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The TextWord Story

TextWord Press was created in response to a critical need expressed for many years by private and parochial high school principals across America. "Literature isn't neutral," a principal told us. "We are what we read. Give us an academically superior high school literature series that is free of material that conflicts with our values."

TextWord Press recognizes the need, and sees as its mandate the production of literature textbooks that can serve as tools to sharpen and shape language-arts proficiency while simultaneously promoting recognition of the impact of the values of the past on the present and the future. In short, many schools feel the need to provide their students with a classic, traditional, values-oriented language-arts curriculum that is academically uncompromising. TextWord Press has accepted the challenge and is proceeding to fill the gap left by textbook publishers who feel that nowadays they must accommodate the tone and content of their publications to the changing mores of society.

The following mandates are the basis of our publishing philosophy:

- All textbooks must be academically challenging and must build character and mold young minds in a positive manner without resorting to didacticism. At a time when the teaching of solidly-based comprehensive language-arts skills has become a nationwide priority, the acquisition of sophisticated, values-driven language-arts skills in an enjoyable and challenging manner is an important goal.
- All texts must be student-friendly, geared to the building of comprehension techniques and to the development of critical and analytical skills. The acquisition of competency in the all-important areas of oral and written communication must be seriously addressed.
- All publications must meet the educational and curricular requirements of the State of New York, thus becoming eligible for purchase by schools using state funding.
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What is Holmes saying about life?

A. Holmes says that real life is stranger than fiction. He is determined to persuade Watson of this opinion by continually exposing him to the unusual events of their cases.

Introducing the Story: Historical Background

When introducing the story, review what students have learned so far about the characters of Sherlock Holmes and Dr. Watson, the nature of their relationship, and the methods of inference that have made Holmes famous. Then, students read this story, like all Sherlock Holmes mysteries, takes place in Victorian England, a period that was characterized by upheaval and insecurity, largely due to the Industrial Revolution that had begun in the late 18th century. By the time this story was written, thousands of poor people had been driven to the cities to seek employment and food. Tenements and slums had sprung up all over major cities like London, and horrible living conditions, child labor, starvation, disease, and violence were rampant.

On the other hand, not a stone was thrown away, in beautiful mansions with staffs of servants, lived the members of the English upper classes: the nobility, the aristocracy, and the gentry—the latter had neither great wealth nor position but were involved in professions or socially accepted forms of commerce. These fortunate British men and women were completely segregated from their less fortunate brethren; tradespeople used separate entrances when delivering their wares, servants dined and slept in different parts of the house, and in general, the rich and idle had no opportunity to encounter the wretched segment of the population. In addition, most women in Victorian society were not allowed even to read newspapers or visit hospitals to do charity work, for fear that they might be exposed to a side of life that was not befitting their eyes. Ironically, because of the emphasis on one's social position and the radical contrast between rich and poor, upper and lower classes, even criminals like John Clay and Dr. Roylott would cling to their aristocratic identities, thereby disassociating themselves from the more common folk.

The Red-Headed League

Sir Arthur Conan Doyle

FOCUS: INFERENCE

I had called upon my friend, Mr. Sherlock Holmes, one day in the autumn of last year and found him in deep conversation with a very stout, florid-faced, elderly gentleman with fiery red hair. With an apology for my intrusion, I was about to withdraw when Holmes pulled me abruptly into the room and closed the door behind me.

"You could not possibly have come at a better time, my dear Watson," he said cordially.

"I was afraid that you were engaged."

"So I am. Very much so."

"Then I can wait in the next room."

"Not at all. This gentleman, Mr. Wilson, has been my partner and helper in many of my most successful cases, and I have no doubt that he will be of the utmost use to me in yours also."

The stout gentleman half rose from his chair and gave a bob of greeting, with a quick little questioning glance from his small, far-encircled eyes.

"Try the settle," said Holmes, relapsing into his armchair and putting his fingers together, as was his custom when in judicial moods. "I know, my dear Watson, that you share my love of all that is bizarre and outside the conventions and humdrum routine of everyday life. You have shown your relish for it by the enthusiasm which has prompted you to chronicle, and, if you will excuse my saying so, somewhat to embellish so many of my own little adventures."

"Your cases have indeed been of the greatest interest to me," I observed.

"You will remember that I remarked the other day, just before we went into the very simple problem presented by Miss Mary Sutherland, that for strange effects and extraordinary combinations we must go to life itself, which is always far more daring than any effort of the imagination."
"A proposition which I took the liberty of doubting."

"You did, Doctor, but nonetheless you must come round to my view. For otherwise I shall keep on piling fact upon fact on you until your reason breaks down under them and acknowledges me to be right. Now, Mr. Jabez Wilson here has been good enough to call upon me this morning, and to begin a narrative which promises to be one of the most singular which I have listened to for some time. You have heard me remark that the strangest and most unique things are very often connected not with the larger but with the smaller crimes, and occasionally, indeed, where there is room for doubt whether any positive crime has been committed. As far as I have heard, it is impossible for me to say whether the present case is an instance of crime or not, but the course of events is certainly among the most singular that I have ever listened to. Perhaps, Mr. Wilson, you would have the great kindness to re-examine your narrative. I ask you not merely because my friend Dr. Watson has not heard the opening part, but also because the peculiar nature of the story makes me anxious to have every possible detail from your lips. As a rule, when I have heard some slight indication of the course of events, I am able to guide myself by the thousands of other similar cases which occur to my memory. In the present instance I am forced to admit that the facts are, to the best of my belief, unique."

The portly client pulled out his chest with an appearance of some little pride and pulled a dirty and wrinkled newspaper from the inside pocket of his greatcoat. As he glanced down the advertisement column, with his head thrust forward and the paper flattened out upon his knee, I took a good look at the man and endeavoured, after the fashion of my companion, to read the indications which might be presented by his dress or appearance.

I did not gain very much, however, by my inspection. Our visitor bore every mark of being an average commonplace British tradesman, obese, portly, and slow. He wore rather baggy gray shepherd's check trousers, a not over-clean black frockcoat, unbuttoned in the front, and a drab waistcoat with a heavy brassy Albert chain, and a square pierced bit of metal dangling down as an ornament. A frayed top-hat and a faded brown overcoat with a wrinkled velvet collar lay upon a chair beside him. Altogether, look as I would, there was nothing remarkable about the man save his blazing red head, and the expression of extreme chagrin and discomfort upon his features.

Sherlock Holmes's quick eye took in my occupation, and he shook his head with a smile as he noticed my questioning glances. "Beyond the obvious facts that he has at some time done manual labour, that he takes snuff, that he has been in China, and that he has done a considerable amount of writing lately, I can deduce nothing else."

Mr. Jabez Wilson started up in his chair, with his forefinger upon the paper, but his eyes upon my companion.

"How, in the name of good-fortune, did you know all that, Mr. Holmes?" he asked. "How did you know, for example, that I did manual labour? It's true, for I began as a ship's carpenter."

**HELPFUL DEFINITIONS**

- **frock-coat** — an outer garment worn by men.
- **waistcoat** — vest.
- **snuff** — finely ground tobacco that is sniffed.

**THE RED-HEADED LEAGUE 31**

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2 Understanding irony: Have students catch the irony of Holmes' statement: In a glance he has deduced obscure facts about Wilson. "I can deduce nothing else" is meant to emphasize just how much he has deduced.

3 A. In what ways were Watson's and Holmes' inferences about Wilson different?

Where does fiction come in?

Writers are generally sensitive, worldly people who strive to reveal the good and bad of society, as realistically as possible. While satire deliberately expose the hypocrisy and contradictions in society and hold them up to ridicule, humorist use comedy to gently poke fun at and highlight the quirks and eccentricities of people and culture.

What does this have to do with Sherlock Holmes?

Ordinarily, mystery is a serious genre, exposing a mole for evil that leads to human weakness or fault. The plot of mystery is serious as well. A crime has been committed and someone has to stop the criminal and prevent another crime from being committed. During the Victorian Era, crime was rampant, particularly among the lower classes. This was the era of pickpockets and petty thieves. The dark side of the Victorian Era was extensively written about. Charles Dickens and Robert Louis Stevenson, and although Sir Arthur Conan Doyle's Sherlock Holmes stories are not nearly as graphic and violent as depictions of other real and fictional crimes, their popularity reflects the basic human need for catharsis — to discuss and confront one's fears and worries. Perhaps this is why "The Red-Headed League" has been so popular among mystery stories; it is a breath of fresh air and a comic relief of sorts in the genre of mystery that is often frightening and too realistic. With its wry, ironic blend of comedy and crime, the story presents the reader with a dangerous criminal, John Clay, but expands the written description of his crime and, therefore, all crime in human, supernatural, and fantastic coincidences, making it more colorful, particularly among the literate upper-class readers who were secretly aware of the inequalities of English life, but related to consciously acknowledge them.
How do we know which season the poet describes?
A. The season is spring, seen in the springing grass, first bird, first bud. Note the simile here, which helps us picture the pastoral scene which the bird so desperately wishes to join.

What figure of speech describes the flower?
A. The poet refers to the fragrance of a flower as it opens. He uses a metaphor to compare the flower to a goblet.

What type of figurative language is used here?
A. The poet uses personification, "cruel bars," attributing human qualities or emotions to an inanimate object, to intensify the sense of unjust imprisonment.

Sympathy
Paul Laurence Dunbar

FOCUS: METAPHOR

I know what the caged bird feels, alas!
When the sun is bright on the upland slopes;
When the wind stirs soft through the springing grass
And the river flows like a stream of glass;
When the first bird sings and the first bud opens,*
And the faint perfume from its chalice* steals —
I know what the caged bird feels!

I know why the caged bird beats his wing
Till its blood is red on the cruel bars;
For he must fly back to his perch and cling
When he fain* would be on the bough* a-swing;
And a pain still throbs in the old, old scars
And they pulse again with a keener* sting —
I know why he beats his wing!

I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore,—
When he beats his bars and would be free;
It is not a carol of joy or glee.
But a prayer that he sends from his heart’s deep core,
But a plea, that upward to Heaven he flings —
I know why the caged bird sings!

HELPFUL DEFINITIONS
opes — opens
calice — an ornamental goblet.
fain — rather
bough — tree limb
keener — here, sharper
LITERARY CRITIQUE

1. Why does the poet write about the caged bird's feelings specifically in the springtime?
2. This poem was written by the son of escaped slaves. How does he know "what the caged bird feels"? Explain how he conveys this sentiment.
3. What makes the second stanza, and especially line 12, so poignant?
4. How does the third stanza emphasize the plight of the bird?
5. Explain the analogy which the poem makes between the caged bird and enslaved humans.

WRITING WORKSHOP

Dunbar uses graphic similes and metaphors to compare human slavery to the bird's captivity. The bird's song represents its plea for freedom. In a brief essay, express what the bird's plea means in human terms; that is, to what is it comparable in the slave experience?

JOURNAL WORKSHOP

Have you ever felt frustrated as you tried to accomplish something very difficult? Describe two possible scenarios, one positive and one negative, which could be the result of your frustrating experience. Try to use extended metaphors in your entry.

WRITING WORKSHOP

Students should express the idea that the bird's song is congruent to the spirituals that slaves composed and sang, yearning for freedom. The bird's unceasing resistance is similar to the slaves' unyielding rejection of their condition, with old scars throbbing as they unwillingly submitted to injustice.
Compare Helen's recollections of herself before the illness with what she was like before her teacher arrived.

A. Before her illness, she loved nature, heard birds sing, saw beautiful fruits, flowers, and leaves. After her illness, she lived in a world of darkness and silence, cut off from everything that she had enjoyed before.

Allow students to quote lines which contrast Helen's attitude before and after her illness. Contrast “song” and “gold and crimson” in the first two sentences with “dreamy” in the third sentence and “silence and darkness” in the second paragraph.

Developing the Lesson:

In many stories, the plot line can be visualized as a triangle. Copy the illustration below on the board and circle the information in parentheses as the lesson develops. Relevant information is flagged with a triangle in the teacher's edition.

I. Exposition:
   Explain exposition to the students; characters and setting (time and place) are usually established fairly soon in a literary work.
   1. characters
   2. setting: a time b. place

II. Rising Action
   Earance of conflict:
   1. outer (man vs. man, man vs. nature, man vs. society)
   2. inner (man vs. self)

II. Turning Point
   Highest point of action as a result of which resolution of conflict occurs.

IV. Falling Action
   Action which results from turning point.

V. Resolution
   Conflict either ends or is understood.

The Story of My Life

(an excerpt)

Helen Keller

FOCUS: AUTOBIOGRAPHY; POINT OF VIEW

To: Alexander Graham Bell

Who has taught the deaf to speak

and enabled the listening ear to hear speech from the Atlantic to the Rockies.

I dedicate this story of my life.

...These happy days did not last long. One brief spring, musical with the song of robin and mockingbird, one summer rich in fruit and roses, one autumn of gold and crimson sped by and left their gifts at the feet of an eager, delighted child. Then, in the dreary month of February, came the illness which closed my eyes and ears and plunged me into the unconsciousness of a new-born baby. They called it acute congestion of the stomach and brain. The doctor thought I could not live. Early one morning, however, the fever left me as suddenly and mysteriously as it had come. There was great rejoicing in the family that morning, but no one, not even the doctor knew that I should never see or hear again.

I fancy I still have confused recollections of that illness. I especially remember the tenderness with which my mother tried to soothe me in my waking hours of fret and pain, and the agony and bewilderment with which I awoke after a tossing half sleep, and turned my eyes, so dry and hot, to the wall away from the once-loved light, which came to me dim and yet more dim each day. But, except for these fleeting memories, if, indeed, they be memories, it all seems very unreal, like a nightmare. Gradually I got used to the silence and darkness that surrounded me and forgot that it had ever been different, until she came — my teacher — who was to set my spirit free....

I lived, up to the time of the illness that deprived me of my sight and hearing, in a tiny house consisting of a large square room and a small one, in which the servant slept. I it the custom in the South to build a small house near the homestead as an annex to be used on occasion. Such a house my father built after the Civil War, and when he married my mother they went to live in it. It was completely covered with vines, climbing roses and honeysuckles. From the garden

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it looked like an arbor. The little porch was hidden from view by a screen of yellow roses and Southern smilax.* It was the favorite haunt of hummingbirds and bees.

The Keller homestead, where the family lived, was a few steps from our little rose-bower. It was called "by Green" because the house and the surrounding trees and fences were covered with beautiful English ivy. Its old-fashioned garden was the paradise of my childhood.

Even in the days before my teacher came, I used to walk along the square stiff boxwood hedges, and, guided by the sense of smell, would find the first violets and lilacs. There, too, after a fit of temper, I went to find comfort and to hide my hot face in the cool leaves and grass. What joy it was to lose myself in that garden of flowers, to wander happily from spot to spot, until, coming suddenly upon a beautiful vine, I recognized it by its leaves and blossoms, and knew it was the vine which covered the tumble-down summerhouse at the farther end of the garden. Here, also, were trailing clematis,* drooping jessamine, and some rare sweet flowers called butterfly lilies, because their fragile petals resembled butterflies' wings. But the roses — they were loveliest of all. Never have I found in the greenhouses of the North such heart-satisfying roses as the climbing roses of my Southern home. They used to hang in long streams from our porch, filling the whole air with fragrance, unattained by any earthy smell, and in the early morning, washed in the dew they felt so soft, so pure...

**HELPFUL DEFINITIONS**

*smilax — a vine with glossy foliage
*clematis — a plant or vine of the genus clematis bearing white or various-colored flowers

**THE COMING OF THE TEACHER**

I do not remember when I first realized that I was different from other people, but I knew it before my teacher came to me. I had noticed that my mother

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2 Define **rising action** as the entrance of conflict into the plot.
CHAPTER 4
In Which Phileas Fogg Astounds
Passepartout, His Servant

Having won twenty guineas* at whist, and taken leave of his friends, Phileas Fogg, at twenty-five minutes past seven, left the Reform Club.

Passepartout, who had conscientiously studied the programme of his duties, was more than surprised to see his master guilty of the inexactness of appearing at this unaccustomed hour; for, according to rule, he was not due at Saville Row until precisely midnight.

Mr. Fogg repaired to his bedroom, and called out, "Passepartout!"
Passepartout did not reply. It could not be he who was called, for it was not the right hour.

"Passepartout!" repeated Mr. Fogg, without raising his voice.

Passepartout made his appearance.

"I've called you twice," observed his master.

"But it is not midnight," responded the other, showing his watch.

"I know it; I don't blame you. We start for Dover* and Calais* in ten minutes."

A puzzled grin overspread Passepartout's round face; clearly he had not comprehended his master.

"Monsieur is going to leave home?"

"Yes," returned Phileas Fogg. "We are going round the world."

Passepartout opened wide his eyes, raised his eyebrows, held up his hands, and seemed about to collapse, so overcome was he with surprise and astonishment.

"Round the world!" he stammered.

"In eighty days," responded Mr. Fogg.

"So we haven't a moment to lose."

"But the trunks?" gasped Passepartout, unconsciously swaying his head from right to left.

"We'll have no trunks, only a carpet-bag, with two suits and three pairs of stockings for me, and the same for you. We'll buy our clothes on the way. Bring down my mackintosh* and traveling-cloak; and some stout shoes, though we shall do little walking. Make haste!"

Passepartout tried to reply, but could not. He went out, mounted to his own room, fell into a chair, and muttered:

"That's good enough! And I, who wanted to remain quiet!"

He mechanically set about making the preparations for departure. Around the

HELPFUL DEFINITIONS

*guineas — British coin valued at a pound and a shilling.
*Dover — English city bordering the English Channel.
*Calais — French port city. The obvious route to France was by boat across the English Channel.
*mackintosh — name in turn for the inventor of its waterproof fabric.
What noble quality is evident from Fogg's remark? A. Consideration is evident by Fogg's words. He is a true gentleman whose kind words are as great as his charitable actions.

world in eighty days! Was his master a fool? No. Was this a joke, then? They were going to Dover. Good! To Calais; good again! After all, Passepartout, who had been away from France five years, would not be sorry to set foot on his native soil again. Perhaps they would go as far as Paris, and it would do his eyes good to see Paris once more. But surely a gentleman so busy of his steps would stop there; no doubt — but, then, it was nonetheless true that he was going away, this so domestic a person then!"

By eight o'clock Passepartout had packed the modest carpetbag containing the wardrobes of his master and himself, then, still troubled in mind, he carefully shut the door of his room, and descended to his study.

Mr. Fogg was quite ready. Under his arm might have been observed a red bound copy of Bradshaw's Continental Railway Steam Tourist and General Guide, with its timetables showing the arrival and departure of steamers and railways.

He took the carpetbag, opened it, and slipped into it a goodly roll of Bank of England notes, which would pass wherever he might go.

"You have forgotten nothing," asked he.

"Nothing, monsieur."

"My mackintosh and cloak?"

"Here they are."

"Good! Take this carpetbag," handing it to Passepartout, "take good care of it, for there are twenty thousand pounds in it."

Passepartout nearly dropped the bag, as if the twenty thousand pounds were in gold, and weighed him down.

Master and man then descended, the street-door was double-locked, and at the end of Saville Row they took a cab and drove rapidly to Charing Cross. The cab stopped before the railway station at twenty minutes past eight. Passepartout jumped off the box and inquired of his master, who, after paying the cabman, was about to enter the station, when a poor beggar woman, with a child in her arms, her naked feet smeared with mud, her head covered with a wrtcheled bonnet, from which hung a tattered feather, and her shoulders shrouded in a ragged shawl, approached, and mournfully asked for alms.

Mr. Fogg took out the twenty guineas he had just won at whist, and handed them to the beggar, saying, "Here, my good woman. I am glad that I met you," and passed on.

Passepartout had a moist sensation about the eyes, his master's action touched his susceptible heart.

Two first-class tickets for Paris having been speedily purchased, Mr. Fogg was crossing the station to the train, when he perceived his two friends of the Reform:

"Well, gentlemen," said he, "I'm off, you see; and if you will examine my passport when I get back, you will be able to judge whether I have accomplished the journey agreed upon."

"Oh, that would be quite unnecessary," Mr. Fogg, said Ralph politely, "we will trust your word, as a gentleman of honour."

"You do not forget when you are due in London again? asked Stuart.

"In eighty days, on Saturday, the 31st of December, 1872, at a quarter before nine p.m. Good-bye, gentlemen."

Phileas Fogg and his servant seated
themselves in a first-class carriage at twenty minutes before nine; five minutes later the whistle screamed, and the train slowly glided out of the station.

The night was dark, and a fine, steady rain was falling. Phileas Fogg, snugly ensconced in his corner, did not open his lips. Passepartout, not yet recovered from his stupor, clung mechanically to the carpetbag, with its enormous treasure. Just as the train was whirling through Sydenham, Passepartout suddenly uttered a cry of despair.

"What's the matter?" asked Mr. Fogg.

"Alas! in my hurry — I — I forgot — "

"What?"

"To turn off the gas in my room!"

"Very well, young man," returned Mr. Fogg, coolly, "it will burn — at your expense." How does this remark contrast with Fogg's behavior in the beggar-woman?

A. Fogg has no patience with irresponsibility. The poverty-stricken woman needs kindness as well as money and Fogg supplies both. His servant, however, is careless and Fogg believes that it is only natural that Passepartout suffer the consequences.
LITERARY CRITIQUE

1. The charity he gave consisted of his winnings. Clearly, the 30 guineas he would have come by hardly on his journey.
2. The servant will have to pay the rent bill, which, after 56 days, will be considerable.
3. We are meant to identify with Phileas Fogg, because he does not represent a common man. Furthermore, Phileas Fogg is presented as a man who reveals his emotions, whereas Fogg is a private person. We might conjecture about Fogg's feelings. We might assume he experiences fear, excitement, and anticipation, but it is far more likely that curiosity and determination are his overwhelming emotions. We must not forget that Fogg is a man on a mission and his desire to prove his theory is what drives him.

VOCABULARY WORDS

alms (æmz), n. charity
charity (char'ät), adj. cautious
ensconced (en skon'dad), adj. settled snugly; sheltered
hitherto (hith'ør to), adv. up to this time
stupendous (stə pə dá'shos), adj. the state of astonishment
susceptible (sə skp'tə bil), adj. impressionable; responsive

FOR YOUR INFORMATION

The 19th century saw the slow decay of the class system which had existed in Europe for over a thousand years. A shift in economy forced landowning nobility to give way to thriving factory owners and businessmen. However, the Industrial Revolution, which had brought record prosperity to the middle class, also delivered a life of drudgery and poverty to the working class. Working conditions were poor and unstable. Thousands flocked to the city to find work in the mills, only to join the growing ranks of the unemployed. Even those who were lucky enough to find work were unable to make more than a day's subsistence. Where job security, disability, and pensions were unheard of, unmitigated poverty was just a heartbeat away.

The rising middle class had a difficult time reconciling the poverty in their midst with the economic boom among their own class. Several beliefs kept them from reaching out to help the indigents. The first was that Victorians held to a stringent work ethic, which maintained that industry and sobriety would end poverty. Staunch capitalists, the middle class resisted state interference between master and worker. Their own experiences gave them reason to believe that their new-found prosperity would eventually eradicate poverty for good. Finally, their faith taught them that virtue was rewarded and vice was punished, effectively blaming the poor for their own misfortunes. Charity from the middle class meant distinguishing the "deserving poor" from the rest.

VOCABULARY WORDS

Exercises for the following words will appear at the end of Part I.

alms, care, encroach, benefit, impression, acceptable
Non-Fiction

Speech at the Virginia House of Burgesses
Delivered to the Second Virginia Convention, March 23, 1775
Patrick Henry

FOCUS: PERSUASIVE SPEAKING

Sir, we have done everything that could be done to avert the storm which is now coming. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and Parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned with contempt from the foot of the throne!

In vain. After these things, may we indulge the fond hope of peace and reconciliation? Is there no longer any room for hope? If we wish to be free — if we mean to preserve inviolate those inestimable privileges for which we have been so long contending — if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained — we must fight. An appeal to arms and to the God of hosts is all that is left us!

They tell us, sir, that we are weak — unable to cope with so formidable an adversary. But when shall we be stronger? Will it be next week or next year? Will it be when we are totally disarmed and made to stand as inferiors in every position?

Shall we gather strength by irresolution — by rebellion? — by being unaided by division of the ranks?

Point out that Patrick Henry lists the ways the colonists have tried to avert war and then, in the next sentence, shows how each of these attempts has been rebuffed: petitioned/vigilated; remonstrated/protested; supplicated/disregarded; prostrated/denied. This repetition stresses that the colonists have tried all means to preserve peace and are now forced to wage war. Ask students to find other examples of lists in Henry’s speech; i.e., in the second paragraph, he lists phrases beginning “if we mean.” In the third paragraph, he begins a list of phrases, “Shall we.” These rhetorical questions encourage the audience to agree with the speaker.
and invasion? Shall we acquire the means of effectual resistance by lying supinely* on our backs, and hugging the delusive* phantoms of hope until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us.

Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election.* If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable — and let it come! I repeat it, sir, let it come!

It is in vain, sir, to extenuate* the matter. Gentlemen may cry, peace, peace — but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding* arms! Our brethren* are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or

---

**HELPFUL DEFINITIONS**

- supinely — passively, lying on one's back.
- delusive — false, unreal, deceptive.
- election — here, choice.
- extenuate — to make a crime or an offense seem less serious than it is.
- resounding — making a loud, echoing sound.
- brethren — brothers.
Drama

The World of Shakespeare

FOCUS: BROADENING COMPREHENSION SKILLS

To the first-time student of Shakespeare:
You are about to embark on an unforgettable journey that will enable you to broaden your comprehension skills. You are about to be introduced to the world of William Shakespeare.

TUNING UP

Whenever a high-school English class prepares to learn Shakespeare for the first time, inevitable questions arise:

➤ Who was William Shakespeare?

➤ Why do we read his plays?

➤ Why is his language so DIFFERENT?

OVERTURE

In answer, generations of patient teachers have explained that Shakespeare was and is the most famous playwright in the English language: that his plays have universal, timeless appeal; and that after a while, one becomes accustomed to the language: after all, Shakespeare wrote over 400 years ago. If you think about it, even the English we speak today is different from the way it was spoken in our grandparents' day. Not so long ago, a MOUSE was only a rodent, ON LINE was where you stood to buy bread or groceries, and a PRINTER was a person who prepared documents for publication. See the point? Considering the rate at which our ever-expanding
language continuously evolves, adding words and phrases all the time, it is only reasonable that after four centuries, Shakespeare's language should sound foreign to our ears!

Now, then, can we learn enough about Shakespeare to feel comfortable with his language and develop an appreciation of the ways it affects our own language today? In answer, we present you with this Shakespeare handbook — an overview of Shakespeare's life and times, with explanations for and samples of his best work.

So sit back, open your playbills to the first page, and prepare to learn what went into the creation of a Shakespearean play, as we set the stage with the props and scenery of historical and technical information. Then the curtain will open on the performance — The World of Shakespeare in five acts. You'll experience some of Shakespeare's most famous speeches on some of his favorite themes: the struggle of power, life and death; honor, parents and children; the challenges of life. By the time the final curtain falls, not only will you have honed your ability to read and understand Shakespeare, but you will have learned to appreciate what a wizard with words he was.

Now let's begin by turning back the clock to find out what the world was like when William Shakespeare came on the scene.

**CREDITS:**

**The World That Produced Shakespeare**

**European Renaissance**

The French word *renaissance* means rebirth, and it has come to represent the era of renewed cultural and intellectual interest and growth after the stagnant Dark Ages.

**English Renaissance**

In England the Renaissance began in the late 1400's and continued until the Restoration period began in 1625. Its most important patron and enthusiast was Elizabeth, who became queen of England in 1558, just before Shakespeare was born. Elizabeth was a brilliant and cultured woman; during her reign, the first great bulk of English literary masterpieces was produced. So important was her influence in encouraging and inspiring literature and the arts that this period was named the Elizabethan Age, and the drama produced then was called Elizabethan drama (we'll learn more about that later).

**From where did Shakespeare come? What is his background?**

William Shakespeare was born during the English Renaissance period; his beginnings were fairly humble. Although not much is known about the lives of ordinary citizens of that period, most scholars agree that he was born in the typical market town of Stratford-upon-Avon in April 1564, the son of a prosperous merchant who was...

...to fate, but in his heart he thinks that, as Caesar, he is exempt. When he meets the soothsayer on the steps of the Senate, the following dialogue occurs; foreshadowing Caesar's death and scaring the audience:

*Caesar*: The ides of March are come.
*Soothsayer*: Ay, Caesar, but not gone.

(3.1.1-2)

The scene culminates in Caesar's assassination, fulfilling the prophecy and the audience's expectations. True to their belief that everything is ordained by "fate," the Elizabethan people would not have wanted it any other way.

**Superstition and the Supernatural**

Another favorite of Elizabethan audiences was anything to do with the supernatural, including omens, witchcraft, and particularly ghosts. In fact, many of Shakespeare's plays feature ghosts, and their appearance almost always foretells impending doom, the occurrence of something terrible. For instance, in Julius Caesar, the appearance of the ghost of Caesar foreshadows Brutus' defeat and death; and in Hamlet, the appearance of the ghost of King Hamlet foreshadows the tragic events of the whole plot.

What's more, Elizabethan people were very superstitious; they believed in natural events such as thunderclaps, lightning strikes, eclipses, owls hooting, etc.: all foretold terrible happenings.

Finally, Elizabethans believed in fate: Everything that happened was predestined; "in the stars"; they believed that man did not have free will; tampering with fate was a sin that elicited retribution. Julius Caesar contains elements of the supernatural in abundance. Caesar is warned by a soothsayer to "Beware the ides of March" (1.2,25). On the night before March 15, all of Rome is amazed by a blazing comet, howling specters, and the winds bring casualties. Caesar's wife, Calpurnia, dreams that Caesar's statue is running with blood from many wounds, and she begs him to stay at home. He refuses, saying,

*What can be avoided? Where ends are purposed by the mighty gods? Yet Caesar shall go forth*.

(2.2,26-28)

Caesar receives yet another warning, but he ignores it as well; saying death "will come when it will come." (2.2,37). He seems to submit...
Sample from the Test Bank CD
THE LAST LEAF
O. HENRY

Based on your knowledge of the selection, complete each of the following statements in the space provided.

1. The protagonists, _____________ and _____________ are two women who live in ______________, NY, because ____________________.
2. The protagonists aspire to be _____________________.
3. The protagonists’ neighbor is ________________, who is a(n) _____________________.
4. One of the roommates is suffering from _____________________.
5. The doctor says that the sick person will ____________________ because she lacks _____________________.
6. The person who is sick always planned to _____________________.
7. The sick person is counting _____________________. She has decided that she will _________________ when _____________________.
8. The neighbor comes to the apartment in order to _____________________.
9. The neighbor always intends to _________________________, but he has not even _________________________.
10. On the last nights described in the story, the weather is _____________________.
11. On the last morning described in the story, the protagonist discovers that the _____________________.

She decides that she has been ____________________, and is determined to _____________________.
12. The protagonist discovers that their neighbor has _____________________.
13. The “last leaf” is the neighbor’s _____________________.

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Implications of Literature Explorer Level
THE LAST LEAF
O. HENRY

Based on your understanding of the selection, briefly answer each question in the space provided.

1. Why does Johnsy compare herself to a leaf? What is the significance of the comparison?

2. What is the connection between Behrman and the two young women?

3. What are the indications that Johnsy is determined to live?

4. How did Behrman contract pneumonia?

5. How is the fact that the story was first published in 1905 relevant to the prognosis given by the doctor?

6. Why is Johnsy described as “merciless” on the morning after the rainfall?
LITERARY CRITIQUE

THE LAST LEAF
O. HENRY

7. Why is the last leaf described as Behrman's "masterpiece"?

8. What is the great irony in the story?

9. How important to Johnsy's survival is the painting of the last leaf?

10. What is implied about the power of friendship?

11. Who is the main character in this story? Explain your answer.

12. What is the effect of the use of personification in this story? Cite two examples.

13. Do Sue and Johnsy fit the description of the "starving artist"?

(Continue to next page)
THE LAST LEAF
O. HENRY

14. What journey is referred to in the sentence, "The lonesomest thing in all the world is a soul when it is making ready to go on its mysterious, far journey."

15. What is the author's attitude toward his characters?
After reading the following excerpt from “The Last Leaf,” circle the letter of the response that best completes each of the statements below.

Johnsy’s eyes were open wide. She was looking out the window and counting — counting backward.

“Twelve,” she said, and a little later “eleven”; and then “ten,” and “nine”; and then “eight” and “seven,” almost together.

Sue looked solicitously out of the window. What was there to count? There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away. An old, old ivy vine, gnarled and decayed at the roots, climbed halfway up the brick wall. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling bricks.

“What is it, dear?” asked Sue.

“Six,” said Johnsy, in almost a whisper. “They’re falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now it’s easy. There goes another one. There are only five left now.”

“Five what, dear? Tell your Sudie.”

“Leaves. On the ivy vine. When the last one falls I must go, too. I’ve known that for three days. Didn’t the doctor tell you?”

1. Johnsy counts backward because she
   a. is trying to fall asleep.  
   b. is counting the remaining leaves.  
   c. is playing a game with Sue.  

2. The ivy vine is described as
   a. flourishing.  
   b. newly planted.  
   c. withering.  

3. Johnsy is feeling
   a. excited.  
   b. ill.  
   c. angry.  

4. Sue is depicted as
   a. nervous.  
   b. angry.  
   c. caring.  

5. Johnsy thinks that she will soon
   a. be well.  
   b. die.  
   c. plant a new vine.
<table>
<thead>
<tr>
<th></th>
<th>Vocabulary Review</th>
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<tbody>
<tr>
<td>THE LAST LEAF</td>
<td>O. HENRY</td>
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<tr>
<td>Match each vocabulary word in the left-hand column to its definition in the right-hand column. Write the letter of the correct answer in the space provided.</td>
<td></td>
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<tr>
<td>1. daub</td>
<td>a. concerned, attentive, or anxious about another's welfare</td>
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<td>2. mite</td>
<td>b. having notched, sawlike teeth</td>
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<td>3. acute</td>
<td>c. to travel across, over, or through</td>
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<td>4. chivalric</td>
<td>d. to handle, as a weapon</td>
</tr>
<tr>
<td>5. dissolution</td>
<td>e. ridicule, scorn, or mockery</td>
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<td>6. mastiff</td>
<td>f. a soft warm breeze from the west; any gentle breeze</td>
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<tr>
<td>7. swagger</td>
<td>g. disintegration; decay; termination</td>
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<td>8. morbid</td>
<td>h. suggesting an unhealthy mental state or attitude</td>
</tr>
<tr>
<td>9. wield</td>
<td>i. relating to a code of honor promoting bravery, courtesy, and devotion to the weak</td>
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<td>10. ravage</td>
<td>j. to walk in a boastful, defiant, or insolent manner</td>
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<tr>
<td>11. serrated</td>
<td>k. a crude, inartistic painting</td>
</tr>
<tr>
<td>12. congenial</td>
<td>l. to devastate; to do ruinous damage</td>
</tr>
<tr>
<td>13. traverse</td>
<td>m. severe, sharp, or intense; of disease, brief and severe</td>
</tr>
<tr>
<td>14. derision</td>
<td>n. a large, powerful dog</td>
</tr>
<tr>
<td>15. zephyr</td>
<td>o. having the same tastes, habits, or temperament; compatible</td>
</tr>
<tr>
<td>16. solicitous</td>
<td>p. a very small object, creature, or particle</td>
</tr>
<tr>
<td>17. monocle</td>
<td>q. an eyeglass for one eye</td>
</tr>
</tbody>
</table>
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