram>

***The Elephant and the Crocodile* (**[**Audio Recording**](https://vimeo.com/259254342)**)**

**By: H. Berkeley Score**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * respective – belonging to each one * capacious – large * moral – lesson that is learned from a story * disputing – arguing * quantity – a large amount of something | | **Notes:** |
| ***The Elephant and the Crocodile*** | |
| 1 | An Elephant and a Crocodile were once standing beside a |
| 2 | river. They were disputing as to which was the better |
| 3 | animal. |
| 4 | 'Look at my strength,' said the Elephant. 'I can tear up a |
| 5 | tree, roots and all, with my trunk.' |
| 6 | 'Ah! But quantity is not quality, and your skin is not |
| 7 | nearly so tough as mine,' replied the Crocodile, 'for neither |  |
| 8 | spear, arrow, nor sword can pierce it.' |  |
| 9 | Just as they were coming to blows, a Lion happened to |  |
| 10 | pass. |  |
| 11 | 'Heyday, sirs!' said His Majesty, going up to them, 'let |  |
| 12 | me know the cause of your quarrel.' |  |
| 13 | 'Will you kindly tell us which is the better animal?' cried |  |
|  |  | **Notes:** |
| 14 | both at once. |  |
| 15 | 'Certainly,' said the Lion. 'Do you see that soldier's steel |  |
| 16 | helmet on yonder wall?' pointing at the same time across |  |
| 17 | the river. |  |
| 18 | 'Yes!' replied the beasts. |  |
| 19 | 'Well, then,' continued the Lion, 'go and fetch it, and |  |
| 20 | bring it to me, and I shall be able then to decide between |  |
| 21 | you.' |  |
| 22 | Upon hearing this, off they started. The Crocodile, being |  |
| 23 | used to the water, reached the opposite bank of the river |  |
| 24 | first, and was not long in standing beside the wall. |  |
| 25 | Here he waited till the Elephant came up. The latter, |  |
| 26 | seeing at a glance how matters stood, extended his long |  |
| 27 | trunk, and reached the helmet quite easily. |  |
| 28 | They then made their way together back again across |  |
| 29 | the river. The Elephant, anxious to keep up with the |  |
| 30 | Crocodile in the water, forgot that he was carrying the |  |
| 31 | helmet on his back, and a sudden lurch caused the prize to |  |
| 32 | slip off and sink to the bottom. The Crocodile noticed the |  |
| 33 | accident, so down he dived, and brought it up in his |  |
| 34 | capacious mouth. They then returned, and the Crocodile |  |
| 35 | laid the helmet at the Lion's feet. His Majesty took up the |  |
| 36 | helmet, and addressing the Elephant, said: |  |
| 37 | 'You, on account of your size and trunk, were able to |  |
| 38 | reach the prize on the wall but, having lost it, you were |  |
|  |  | **Notes:** |
| 39 | unable to recover it. And you,' said the Lion, turning to the |  |
| 40 | Crocodile, 'although unable to reach the helmet, were able |  |
| 41 | to dive for it and save it. You are both wise and clever in |  |
| 42 | your respective ways. Neither is better than the other.' |  |
| 43 | Moral: Every one has his special use in the |  |
| 44 | world.[[21]](#footnote-21) |  |

***The Elephant and the Crocodile***

**By: H. Berkeley Score**

Checking for Understanding

1. What does “latter” mean as it is used in the following sentence: “Here he waited till the Elephant came up. The latter, seeing at a glance how matters stood, extended his long trunk, and reached the helmet quite easily.”
2. Explain the moral of the story using your own words. Make sure to include evidence from the text to support your answer.

<http://www.gutenberg.org/files/20117/20117-h/20117-h.htm>

***Icarus and Dædalus* (**[**Audio Recording**](https://vimeo.com/259254328)**)**

**By: Josephine Preston Peabody**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * cunningly – getting what you want in a clever way * moulded – form into a shape * uplifted – raised upward * sustained – held afloat * captive – captured * fogs – clouds * cautions – warnings * fledgling – a young bird who has just learned to fly * folk – people | | **Notes:** |
| ***Icarus and Dædalus*** | |
| 1 | Among all those mortals who grew so wise that they |
| 2 | learned the secrets of the gods, none was more cunning |
| 3 | than Dædalus. |
| 4 | He once built, for King Minos of Crete, a wonderful |
| 5 | Labyrinth of winding ways so cunningly tangled up and |
| 6 | twisted around that, once inside, you could never find your |
| 7 | way out again without a magic clue. But the king’s favor |  |
| 8 | veered with the wind, and one day he had his master |  |
| 9 | architect imprisoned in a tower. Dædalus managed to |  |
|  |  | **Notes:** |
| 10 | escape from his cell; but it seemed impossible to leave the |  |
| 11 | island, since every ship that came or went was well guarded |  |
| 12 | by order of the king. |  |
| 13 | At length, watching the sea-gulls in the air,—the only |  |
| 14 | creatures that were sure of liberty,—he thought of a plan |  |
| 15 | for himself and his young son Icarus, who was captive with |  |
| 16 | him. |  |
| 17 | Little by little, he gathered a store of feathers great and |  |
| 18 | small. He fastened these together with thread, moulded |  |
| 19 | them in with wax, and so fashioned two great wings like |  |
| 20 | those of a bird. When they were done, Dædalus fitted them |  |
| 21 | to his own shoulders, and after one or two efforts, he |  |
| 22 | found that by waving his arms he could winnow the air and. |  |
| 23 | cleave it, as a swimmer does the sea. He held himself aloft, |  |
| 24 | wavered this way and that, with the wind, and at last, like a |  |
| 25 | great fledgling, he learned to fly. |  |
| 26 | Without delay, he fell to work on a pair of wings for the |  |
| 27 | boy Icarus, and taught him carefully how to use them, |  |
| 28 | bidding him beware of rash adventures among the stars. |  |
| 29 | “Remember,” said the father, “never to fly very low or very |  |
| 30 | high, for the fogs about the earth would weigh you down, |  |
| 31 | but the blaze of the sun will surely melt your feathers apart |  |
| 32 | if you go too near.” |  |
| 33 | For Icarus, these cautions went in one ear and out by |  |
| 34 | the other. Who could remember to be careful when he was |  |
|  |  | **Notes:** |
| 35 | to fly for the first time? Are birds careful? Not they! And not |  |
| 36 | an idea remained in the boy’s head but the one joy of |  |
| 37 | escape. |  |
| 38 | The day came, and the fair wind that was to set them |  |
| 39 | free. The father bird put on his wings, and, while the light |  |
| 40 | urged them to be gone, he waited to see that all was well |  |
| 41 | with Icarus, for the two could not fly hand in hand. Up they |  |
| 42 | rose, the boy after his father. The hateful ground of Crete |  |
| 43 | sank beneath them; and the country folk, who caught a |  |
| 44 | glimpse of them when they were high above the tree-tops, |  |
| 45 | took it for a vision of the gods,—Apollo, perhaps, with |  |
| 46 | Cupid after him. |  |
| 47 | At first there was a terror in the joy.[[22]](#footnote-22) The wide vacancy |  |
| 48 | of the air dazed them,—a glance downward made their |  |
| 49 | brains reel. But when a great wind filled their wings, and |  |
| 50 | Icarus felt himself sustained, like a halcyon-bird in the |  |
| 51 | hollow of a wave, like a child uplifted by his mother, he |  |
| 52 | forgot everything in the world but joy. He forgot Crete and |  |
| 53 | the other islands that he had passed over: he saw but |  |
| 54 | vaguely that winged thing in the distance before him that |  |
| 55 | was his father Dædalus. He longed for one draught of flight |  |
| 56 | to quench the thirst of his captivity: he stretched out his |  |
| 57 | arms to the sky and made towards the highest heavens. |  |
| 58 | Alas for him! Warmer and warmer grew the air. Those |  |
|  |  | **Notes:** |
| 59 | arms, that had seemed to uphold him, relaxed. His wings |  |
| 60 | wavered, drooped. He fluttered his young hands vainly,—he |  |
| 61 | was falling,—and in that terror he remembered. The heat of |  |
| 62 | the sun had melted the wax from his wings; the feathers. |  |
| 63 | were falling, one by one, like snowflakes; and there was |  |
| 64 | none to help. |  |
| 65 | He fell like a leaf tossed down the wind, down, down, |  |
| 66 | with one cry that overtook Dædalus far away. When he |  |
| 67 | returned, and sought high and low for the poor boy, he saw |  |
| 68 | nothing but the bird-like feathers afloat on the water, and |  |
| 69 | he knew that Icarus was drowned. |  |
| 70 | The nearest island he named Icaria, in memory of the |  |
| 71 | child; but he, in heavy grief, went to the temple of Apollo in |  |
| 72 | Sicily, and there hung up his wings as an offering. Never |  |
| 73 | again did he attempt to fly. |  |

***Icarus and Dædalus***

**By: Josephine Preston Peabody**

Checking for Understanding

1. Who was King Minos of Crete’s master architect?
2. Why might the author have chosen to include the following paragraph in the story:

“For Icarus, these cautions went in one ear and out by the other. Who could remember to be careful when he was to fly for the first time? Are birds careful? Not they! And not an idea remained in the boy’s head but the one joy of escape.”

1. Reread the following sentence: “He fluttered his young hands vainly,—he was falling,—and in that terror he remembered.” What did Icarus remember?
2. Why did Dædalus never again attempt to fly?

<http://www.gutenberg.org/files/14752/14752-h/14752-h.htm>

***The Spider and the Fly* (**[**Audio Recording**](https://vimeo.com/259254337)**)**

**By: Mary Howitt**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**     * behold – to see * wily ­– very clever * flitting – to move or fly quickly from one place to another * vain – having no success | | **Notes:** |
| ***The Spider and the Fly*** | |
| 1 | “Will you walk into my parlor?” said the Spider to the Fly, |
| 2 | “’Tis the prettiest little parlor that ever you did spy; |
| 3 | The way into my parlor is up a winding stair, |
| 4 | And I have many curious things to show when you are there.” |
| 5 | “Oh, no, no,” said the little Fly, “to ask me is in vain; |
| 6 | For who goes up your winding stair can ne’er come down |
| 7 | again.” |  |
|  |  |  |
| 8 | “I’m sure you must be weary, dear, with soaring up so high; |  |
| 9 | Will you rest upon my little bed?” said the Spider to the Fly. |  |
| 10 | “There are pretty curtains drawn around, the sheets are fine |  |
| 11 | and thin; And if you like to rest a while, I’ll snugly tuck you |  |
| 12 | in!” “Oh, no, no,” said the little Fly, “for I’ve often heard it |  |
| 13 | said, They never, never wake again, who sleep upon your |  |
|  |  | **Notes:** |
| 14 | bed!” |  |
|  |  |  |
| 15 | Said the cunning Spider to the Fly, “Dear friend, what can I |  |
| 16 | do to prove the warm affection I’ve always felt for you? |  |
| 17 | I have, within my pantry, good store of all that’s nice; I’m |  |
| 18 | sure you’re very welcome—will you please to take a slice?” |  |
| 19 | “Oh, no, no,” said the little Fly, “kind sir, that cannot be, |  |
| 20 | I’ve heard what’s in your pantry, and I do not wish to see!” |  |
|  |  |  |
| 21 | “Sweet creature,” said the Spider, “you’re witty and you’re |  |
| 22 | wise; How handsome are your gauzy wings, how brilliant |  |
| 23 | are your eyes! I have a little looking-glass upon my parlor |  |
| 24 | shelf; If you’ll step in one moment, dear, you shall behold |  |
| 25 | yourself.” “I thank you, gentle sir,” she said, “for what |  |
| 26 | you’re pleased to say, And bidding you good morning now, |  |
| 27 | I’ll call another day.” |  |
|  |  |  |
| 28 | The Spider turned him round about, and went into his den, |  |
| 29 | For well he knew the silly Fly would soon be back again; |  |
| 30 | So he wove a subtle web in a little corner sly, |  |
| 31 | And set his table ready to dine upon the Fly. |  |
| 32 | Then he came out to his door again, and merrily did sing: |  |
| 33 | “Come hither, hither, pretty Fly, with the pearl and silver |  |
| 34 | wing; Your robes are green and purple, there’s a crest upon |  |
| 35 | your head; Your eyes are like the diamond bright, but mine |  |
|  |  | **Notes:** |
| 36 | are dull as lead.” |  |
| 37 | Alas, alas! how very soon this silly little Fly, |  |
| 38 | Hearing his wily, flattering words, came slowly flitting by: |  |
| 39 | With buzzing wings she hung aloft, then near and nearer |  |
| 40 | drew— Thinking only of her brilliant eyes, and green and |  |
| 41 | purple hue; Thinking only of her crested head—poor |  |
| 42 | foolish thing! At last, Up jumped the cunning Spider, and |  |
| 43 | fiercely held her fast. |  |
| 44 | He dragged her up his winding stair, into his dismal den |  |
| 45 | within his little parlor—but she ne’er came out again![[23]](#footnote-23) |  |

***The Spider and the Fly***

**By: Mary Howitt**

Checking for Understanding

1. What are the different ways the Spider tried to invite the Fly into his parlor?
2. How did the Spider finally trick the Fly into his parlor? What does that tell you about the Fly?
3. How and why does the Fly’s response to the Spider change from the beginning to the end of the text?

<http://famousliteraryworks.com/howitt_the_spider_and_the_fly_funny.htm>

***Generosity* (**[**Audio Recording**](https://vimeo.com/259014977)**)**

**By: J. Erskine Clarke**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * entrusted – give someone the responsibility of doing something * manner – the way that something is done * noblest – having qualities that people admire | | **Notes:** |
| ***Generosity*** | |
| 1 | A father of a family wished to settle his property between |
| 2 | his three sons. He therefore made three equal parts of his |
| 3 | chief possessions and gave one part to each son. There |
| 4 | remained over a diamond ring of great value, which he |
| 5 | reserved for the son who should perform the noblest and |
| 6 | most generous action within the space of three months. |
| 7 | The sons separated, and at the appointed time presented |  |
| 8 | themselves before him. |  |
| 9 | The eldest son said, 'Father, during my absence I had in |  |
| 10 | my power all the riches and fortune of a person who |  |
| 11 | entrusted them to me without any security of any kind; he |  |
| 12 | asked me for them, and I returned them to him with the |  |
| 13 | greatest honesty.' |  |
| 14 | 'You have done, my son,' replied the father, 'only what |  |
|  |  | **Notes:** |
| 15 | was your duty, and I should die of shame if you were |  |
| 16 | capable of doing otherwise, for honesty is a duty; what you |  |
| 17 | did was just, but not generous.' |  |
| 18 | It was now the second son's turn, and he spoke thus: 'I |  |
| 19 | was on the banks of a lake, when, seeing a child fall in, I |  |
| 20 | threw myself in, and with great danger to myself drew him |  |
| 21 | out. I did it in the presence of some countrymen, who will |  |
| 22 | testify to the truth of it.' |  |
| 23 | 'Well and good,' replied the father, 'but there is only |  |
| 24 | humanity in that action.' |  |
| 25 | At last came the turn of the third son, who spoke thus: 'I |  |
| 26 | found my mortal enemy, who had strayed during the night, |  |
| 27 | and was sleeping on the edge of a precipice in such a |  |
| 28 | manner that the least false movement on waking would |  |
| 29 | have thrown him over. His life was in my hands; I was |  |
| 30 | careful to wake him with precaution, and drew him out of |  |
| 31 | danger.'[[24]](#footnote-24) |  |
| 32 | 'Ah, my son!' exclaimed the father, overjoyed, |  |
| 33 | embracing him, 'without doubt you deserve the ring.' |  |

***Generosity***

**By: J. Erskine Clarke**

Checking for Understanding

1. What does “chief” mean as it is used in the following sentence: “He therefore made three equal parts of his chief possessions and gave one part to each son”?
2. How do you feel about the father’s decision to give the diamond ring to the third son rather than one of the other sons? Use evidence from the text to support your answer.

<http://www.gutenberg.org/files/20117/20117-h/20117-h.htm>

***Outwitting Himself* (**[**Audio Recording**](https://vimeo.com/259254352)**)**

**By: J. Erskine Clarke**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * exceedingly – very | | **Notes:** |
| ***Outwitting Himself*** | |
| 1 | A celebrated physician once attended the child of a |
| 2 | wealthy French lady, who was so grateful for the recovery |
| 3 | of her boy that she determined to give a larger fee than usual |
| 4 | for his attendance. As he was taking leave on his final visit, |
| 5 | the grateful mother handed to the doctor a handsome |
| 6 | pocket-book, which she said she had worked with her own |
| 7 | hands. The doctor bowed stiffly, and said, 'Madam, the |  |
| 8 | pocket-book is quite a work of art, and I admire it |  |
| 9 | exceedingly, but my fee is two thousand francs.' |  |
| 10 | 'Not more?' she replied; and taking the pocket-book |  |
| 11 | back, she removed from it five one-thousand franc-notes, |  |
| 12 | and handed two of them to the doctor, bowing stiffly in her |  |
| 13 | turn, and, replacing the other three notes in the rejected |  |
| 14 | pocket-book, she retired.[[25]](#footnote-25) |  |

***Outwitting Himself***

**By: J. Erskine Clarke**

Checking for Understanding

1. Why did the doctor refuse the pocketbook? Use evidence from the text to support your answer.
2. Create a moral for this story.

<http://www.gutenberg.org/files/20117/20117-h/20117-h.htm>

***A Strong Motive* (**[**Audio Recording**](https://vimeo.com/259254348)**)**

**By: M.H.**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * ignorance – lack of knowledge * difficulties – things that are not easy to do * motive – a strong reason for doing something | | **Notes:** |
| ***A Strong Motive*** | |
| 1 | Robert Louis Stevenson tells of a Welsh blacksmith who, |
| 2 | at the age of twenty-five, could neither read nor write. He |
| 3 | then heard a chapter of *Robinson Crusoe* read aloud. It was |
| 4 | the scene of the wreck, and he was so impressed by the |
| 5 | thought of what he missed by his ignorance, that he set to |
| 6 | work that very day, and was not satisfied until he had |
| 7 | learned to read in Welsh. His disappointment was great |  |
| 8 | when he found all his pains had been thrown away, for he |  |
| 9 | could only obtain an English copy of the book. Nothing |  |
| 10 | daunted, he began once more, and learned English, and at |  |
| 11 | last had the joy and triumph of being able to read the |  |
| 12 | delightful story for himself. |  |
| 13 | A strong motive and a steady purpose overcome the |  |
| 14 | greatest difficulties.[[26]](#footnote-26) |  |

***A Strong Motive***

**By: M.H.**

Checking for Understanding

1. Describe the blacksmith’s personality using evidence from the text to support your answer.
2. What does “daunted” mean as it is used in the following sentence: “Nothing daunted, he began once more, and learned English, and at last had the joy and triumph of being able to read the delightful story for himself.”

<http://www.gutenberg.org/files/20117/20117-h/20117-h.htm>

***Song of the Witches* (**[**Audio Recording**](https://vimeo.com/259254358)**)**

**By: William Shakespeare**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * toil – long, hard work * fillet – a piece of boneless meat * caldron – a large pot | | **Notes:** |
| ***Song of the Witches*** | |
| 1 | Double, double toil and trouble; |
| 2 | Fire burn and caldron bubble. |
| 3 | Fillet of a fenny snake, |
| 4 | In the caldron boil and bake; |
| 5 | Eye of newt and toe of frog, |
| 6 | Wool of bat and tongue of dog, |
| 7 | Adder's fork and blind-worm's sting, |  |
| 8 | Lizard's leg and howlet's wing, |  |
| 9 | For a charm of powerful trouble, |  |
| 10 | Like a hell-broth boil and bubble. |  |
|  |  |  |
| 11 | Double, double toil and trouble; |  |
| 12 | Fire burn and caldron bubble. |  |
| 13 | Cool it with a baboon's blood, |  |
| 14 | Then the charm is firm and good.[[27]](#footnote-27) |  |

***Song of the Witches***

**By: William Shakespeare**

Checking for Understanding

1. How does the author use rhythm in the poem?
2. How does the author use repetition and rhyme in the poem?
3. How does the title contribute to your understanding of the poem?

<http://shakespeare.mit.edu/macbeth/macbeth.4.1.html>

***I'm Nobody! Who are you?* (**[**Audio Recording**](https://vimeo.com/259381548)**)**

**By: Emily Dickinson**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * livelong – all day * bog – muddy ground | | **Notes:** |
| ***I'm Nobody! Who are you?*** | |
| 1 | I'm Nobody! Who are you? |
| 2 | Are you – Nobody – too? |
| 3 | Then there's a pair of us! |
| 4 | Don't tell! They’d advertise – you know! |
|  |  |
| 5 | How dreary – to be – Somebody! |
| 6 | How public – like a Frog – |
| 7 | To tell one's name – the livelong June – |  |
| 8 | To an admiring Bog![[28]](#footnote-28) |  |

***I'm Nobody! Who are you?***

**By: Emily Dickinson**

Checking for Understanding

1. Who is “Nobody” in this poem?
2. How did the author use punctuation in this poem?

<https://www.poets.org/poetsorg/poem/im-nobody-who-are-you-260>

***I Am* (**[**Audio Recording**](https://vimeo.com/259254387)**)**

**By: Voltaraine de Cleyre**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * yields – produces * dwelling – to think about for a long time * immortality – act of being not good or morally right | | **Notes:** |
| ***I Am*** | |
| 1 | I am! The ages on the ages roll: |
| 2 | And what I am, I was, and I shall be: |
| 3 | by slow growth filling higher Destiny, |
| 4 | And Widening, ever, to the widening Goal. |
| 5 | I am the Stone that slept; down deep in me |
| 6 | That old, old sleep has left its centurine trace; |
| 7 | I am the plant that dreamed; and lo! still see |  |
| 8 | That dream-life dwelling on the Human Face. |  |
| 9 | I slept, I dreamed, I wakened: I am Man! |  |
| 10 | The hut grows Palaces; the depths breed light; |  |
| 11 | Still on! Forms pass; but Form yields kinglier |  |
| 12 | Might! |  |
| 13 | The singer, dying where his song began, |  |
| 14 | In Me yet lives; and yet again shall he |  |
| 15 | Unseal the lips of greater songs To Be; |  |
| 15 | For mine the thousand tongues of Immortality.[[29]](#footnote-29) |  |

***I Am***

**By: Voltaraine de Cleyre**

Checking for Understanding

1. How did the author use repetition in this poem?
2. How did the author use rhythm and rhyme in this poem?

<http://www.poemhunter.com/poem/i-am-399/>

***Some One* (**[**Audio Recording**](https://vimeo.com/259254392)**)**

**By: Walter de la Mare**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * wee – very small * nought – nothing | | **Notes:** |
| ***Some One*** | |
| 1 | Some one came knocking |
| 2 | At my wee, small door; |
| 3 | Someone came knocking; |
| 4 | I'm sure-sure-sure; |
| 5 | I listened, I opened, |
| 6 | I looked to left and right, |
| 7 | But nought there was a stirring |  |
| 8 | In the still dark night; |  |
| 9 | Only the busy beetle |  |
| 10 | Tap-tapping in the wall, |  |
| 11 | Only from the forest, |  |
| 12 | The screech owl's call |  |
| 13 | Only the cricket whistling |  |
| 14 | While the dewdrops fall, |  |
| 15 | So I know not who came knocking, |  |
| 16 | At all, at all, at all.[[30]](#footnote-30) |  |

***Some One***

**By: Walter de la Mare**

Checking for Understanding

1. Who do you think “Someone” is?
2. How did the author use repetition in this poem?
3. How did the author use rhythm and rhyme in this poem?

<http://www.poemhunter.com/poem/some-one/>

***I Dream'd in a Dream* (**[**Audio Recording**](https://vimeo.com/259254399)**)**

**By: Walt Whitman**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * invincible – impossible to beat * robust – strong and healthy | | **Notes:** |
| ***I Dream'd in a Dream*** | |
| 1 | I dream’d in a dream I saw a city invincible to the attacks of |
| 2 | the whole of the rest of the earth, |
| 3 | I dream'd that was the new city of Friends, |
| 4 | Nothing was greater there than the quality of robust love, |
| 5 | it led the rest, [[31]](#footnote-31) |
| 6 | It was seen every hour in the actions of the men of that city, |
| 7 | And in all their looks and words. |  |

***I Dream'd in a Dream***

**By: Walt Whitman**

Checking for Understanding

1. What does “invincible” mean as it is used in the following sentence:

“I dream’d in a dream I saw a city invincible to the attacks of the whole of the rest of the earth”.

1. How did the author use rhythm and rhyme in this poem?

<http://www.public-domain-poetry.com/walt-whitman/i-dreamd-in-a-dream-889>

***When you are old* (**[**Audio Recording**](https://vimeo.com/259285419)**)**

**By: W B Yeats**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * amid – in the middle of * sorrows ­– feeling of sadness | | **Notes:** |
| ***When you are old*** | |
| 1 | When you are old and grey and full of sleep, |
| 2 | And nodding by the fire, take down this book, |
| 3 | And slowly read, and dream of the soft look |
| 4 | Your eyes had once, and of their shadows deep; |
|  |  |
| 5 | How many loved your moments of glad grace, |
| 6 | And loved your beauty with love false or true, |
| 7 | But one man loved the pilgrim soul in you, |  |
| 8 | And loved the sorrows of your changing face;[[32]](#footnote-32) |  |
|  |  |  |
| 9 | And bending down beside the glowing bars, |  |
| 10 | Murmur, a little sadly, how Love fled |  |
| 11 | And paced upon the mountains overhead |  |
| 12 | And hid his face amid a crowd of stars. |  |

***When you are old***

**By: W B Yeats**

Checking for Understanding

1. What does the author advise you to do “when you are old and grey and full of sleep”?
2. How did the author use rhythm and rhyme in this poem?
3. What are some examples of figurative language in this text? How does this add to the reader’s understanding of the text?

<http://www.publicdomainpoems.com/whenyouareold.html>

***The House on the Hill* (**[**Audio Recording**](https://vimeo.com/259254403)**)**

**By: Edwin Arlington Robinson**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * bleak – not warm | | **Notes:** |
| ***The House on the Hill*** | |
| 1 | They are all gone away, |
| 2 | The House is shut and still, |
| 3 | There is nothing more to say. |
|  |  |
| 4 | Through broken walls and gray |
| 5 | The winds blow bleak and shrill: |
| 6 | They are all gone away. |
|  |  |  |
| 7 | Nor is there one to-day |  |
| 8 | To speak them good or ill: |  |
| 9 | There is nothing more to say. |  |
|  |  |  |
| 10 | Why is it then we stray |  |
| 11 | Around the sunken sill? |  |
| 12 | They are all gone away, |  |
|  |  |  |
| 13 | And our poor fancy-play |  |
|  |  | **Notes:** |
| 14 | For them is wasted skill: |  |
| 15 | There is nothing more to say.[[33]](#footnote-33) |  |
|  |  |  |
| 16 | There is ruin and decay |  |
| 17 | In the House on the Hill: |  |
| 18 | They are all gone away, |  |
| 19 | There is nothing more to say. |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

***The House on the Hill***

**By: Edwin Arlington Robinson**

Checking for Understanding

1. How did the author use repetition in this poem?
2. How did the author use rhythm and rhyme in this poem?
3. How would you describe the house on the hill?

<https://www.poetryfoundation.org/poems/44976/the-house-on-the-hill>

***The Last Night* (**[**Audio Recording**](https://vimeo.com/259285424)**)**

**By: Clark Ashton Smith**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * eminence – area of high ground | | **Notes:** |
| ***The Last Night*** | |
| 1 | I dreamed a dream: I stood upon a height, |
| 2 | A mountain's utmost eminence of snow, |
| 3 | Whence I beheld the plain outstretched below |
| 4 | To a far sea-horizon, dim and white. |
| 5 | Beneath the sun's expiring, ghastly light, |
| 6 | The dead world lay, phantasmally aglow; |
| 7 | Its last fear-weighted voice, a wind, came low; |  |
| 8 | The distant sea lay hushed, as with affright. |  |
|  |  |  |
| 9 | I watched, and lo! the pale and flickering sun, |  |
| 10 | In agony and fierce despair, flamed high, |  |
| 11 | And shadow-slain, went out upon the gloom.[[34]](#footnote-34) |  |
| 12 | Then Night, that grim, gigantic struggle won, |  |
| 13 | Impended for a breath on wings of doom, |  |
| 14 | And through the air fell like a falling sky. |  |

***The Last Night***

**By: Clark Ashton Smith**

Checking for Understanding

1. What are some examples of figurative language in this text? How does this add to the reader’s understanding of the text?
2. How does this poem’s form or structure contribute to its meaning?

<http://www.public-domain-poetry.com/clark-ashton-smith/last-night-38859>

***The Price* (**[**Audio Recording**](https://vimeo.com/259254425)**)**

**By: Clark Ashton Smith**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * none listed | | **Notes:** |
| ***The Price*** | |
| 1 | Behind each thing a shadow lies; |
| 2 | Beauty hath e'er its cost: |
| 3 | Within the moonlight-flooded skies |
| 4 | How many stars are lost![[35]](#footnote-35) |

***The Price***

**By: Clark Ashton Smith**

Checking for Understanding

1. How does the title contribute to your understanding of the poem?
2. What is the tone of this poem? What specific words or phrases help set the tone?

<http://www.public-domain-poetry.com/clark-ashton-smith/price-38856>

***The Soul Of The Sea* (**[**Audio Recording**](https://vimeo.com/259254413)**)**

**By: Clark Ashton Smith**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * tempestuous – stormy * recurrent – happening again and again * unsatisfied – not pleased or happy about what happened | | **Notes:** |
| ***The Soul Of The Sea*** | |
| 1 | A wind comes in from the sea, |
| 2 | And rolls through the hollow dark |
| 3 | Like loud, tempestuous waters.[[36]](#footnote-36) |
| 4 | As the swift recurrent tide, |
| 5 | It pours adown the sky, |
| 6 | And rears at the cliffs of night |
| 7 | Uppiled against the vast. |  |
|  |  |  |
| 8 | Like the soul of the sea - |  |
| 9 | Hungry, unsatisfied |  |
| 10 | With ravin of shores and of ships - |  |
| 11 | Come forth on the land to seek |  |
| 12 | New prey of tideless coasts, |  |
| 13 | It raves, made hoarse with desire, |  |
| 14 | And the sounds of the night are dumb |  |
| 15 | With the sound of its passing. |  |

***The Soul Of The Sea***

**By: Clark Ashton Smith**

Checking for Understanding

1. According to the author, what is “like the soul of the sea”?
2. What are some examples of figurative language in this text? How does this add to the reader’s understanding of the text?

<http://www.public-domain-poetry.com/clark-ashton-smith/soul-of-the-sea-38854>

***The Star Spangled Banner* (**[**Audio Recording**](https://vimeo.com/259285427)**)**

**By: Francis Scott Key**

**Music by: John Stafford Smith**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * desolation – state of being damaged * blest – provided with something good * conceals – hides * repose – to rest or lay somewhere * disclose – make something known * havoc – situation with much destruction or confusion * perilous – dangerous * hath – has | | **Notes:** |
| ***The Star Spangled Banner*** | |
| 1 | O say can you see by the dawn's early light, |
| 2 | What so proudly we hail'd at the twilight's last gleaming? |
| 3 | Whose broad stripes and bright stars thro' the perilous fight, |
| 4 | O'er the ramparts we watch'd were so gallantly streaming? |
| 5 | And the rockets red glare, the bombs bursting in air, |
| 6 | Gave proof through the night that our flag was still there.[[37]](#footnote-37) |
|  |  |  |
| 7 | Oh say, does that star spangled banner yet wave, |  |
| 8 | O'er the land of the free and the home of the brave? |  |
|  |  |  |
|  |  | **Notes:** |
| 9 | On the shore dimly seen thro' the mist of the deep, |  |
| 10 | Where the foe's haughty host in dread silence reposes, |  |
| 11 | What is that which the breeze, o'er the towering steep |  |
| 12 | As it fitfully blows, half conceals, half discloses? |  |
| 13 | Now it catches the gleam of the morning's first beam, |  |
| 14 | In full glory reflected now shines in the stream. |  |
|  |  |  |
| 15 | And where is that band who so vauntingly swore, |  |
| 16 | That the havoc of war and the battle's confusion, |  |
| 17 | A home and a country shall leave us no more? |  |
| 18 | Their blood has wash'd out their foul footsteps' pollution. |  |
| 19 | No refuge could save the hirelings and slave |  |
| 20 | From the terror of flight or the gloom of the grave. |  |
|  |  |  |
| 21 | O thus be it ever, when freemen shall stand |  |
| 22 | Between their lov'd home, and the war's desolation; |  |
| 23 | Blest with vict'ry and peace, may the heav'n rescued land, |  |
| 24 | Praise the Power that hath made and preserv'd us a nation. |  |
| 25 | Then conquer we must, when our cause it is just, |  |
| 26 | And this be our motto, "In God is our trust." |  |
|  |  |  |
|  |  |  |

***The Star Spangled Banner***

**By: Francis Scott Key**

**Music by: John Stafford Smith**

Checking for Understanding

1. What is being described in stanza 2:

“On the shore dimly seen thro' the mist of the deep,  
Where the foe's haughty host in dread silence reposes,  
What is that which the breeze, o'er the towering steep  
As it fitfully blows, half conceals, half discloses?  
Now it catches the gleam of the morning's first beam,  
In full glory reflected now shines in the stream.”

1. How did the author use rhyme and rhythm in this poem?

<http://www.pdmusic.org/1800s/14tssb.txt>

***America the Beautiful* (**[**Audio Recording**](https://vimeo.com/259285428)**)**

**By: Katherine Lee Bates**

**Music by: Samuel A. Ward**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * liberating – freeing * impassioned – showing very strong emotions * strife – very angry disagreement between two people * thoroughfare – a main road * brotherhood – feelings of friendship and support between people * thine – your | | **Notes:** |
| ***America the Beautiful*** | |
| 1 | O beautiful for spacious skies, |
| 2 | For amber waves of grain, |
| 3 | For purple mountain majesties |
| 4 | Above the fruited plain! |
|  |  |
| 5 | America! America! |
| 6 | God shed His grace on thee, |
| 7 | And crown thy good with brotherhood |  |
| 8 | From sea to shining sea. |  |
|  |  |  |
|  |  | **Notes:** |  |
| 9 | O beautiful for pilgrim feet, |  |
| 10 | Whose stern, impassioned stress |  |
| 11 | A thoroughfare for freedom beat |  |
| 12 | Across the wilderness! |  |
|  |  |  |
| 13 | America! America! |  |
| 14 | God mend thine ev-ery flaw, |  |
| 15 | Confirm thy soul in self-control, |  |
| 16 | Thy liberty in law. |  |
|  |  |  |
| 17 | O beautiful for heroes proved |  |
| 18 | In liberating strife, |  |
| 19 | Who more than self their country loved, |  |
| 20 | And mercy more than life![[38]](#footnote-38) |  |
|  |  |  |
| 21 | America! America! |  |
| 22 | May God thy gold refine, |  |
| 23 | Till all success be nobelness, |  |
| 24 | And ev-ery gain divine. |  |
|  |  |  |
| 25 | O beautiful for patriot dream |  |
| 26 | That sees beyond the years |  |
| 27 | Thine alabaster cities gleam, |  |
| 28 | Undimmed by human tears! |  |
|  |  |  |
|  |  | **Notes:** |
| 29 | America! America! |  |
| 30 | God shed His grace on thee, |  |
| 31 | And crown thy good with brotherhood |  |
| 32 | From sea to shining sea. |  |
| 33 | America the Beautiful |  |

***America the Beautiful***

**By: Katherine Lee Bates**

**Music by: Samuel A. Ward**

Checking for Understanding

1. How did the author use rhythm and rhyme in this song?
2. How does the author use repetition in this song?
3. Reread stanza 3 and explain the meaning in your own words:

“O beautiful for heroes proved  
In liberating strife,  
Who more that self their country loved,  
And mercy more than life!”

<http://www.pdmusic.org/1900s/10atb.txt>

***Keep the Home-Fires Burning* (**[**Audio Recording**](https://vimeo.com/259285431)**) *(Till the Boys Come Home)*  
By: Lena Guilbert Ford**

**Music by: Ivor Novello**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * summoned – to ask for someone or something to come * yearned – strong desire for something | | **Notes:** |
| ***Keep the Home-Fires Burning (Till the Boys Come Home)*** | |
| 1 | They were summoned from the hillside, |
| 2 | They were called in from the glen, |
| 3 | And the Country found them ready |
| 4 | At the stirring call for men. |
| 5 | Let no tears add to their hardship, |
| 6 | As the Soldiers pass along |
| 7 | And although your heart is breaking, |  |
| 8 | Make it sing this cheery song.[[39]](#footnote-39) |  |
|  |  |  |
| 9 | Keep the Home-fires burning, |  |
| 10 | While your hearts are yearning, |  |
| 11 | Though your lads are far away |  |
| 12 | They dream of Home; |  |
|  |  | **Notes:** |
| 13 | There's a silver lining |  |
| 14 | Through the dark cloud shining, |  |
| 15 | Turn the dark cloud inside out, |  |
| 16 | Till the boys come Home. |  |
|  |  |  |
| 17 | Over seas there came a pleading, |  |
| 18 | "Help a Nation in distress!" |  |
| 19 | And we gave our glorious laddies |  |
| 20 | Honor made us do no less. |  |
| 21 | For no gallant Son of Freedom |  |
| 22 | To a tyrant's yoke should bend, |  |
| 23 | And a noble heart must answer |  |
| 24 | To the sacred call of "Friend!" |  |

***Keep the Home-Fires Burning  
(Till the Boys Come Home)*  
By: Lena Guilbert Ford**

**Music by: Ivor Novello**

Checking for Understanding

1. How did the author use rhythm and rhyme in this song?
2. How does the author use repetition in this song?
3. How does the title contribute to your understanding of the song?

<http://www.pdmusic.org/1900s/14kthfb.txt>

***Emblems of Mem'ry Are These Tears* (**[**Audio Recording**](https://vimeo.com/259285435)**)**

**By: Anonymous**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * emblems – a person or thing that represents an idea * distressing – upsetting | | **Notes:** |
| ***Emblems of Mem'ry Are These Tears*** | |
| 1 | Emblems of Mem’ry are these tears |
| 2 | Sad and distressing to the Mind |
| 3 | Flowing for all succeeding Years |
| 4 | From ev’ry Patriot left behind |
| 5 | Could they alas his life restore |
| 6 | Well might Columbia mourn[[40]](#footnote-40) |
| 7 | Yet let the annual Tribute pour |  |
| 8 | To wet the Hero’s Urn |  |
| 9 | Yet let the annual Tribute pour |  |
| 10 | To wet the Hero’s Urn to wet the Hero’s Urn |  |
|  |  |  |
| 11 | Emblems of Mem’ry are these tears |  |
| 12 | Sad and distressing to the Mind |  |
| 13 | Flowing for all succeeding Years |  |
| 14 | From ev’ry Patriot left behind |  |
| 15 | Flowing for all succeeding Years |  |
| 16 | From ev’ry Patriot left behind |  |
| 17 | From ev’ry Patriot left behind. |  |

***Emblems of Mem'ry Are These Tears***

**By: Anonymous**

Checking for Understanding

1. How does the author use repetition in this song?
2. What is the mood of this song? Use evidence from the text to support your answer.

<http://www.pdmusic.org/1800s/00eomatt.txt>

***Stars of the Summer Night* (**[**Audio Recording**](https://vimeo.com/259285436)**)By: Henry Wadsworth Longfellow**

**Music by: Berthold Tours**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * slumbers – sleep * pinions – a small gear in a machine * deeps – oceans * azure – blue color of sky | | **Notes:** |
| ***Stars of the Summer Night*** | |
| 1 | Stars of the summer night! |
| 2 | Far in yon azure deeps, |
| 3 | Hide, hide your golden light! |
| 4 | She sleeps! my lady sleeps! She sleeps![[41]](#footnote-41) |
|  |  |
| 5 | Moon of the summer night! |
| 6 | Far down yon western steeps, |
| 7 | Sink, sink in silver light! |  |
| 8 | She sleeps! my lady sleeps! She sleeps. |  |
|  |  |  |
| 9 | Wind of the summer night! |  |
| 10 | Where yonder woodbine creeps, |  |
| 11 | Fold, fold thy pinions light! |  |
|  |  | **Notes:** |
| 12 | Fold, fold thy pinions light! |  |
| 13 | She sleeps! She sleeps! |  |
| 14 | She sleeps, my lady sleeps. |  |
|  |  |  |
| 15 | Dreams of the summer night. |  |
| 16 | Tell her, her lover keeps watch. |  |
| 17 | Her lover keeps watch! |  |
| 18 | while in slumbers light She sleeps! |  |
| 19 | She sleeps! my lady sleeps, |  |
| 20 | my lady sleeps, my lady sleeps, |  |
| 21 | my lady sleeps! She sleeps! |  |

***Stars of the Summer Night*By: Henry Wadsworth Longfellow**

**Music by: Berthold Tours**

Checking for Understanding

1. How does the author use repetition and rhyme in this song?
2. Who might the author be speaking about in this song?

<http://www.pdmusic.org/1800s/40sotsn-bt.txt>

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