


# All That Glitters

For many people, the longing for material goods extends well beyond the needs of survival. What drives our passion for things?



14-Year-Old Teaches Family the "Power of Half"

 **Discuss It** Why do people acquire more than they need?  
Write your response before sharing your ideas.

UNIT INTRODUCTION

ESSENTIAL QUESTION: What do our possessions reveal about us?

LAUNCH TEXT  
INFORMATIVE MODEL  
I Came, I Saw, I Shopped



**WHOLE-CLASS LEARNING**

ANCHOR TEXT: SHORT STORY

**The Necklace**  
Guy de Maupassant,  
translated by Andrew  
MacAndrew



ANCHOR TEXT: SHORT STORY

**Civil Peace**  
Chinua Achebe



MEDIA: PHOTO ESSAY

**Fit for a King:  
Treasures of  
Tutankhamun**



**SMALL-GROUP LEARNING**

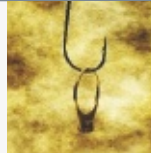
JOURNALISM

**In La Rinconada, Peru,  
Searching for Beauty  
in Ugliness**  
Marie Arana



POETRY COLLECTION

**Avarice**  
Yusef Komunyakaa

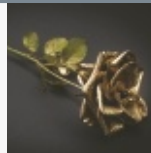


**The Good Life**  
Tracy K. Smith

**Money**  
Reginald Gibbons

SHORT STORY

**The Golden Touch**  
Nathaniel Hawthorne



COMPARE

POETRY

**from King Midas**  
Howard Moss



MAGAZINE ARTICLE

**The Thrill of the  
Chase**  
Margie Goldsmith



**INDEPENDENT LEARNING**

MEDIA: INFORMATIONAL GRAPHIC

**The Gold Series:  
A History of Gold**  
Visual Capitalist



NEWS ARTICLE

**Ads May Spur  
Unhappy Kids to  
Embrace Materialism**  
Amy Norton



SHORT STORY

**A Dose of What the  
Doctor Never Orders**  
Ihara Saikaku,  
translated by G. W. Sargent



MAGAZINE ARTICLE

**My Possessions,  
Myself**  
Russell W. Belk



NEWS ARTICLE

**Heirlooms' Value  
Shifts From  
Sentiment to Cash**  
Rosa Salter Rodriguez



PERFORMANCE TASK

WRITING FOCUS:  
**Write an Informative Essay**

PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS:  
**Deliver a Multimedia Presentation**

PERFORMANCE-BASED ASSESSMENT PREP

**Review Evidence for an  
Informative Essay**

PERFORMANCE-BASED ASSESSMENT

**Informative Text: Essay and Oral Presentation**

PROMPT:

How do we decide what we want versus what we need?  
What can result from an imbalance between want and need?

## Unit Goals

Throughout the unit, you will deepen your understanding of materialism by reading, writing, speaking, listening, and presenting. These goals will help you succeed on the Unit Performance-Based Assessment.

Rate how well you meet these goals right now. You will revisit your ratings later when you reflect on your growth during this unit.

| SCALE                               | 1  | 2             | 3             | 4         | 5              |
|-------------------------------------|--|---------------|---------------|-----------|----------------|
|                                     | NOT AT ALL WELL  | NOT VERY WELL | SOMEWHAT WELL | VERY WELL | EXTREMELY WELL |
| <b>READING GOALS</b>                |  |               |               |           |                |
|                                     | 1  | 2             | 3             | 4         | 5              |
|                                     | <ul style="list-style-type: none"> <li>Evaluate written informative texts by analyzing how authors introduce and develop central ideas. <input type="radio"/>—<input type="radio"/>—<input type="radio"/>—<input type="radio"/>—<input type="radio"/></li> <li>Expand your knowledge and use of academic and concept vocabulary. <input type="radio"/>—<input type="radio"/>—<input type="radio"/>—<input type="radio"/>—<input type="radio"/></li> </ul>                        |               |               |           |                |
| <b>WRITING AND RESEARCH GOALS</b>   |  |               |               |           |                |
|                                     | 1  | 2             | 3             | 4         | 5              |
|                                     | <ul style="list-style-type: none"> <li>Write an informative essay in which you effectively convey complex ideas, concepts, and information. <input type="radio"/>—<input type="radio"/>—<input type="radio"/>—<input type="radio"/>—<input type="radio"/></li> <li>Conduct research projects of various lengths to explore a topic and clarify meaning. <input type="radio"/>—<input type="radio"/>—<input type="radio"/>—<input type="radio"/>—<input type="radio"/></li> </ul> |               |               |           |                |
| <b>LANGUAGE GOAL</b>                |  |               |               |           |                |
|                                     | 1  | 2             | 3             | 4         | 5              |
|                                     | <ul style="list-style-type: none"> <li>Correctly use conjunctive adverbs and semicolons to link two or more closely related independent clauses. <input type="radio"/>—<input type="radio"/>—<input type="radio"/>—<input type="radio"/>—<input type="radio"/></li> </ul>  |               |               |           |                |
| <b>SPEAKING AND LISTENING GOALS</b> |  |               |               |           |                |
|                                     | 1  | 2             | 3             | 4         | 5              |
|                                     | <ul style="list-style-type: none"> <li>Collaborate with your team to build on the ideas of others, develop consensus, and communicate. <input type="radio"/>—<input type="radio"/>—<input type="radio"/>—<input type="radio"/>—<input type="radio"/></li> <li>Integrate audio, visuals, and text in presentations. <input type="radio"/>—<input type="radio"/>—<input type="radio"/>—<input type="radio"/>—<input type="radio"/></li> </ul>                                      |               |               |           |                |

### STANDARDS

#### Language

Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

## Academic Vocabulary: Informative Text

Academic terms appear in all subjects and can help you read, write, and discuss with more precision. Here are five academic words that will be useful to you in this unit as you analyze and write informative texts.

Complete the chart.

1. Review each word, its root, and the mentor sentences.
2. Use the information and your own knowledge to predict the meaning of each word.
3. For each word, list at least two related words.
4. Refer to a dictionary or other resources if needed.

**TIP**

**FOLLOW THROUGH**

Study the words in this chart, and mark them or their forms wherever they appear in the unit.

| WORD   | MENTOR SENTENCES   | PREDICT MEANING | RELATED WORDS                                       |
|--|--|-----------------|---|
| <p><b>paradox</b></p> <p>ROOT:<br/><b>-dox-</b><br/>"belief"</p>   | <ol style="list-style-type: none"> <li>1. Stuck in the middle of the ocean, I thought of the <i>paradox</i> "Water, water everywhere and not a drop to drink."</li> <li>2. The teacher could not understand the <i>paradox</i>; the students were happy when they were given more homework.</li> </ol> |                 | <p><i>paradoxical;</i><br/><i>paradoxically</i></p> |
| <p><b>chronicle</b></p> <p>ROOT:<br/><b>-chron-</b><br/>"time"</p> | <ol style="list-style-type: none"> <li>1. The film works both as an interesting story of one woman's life and as a <i>chronicle</i> of an era.</li> <li>2. She is a good storyteller, able to <i>chronicle</i> events involving vast stretches of time and hundreds of characters.</li> </ol>          |                 |   |
| <p><b>allocate</b></p> <p>ROOT:<br/><b>-loc-</b><br/>"place"</p>   | <ol style="list-style-type: none"> <li>1. Rather than <i>allocate</i> blame, let's find a solution to the problem.</li> <li>2. How should we <i>allocate</i> funds—to the playground project or to art supplies?</li> </ol>  |                 |   |
| <p><b>deduce</b></p> <p>ROOT:<br/><b>-duc-</b><br/>"lead"</p>      | <ol style="list-style-type: none"> <li>1. The detective is famous for her ability to <i>deduce</i> the truth from seemingly trivial details.</li> <li>2. An animal's ability to <i>deduce</i> threatening changes in its environment can be key to its survival.</li> </ol>                            |                 |   |
| <p><b>primary</b></p> <p>ROOT:<br/><b>-prim-</b><br/>"first"</p>   | <ol style="list-style-type: none"> <li>1. Ever since the big win, Shereen's <i>primary</i> feeling was one of elation.</li> <li>2. You should support your ideas with evidence from both <i>primary</i> and secondary sources.</li> </ol>  |                 |   |

## LAUNCH TEXT | INFORMATIVE MODEL

This selection is an example of an **informative text**, a type of writing in which the author examines concepts through the careful selection, organization, and analysis of information. This is the type of writing you will develop in the Performance-Based Assessment at the end of the unit.

**As you read**, think about how the writer presents information in the form of examples, statistics, and expert opinion. How does the writer help the reader understand the importance of this information?



# I Came, I Saw, I Shopped

## NOTES

- 1 **P**erhaps you know what became of the robotic dog, ripped jeans, or gadget you couldn't live without a few years ago. Maybe you remember where you put that video game you used to love. It was a "must-have" item just last year. It's possible, though, that you've lost track of these things; consequently, they are forgotten, but not gone, collecting dust in a closet somewhere. In the meantime, you may have developed a taste for newer, fresher goods, such as a waterproof smartphone, designer shoes, or limited-edition sneakers.
- 2 When you want something with a passion, it can be difficult to picture a moment when that item might not mean much to you. A 2011 study showed that Americans upgrade their mobile phones every 21.7 months. This is the fastest turnover rate in the world. As the pace of technological change increases, replacement periods get even shorter. Are we just fickle and easily distracted, or are other forces at play?
- 3 All of the data suggest that America is a nation of shoppers. Instead of saving our money, we spend it. Recent research shows that only one in four Americans saves more than 10 percent of his or her income (Soergel 2015). In contrast, Europeans show personal savings rates of more than 10 percent over a 30-year period dating back to the early 1980s.

## Are We Hardwired to Buy?

- 4 What drives our need to own the latest games, shoes, or phones? There are many notions. Some experts point to mirror neurons. These are cells in our brains that allow us to mirror, or reflect, the feelings

and behavior of other people. Scientists believe that mirror neurons may tell us that we want what other people have, especially when we admire those people in other ways.

- 5 Social relationships may also affect our buying decisions. A study of Americans born between the early 1980s and the early 2000s finds that peer recommendations influenced many of the participants to make certain purchases. People from this “millennial” generation are also attracted to brands connected to social causes; they wish to buy products made by companies that donate profits to charity.

### Emotional Spending

- 6 We can explain the desire for new shoes or a new phone at least in part as a practical concern. After all, we probably plan to wear the shoes and use the phone. However, some of our buying choices seem to be based almost purely on emotions.
- 7 As an example of emotional purchasing, consider the multi-billion-dollar market for collectible items from the past. In most cases, collectors don’t plan to use these items. It is the rare driver who uses an antique car for her daily commute; likewise, the collectible doll from 1959 that sold at auction in May 2006 for \$27,450 did not become a child’s favorite toy. Advertising does not drive demand for collectibles; TV commercials for lunch boxes from the 1960s simply don’t exist. Some purchases of collectibles may be investments in items that will grow in value; however, others are driven largely by emotions, such as longing for a time past.
- 8 All of the information we have about shopping and spending suggests that the desire for a particular item is not so simple. Our brains, our social connections, and even our feelings about the past may all contribute to a seemingly endless appetite to fill our homes and our lives with things.

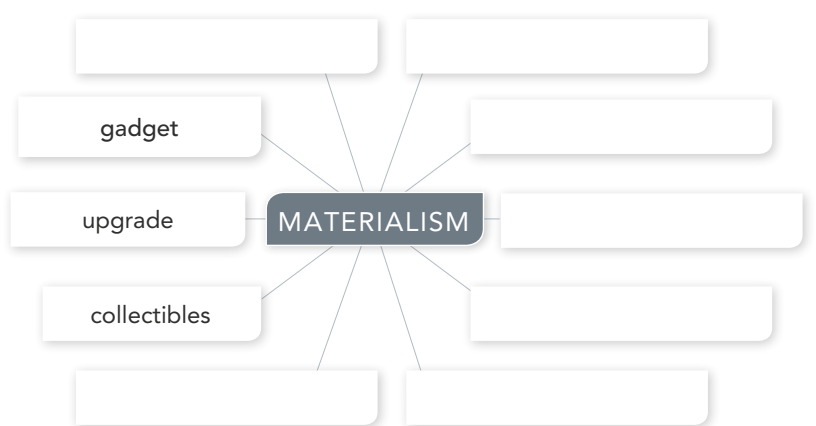
NOTES

#### WORD NETWORK FOR ALL THAT GLITTERS

**Vocabulary** A Word Network is a collection of words related to a topic. As you read the selections in this unit, identify interesting words related to the idea of materialism, and add them to your Word Network. For example, you might begin by adding words from the Launch Text, such as *gadget*, *upgrade*, and *collectibles*. Continue to add words as you complete the unit.

**Tool Kit**

Word Network Model











ESSENTIAL QUESTION:

# What do our possessions reveal about us?

The objects we truly cherish often remind us of great experiences or people we love. What explains, then, our desire for the newest and latest gadgets, which do not evoke such personal connections? You will work with your whole class to explore the concept of materialism. The selections you are going to read present insights into people’s wants and needs.

## Whole-Class Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to learn and work in large-group environments.

Review these strategies and the actions you can take to practice them as you work with your whole class. Add ideas of your own for each step. Get ready to use these strategies during Whole-Class Learning.

| STRATEGY                    | ACTION PLAN  |
|-----------------------------|--|
| Listen actively             | <ul style="list-style-type: none"> <li>• Eliminate distractions. For example, put your cellphone away.</li> <li>• Keep your eyes on the speaker.</li> <li>•</li> </ul>   |
| Clarify by asking questions | <ul style="list-style-type: none"> <li>• If you’re confused, other people probably are, too. Ask a question to help your whole class.</li> <li>• If you see that you are guessing, ask a question instead.</li> <li>•</li> </ul> |
| Monitor understanding       | <ul style="list-style-type: none"> <li>• Notice what information you already know and be ready to build on it.</li> <li>• Ask for help if you are struggling.</li> <li>•</li> </ul>  |
| Interact and share ideas    | <ul style="list-style-type: none"> <li>• Share your ideas and answer questions, even if you are unsure.</li> <li>• Build on the ideas of others by adding details or making a connection.</li> <li>•</li> </ul>                  |

## CONTENTS

### ANCHOR TEXT: SHORT STORY

#### The Necklace

*Guy de Maupassant,*  
*translated by Andrew MacAndrew*

Should a young woman be satisfied with ordinary comforts, or should she pursue her dreams of a life of luxury?



### ANCHOR TEXT: SHORT STORY

#### Civil Peace

*Chinua Achebe*

In the aftermath of a civil war, the things that matter most become clear.



### MEDIA: PHOTO ESSAY

#### Fit for a King: Treasures of Tutankhamun

Treasures from the tomb of an Egyptian king are among the wonders of the world.



### PERFORMANCE TASK

#### WRITING FOCUS

#### Write an Informative Essay

Both Whole-Class readings deal with the idea of material loss. The photo essay deals with material ownership. After reading and viewing, you will write an informative essay on the topic of materialism.



About the Author



A master of the short story, **Guy de Maupassant** (1850–1893) wrote tales that are both realistic and pessimistic and that frequently offer unforeseen endings. Following military service, Maupassant settled in Paris and joined a circle of writers led by novelist Emile Zola. With Zola’s encouragement, Maupassant published his first short story, “Ball of Fat,” which earned him immediate fame and freed him to write full time. “The Necklace” is his most widely read work.

**Tool Kit**  
First-Read Guide and Model Annotation

**STANDARDS**  
**Reading Literature**  
By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

# The Necklace

## Concept Vocabulary

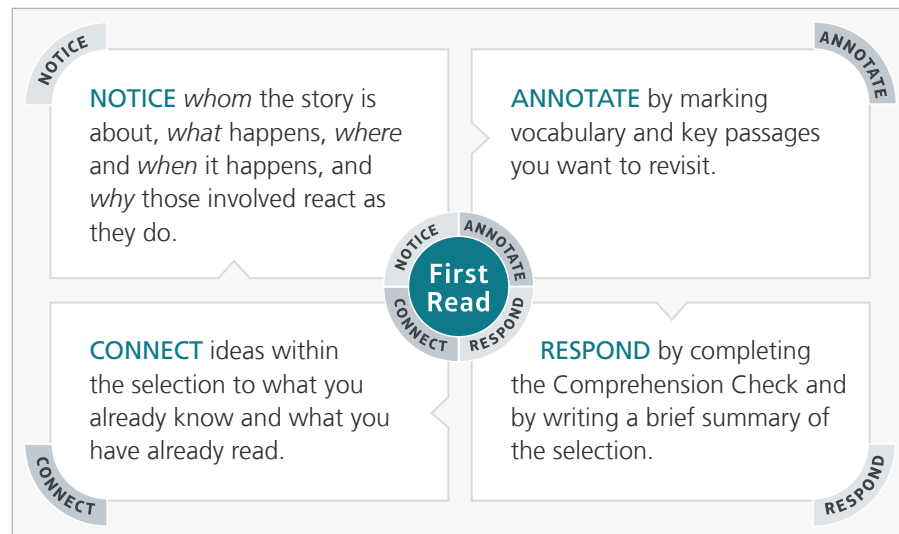
You will encounter the following words as you read “The Necklace.” Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

| WORD        | YOUR RANKING |
|-------------|--------------|
| refinement  |              |
| suppleness  |              |
| exquisite   |              |
| gallantries |              |
| resplendent |              |
| homage      |              |

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

## First Read FICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.





# The Necklace

Guy de Maupassant  
translated by Andrew MacAndrew

## BACKGROUND

In the late nineteenth century, a type of literature known as Realism emerged as a reaction to the idealism and optimism of Romantic literature. Realism sought to describe life as it is, without ornament or glorification. “The Necklace,” an example of Realist fiction, tells the story of an average woman who pays a significant price to experience a glamorous evening. As in all Realist fiction, there is no fairy-tale ending.

- 1 **S**he was one of those pretty, charming young women who are born, as if by an error of Fate, into a petty official’s family. She had no dowry,<sup>1</sup> no hopes, not the slightest chance of being appreciated, understood, loved, and married by a rich and distinguished man; so she slipped into marriage with a minor civil servant at the Ministry of Education.
- 2 Unable to afford jewelry, she dressed simply: but she was as wretched as a *déclassée*, for women have neither caste nor breeding—in them beauty, grace, and charm replace pride of birth. Innate **refinement**, instinctive elegance, and **suppleness** of wit give them their place on the only scale that counts, and these qualities make humble girls the peers of the grandest ladies.
- 3 She suffered constantly, feeling that all the attributes of a gracious life, every luxury, should rightly have been hers. The poverty of her rooms—the shabby walls, the worn furniture, the ugly

1. **dowry** (DOW ree) *n.* wealth or property given by a woman’s family to her husband upon their marriage.

## NOTES

**refinement** (rih FYN muhnt) *n.*  
politeness; good manners

**suppleness** (SUHP uhl nihs) *n.*  
smoothness; fluidity; ability  
to adapt easily to different  
situations

NOTES

**CLOSE READ**

**ANNOTATE:** In paragraph 3, mark details related to size, luxury, and antiquity.

**QUESTION:** Why does the author use these particular details?

**CONCLUDE:** What image do these details paint of the life Madame Loisel desires?

**exquisite** (EHKS kwih ziht) *adj.*  
very beautiful or lovely

**gallantries** (GAL uhn treez) *n.*  
acts of polite attention to the needs of women

upholstery—caused her pain. All these things that another woman of her class would not even have noticed, tormented her and made her angry. The very sight of the little Breton girl who cleaned for her awoke rueful thoughts and the wildest dreams in her mind. She dreamed of thick-carpeted reception rooms with Oriental hangings, lighted by tall, bronze torches, and with two huge footmen in knee breeches, made drowsy by the heat from the stove, asleep in the wide armchairs. She dreamed of great drawing rooms upholstered in old silks, with fragile little tables holding priceless knick-knacks, and of enchanting little sitting rooms redolent of perfume, designed for teatime chats with intimate friends—famous, sought-after men whose attentions all women longed for.

- 4 When she sat down to dinner at her round table with its three-day old cloth, and watched her husband opposite her lift the lid of the soup tureen and exclaim, delighted: “Ah, a good homemade beef stew! There’s nothing better . . .” she would visualize elegant dinners with gleaming silver amid tapestried walls peopled by knights and ladies and exotic birds in a fairy forest; she would think of **exquisite** dishes served on gorgeous china, and of **gallantries** whispered and received with sphinx-like smiles while eating the pink flesh of trout or wings of grouse.
- 5 She had no proper wardrobe, no jewels, nothing. And those were the only things that she loved—she felt she was made for them. She would have so loved to charm, to be envied, to be admired and sought after.
- 6 She had a rich friend, a schoolmate from the convent she had attended, but she didn’t like to visit her because it always made her so miserable when she got home again. She would weep for whole days at a time from sorrow, regret, despair, and distress.
- 7 Then one evening her husband arrived home looking triumphant and waving a large envelope.
- 8 “There,” he said, “there’s something for you.”
- 9 She tore it open eagerly and took out a printed card which said:
- 10 “The Minister of Education and Madame Georges Ramponneau<sup>2</sup> request the pleasure of the company of M. and Mme. Loisel<sup>3</sup> at an evening reception at the Ministry on Monday, January 18th.”
- 11 Instead of being delighted, as her husband had hoped, she tossed the invitation on the table and muttered, annoyed:
- 12 “What do you expect me to do with that?”
- 13 “Why, I thought you’d be pleased, dear. You never go out and this would be an occasion for you, a great one! I had a lot of trouble getting it. Everyone wants an invitation: they’re in great demand and there are only a few reserved for the employees. All the officials will be there.”
- 14 She looked at him, irritated, and said impatiently:

2. **Georges** (zhawrzh) **Ramponneau** (ram puh NOH)

3. **Loisel** (lwah ZEHL)

15 “I haven’t a thing to wear. How could I go?”

16 It had never even occurred to him. He stammered:

17 “But what about the dress you wear to the theater? I think it’s lovely. . . .”

18 He fell silent, amazed and bewildered to see that his wife was crying. Two big tears escaped from the corners of her eyes and rolled slowly toward the corners of her mouth. He mumbled:

19 “What is it? What is it?”

20 But, with great effort, she had overcome her misery; and now she answered him calmly, wiping her tear-damp cheeks:

21 “It’s nothing. It’s just that I have no evening dress and so I can’t go to the party. Give the invitation to one of your colleagues whose wife will be better dressed than I would be.”

22 He was overcome. He said:

23 “Listen, Mathilde, how much would an evening dress cost—a suitable one that you could wear again on other occasions, something very simple?”

24 She thought for several seconds, making her calculations and at the same time estimating how much she could ask for without eliciting an immediate refusal and an exclamation of horror from this economical government clerk.

25 At last, not too sure of herself, she said:

26 “It’s hard to say exactly but I think I could manage with four hundred francs.”

27 He went a little pale, for that was exactly the amount he had put aside to buy a rifle so that he could go hunting the following summer near Nanterre, with a few friends who went shooting larks around there on Sundays.

28 However, he said:

29 “Well, all right, then. I’ll give you four hundred francs. But try to get something really nice.”

30 As the day of the ball drew closer, Madame Loisel seemed depressed, disturbed, worried—despite the fact that her dress was ready. One evening her husband said:

31 “What’s the matter? You’ve really been very strange these last few days.”

32 And she answered:

33 “I hate not having a single jewel, not one stone, to wear. I shall look so dowdy.<sup>4</sup> I’d almost rather not go to the party.”

34 He suggested:

35 “You can wear some fresh flowers. It’s considered very chic<sup>5</sup> at this time of year. For ten francs you can get two or three beautiful roses.”

36 That didn’t satisfy her at all.

37 “No . . . there’s nothing more humiliating than to look poverty-stricken among a lot of rich women.”

38 Then her husband exclaimed:

4. **dowdy** *adj.* shabby.

5. **chic** (*sheek*) *adj.* fashionable.

- 39 “Wait—you silly thing! Why don’t you go and see Madame Forestier<sup>6</sup> and ask her to lend you some jewelry. You certainly know her well enough for that, don’t you think?”
- 40 She let out a joyful cry.
- 41 “You’re right. It never occurred to me.”
- 42 The next day she went to see her friend and related her tale of woe.
- 43 Madame Forestier went to her mirrored wardrobe, took out a big jewel case, brought it to Madame Loisel opened it, and said:
- 44 “Take your pick, my dear.”
- 45 Her eyes wandered from some bracelets to a pearl necklace, then to a gold Venetian cross set with stones, of very fine workmanship. She tried on the jewelry before the mirror, hesitating, unable to bring herself to take them off, to give them back. And she kept asking:
- 46 “Do you have anything else, by chance?”
- 47 “Why yes. Here, look for yourself. I don’t know which ones you’ll like.”
- 48 All at once, in a box lined with black satin, she came upon a superb diamond necklace, and her heart started beating with overwhelming desire. Her hands trembled as she picked it up. She fastened it around her neck over her high-necked dress and stood there gazing at herself ecstatically.
- 49 Hesitantly, filled with terrible anguish, she asked:
- 50 “Could you lend me this one—just this and nothing else?”
- 51 “Yes, of course.”
- 52 She threw her arms around her friend’s neck, kissed her ardently, and fled with her treasure.
- 53 The day of the party arrived. Madame Loisel was a great success. She was the prettiest woman there—**resplendent**, graceful, beaming, and deliriously happy. All the men looked at her, asked who she was, tried to get themselves introduced to her. All the minister’s aides wanted to waltz with her. The minister himself noticed her.
- 54 She danced enraptured—carried away, intoxicated with pleasure, forgetting everything in this triumph of her beauty and the glory of her success, floating in a cloud of happiness formed by all this **homage**, all this admiration, all the desires she had stirred up—by this victory so complete and so sweet to the heart of a woman.
- 55 When she left the party, it was almost four in the morning. Her husband had been sleeping since midnight in a small, deserted sitting room, with three other gentlemen whose wives were having a wonderful time.
- 56 He brought her wraps so that they could leave and put them around her shoulders—the plain wraps from her everyday life whose shabbiness jarred with the elegance of her evening dress. She felt this and wanted to escape quickly so that the other women, who were enveloping themselves in their rich furs, wouldn’t see her.

**resplendent** (rih SPLEHN duhnt) *adj.* dazzling; gorgeous

**homage** (OM ihj) *n.* something done to honor someone

6. **Forestier** (fawr ehs TYAY)

57 Loisel held her back.  
 58 “Wait a minute. You’ll catch cold out there. I’m going to call a cab.”  
 59 But she wouldn’t listen to him and went hastily downstairs.  
 Outside in the street, there was no cab to be found; they set out to  
 look for one, calling to the drivers they saw passing in the distance.  
 60 They walked toward the Seine,<sup>7</sup> shivering and miserable. Finally,  
 on the embankment, they found one of those ancient nocturnal  
 broughams<sup>8</sup> which are only to be seen in Paris at night, as if they were  
 ashamed to show their shabbiness in daylight.  
 61 It took them to their door in the Rue des  
 Martyrs, and they went sadly upstairs to their  
 apartment. For her, it was all over. And he was  
 thinking that he had to be at the Ministry by ten.  
 62 She took off her wraps before the mirror so that  
 she could see herself in all her glory once more.  
 Then she cried out. The necklace was gone; there  
 was nothing around her neck.  
 63 Her husband, already half undressed, asked:  
 64 “What’s the matter?”  
 65 She turned toward him in a frenzy:  
 66 “The . . . the . . . necklace—it’s gone.”  
 67 He got up, thunderstruck.  
 68 “What did you say? . . . What! . . . Impossible!”  
 69 And they searched the folds of her dress, the folds of her wrap, the  
 pockets, everywhere.  
 70 They didn’t find it.  
 71 He asked:  
 72 “Are you sure you still had it when we left the ball?”  
 73 “Yes. I remember touching it in the hallway of the Ministry.”  
 74 “But if you had lost it in the street, we would have heard it fall. It  
 must be in the cab.”  
 75 “Yes, most likely. Do you remember the number?”  
 76 “No. What about you—did you notice it?”  
 77 “No.”  
 78 They looked at each other in utter dejection. Finally Loisel got  
 dressed again.  
 79 “I’m going to retrace the whole distance we covered on foot,” he  
 said, “and see if I can’t find it.”  
 80 And he left the house. She remained in her evening dress, too weak  
 to go to bed, sitting crushed on a chair, lifeless and blank.  
 81 Her husband returned at about seven o’clock. He had found  
 nothing.  
 82 He went to the police station, to the newspapers to offer a reward,  
 to the offices of the cab companies—in a word, wherever there  
 seemed to be the slightest hope of tracing it.

## NOTES

Then she cried out.  
 The necklace was gone;  
 there was nothing  
 around her neck.

**CLOSE READ**

**ANNOTATE:** In paragraphs 66–68, mark the punctuation that suggests hesitation or speech that is broken up in some way.

**QUESTION:** Why does the author use these punctuation marks? What emotions do they convey?

**CONCLUDE:** How does the punctuation add to the effect of the dialogue?

7. **Seine** (sayn) river flowing through Paris.

8. **broughams** (broomz) *n.* horse-drawn carriages.



- 83 She spent the whole day waiting, in a state of utter hopelessness before such an appalling catastrophe.
- 84 Loisel returned in the evening, his face lined and pale; he had learned nothing.
- 85 “You must write to your friend,” he said, “and tell her that you’ve broken the clasp of the necklace and that you’re getting it mended. That’ll give us time to decide what to do.”
- 86 She wrote the letter at his dictation.
- 87 By the end of the week, they had lost all hope.
- 88 Loisel, who had aged five years, declared:
- 89 “We’ll have to replace the necklace.”
- 90 The next day they took the case in which it had been kept and went to the jeweler whose name appeared inside it. He looked through his ledgers:
- 91 “I didn’t sell this necklace, madame. I only supplied the case.”
- 92 Then they went from one jeweler to the next, trying to find a necklace like the other, racking their memories, both of them sick with worry and distress.
- 93 In a fashionable shop near the Palais Royal, they found a diamond necklace which they decided was exactly like the other. It was worth 40,000 francs. They could have it for 36,000 francs.
- 94 They asked the jeweler to hold it for them for three days, and they stipulated that he should take it back for 34,000 francs if the other necklace was found before the end of February.
- 95 Loisel possessed 18,000 francs left him by his father. He would borrow the rest.
- 96 He borrowed, asking a thousand francs from one man, five hundred from another, a hundred here, fifty there. He signed promissory notes,<sup>9</sup> borrowed at exorbitant rates, dealt with usurers and the entire race of moneylenders. He compromised his whole career, gave his signature even when he wasn’t sure he would be able to honor it, and horrified by the anxieties with which his future would be filled, by the black misery about to descend upon him, by the prospect of physical privation and moral suffering, went to get the new necklace, placing on the jeweler’s counter 36,000 francs.
- 97 When Madame Loisel went to return the necklace, Madame Forestier said in a faintly waspish tone:
- 98 “You could have brought it back a little sooner! I might have needed it.”
- 99 She didn’t open the case as her friend had feared she might. If she had noticed the substitution, what would she have thought? What would she have said? Mightn’t she have taken Madame Loisel for a thief?

9. **promissory** (PROM uh sawr ee) **notes** written promises to pay back borrowed money.

100 Madame Loisel came to know the awful life of the poverty-stricken. However, she resigned herself to it with unexpected fortitude. The crushing debt had to be paid. She would pay it. They dismissed the maid; they moved into an attic under the roof.

101 She came to know all the heavy household chores, the loathsome work of the kitchen. She washed the dishes, wearing down her pink nails on greasy casseroles and the bottoms of saucepans. She did the laundry, washing shirts and dishcloths which she hung on a line to dry; she took the garbage down to the street every morning, and carried water upstairs, stopping at every floor to get her breath. Dressed like a working-class woman, she went to the fruit store, the grocer, and the butcher with her basket on her arm, bargaining, outraged, contesting each sou<sup>10</sup> of her pitiful funds.

102 Every month some notes had to be honored and more time requested on others.

103 Her husband worked in the evenings, putting a shopkeeper's ledgers in order, and often at night as well, doing copying at twenty-five centimes a page.

104 And it went on like that for ten years.

105 After ten years, they had made good on everything, including the usurious rates and the compound interest.

106 Madame Loisel looked old now. She had become the sort of strong woman, hard and coarse, that one finds in poor families. Disheveled, her skirts askew, with reddened hands, she spoke in a loud voice, slopping water over the floors as she washed them. But sometimes, when her husband was at the office, she would sit down by the window and muse over that party long ago when she had been so beautiful, the belle of the ball.

107 How would things have turned out if she hadn't lost that necklace? Who could tell? How strange and fickle life is! How little it takes to make or break you!

108 Then one Sunday when she was strolling along the Champs-Élysées<sup>11</sup> to forget the week's chores for a while, she suddenly caught sight of a woman taking a child for a walk. It was Madame Forestier, still young, still beautiful, still charming.

109 Madame Loisel started to tremble. Should she speak to her? Yes, certainly she should. And now that she had paid everything back, why shouldn't she tell her the whole story?

110 She went up to her.

111 "Hello, Jeanne."

112 The other didn't recognize her and was surprised that this plainly dressed woman should speak to her so familiarly. She murmured:

113 "But . . . madame! . . . I'm sure . . . You must be mistaken."

10. **sou** (soo) *n.* former French coin, worth very little; the centime (SAHN teem), mentioned later, was also of little value.

11. **Champs-Élysées** (SHAHN zay lee ZAY) fashionable street in Paris.

## NOTES

### CLOSE READ

**ANNOTATE:** Mark the shortest sentence in paragraph 100.

**QUESTION:** How is this sentence different from the others in the paragraph?

**CONCLUDE:** What effect does this short sentence create that a longer sentence might not?

### CLOSE READ

**ANNOTATE:** Underline the repeated word in paragraph 108.

**QUESTION:** Why does the author repeat this word?

**CONCLUDE:** What is the effect of this repetition?

- 114 “No, I’m not. I am Mathilde Loisel.”
- 115 Her friend gave a little cry.
- 116 “Oh! Oh, my poor Mathilde, how you’ve changed!”
- 117 “Yes, I’ve been through some pretty hard times since I last saw you  
and I’ve had plenty of trouble—and all because of you!”
- 118 “Because of me? What do you mean?”
- 119 “You remember the diamond necklace you lent me to wear to the  
party at the Ministry?”
- 120 “Yes. What about it?”
- 121 “Well, I lost it.”
- 122 “What are you talking about? You returned it to me.”
- 123 “What I gave back to you was another one just like it. And it took  
us ten years to pay for it. You can imagine it wasn’t easy for us, since  
we were quite poor. . . . Anyway, I’m glad it’s over and done with.”
- 124 Madame Forestier stopped short.
- 125 “You say you bought a diamond necklace to replace that  
other one?”
- 126 “Yes. You didn’t even notice then? They really were exactly alike.”
- 127 And she smiled, full of a proud, simple joy.
- 128 Madame Forestier, profoundly moved, took Mathilde’s hands in  
her own.
- 129 “Oh, my poor, poor Mathilde! Mine was false. It was worth five  
hundred francs at the most!”





THE NECKLACE

## Close Read the Text

1. This model, from paragraph 4 of the text, shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and your conclusion.

**ANNOTATE:** These details are like those one would find in fairy tales.

**QUESTION:** Why does Madame Loisel have fairy-tale fantasies?

**CONCLUDE:** Madame Loisel is like a child dreaming of being a princess in a story.

**ANNOTATE:** This long sentence is two sentences connected by a semicolon.

**QUESTION:** Why does the author structure this fantasy sequence in this way?

**CONCLUDE:** The long, continuous sentence shows how immersed Madame Loisel is in her fantasy.

... she would visualize elegant dinners with gleaming silver amid tapestried walls peopled by knights and ladies and exotic birds in a fairy forest; she would think of exquisite dishes served on gorgeous china, and of gallantries whispered and received with sphinx-like smiles while eating the pink flesh of trout or wings of grouse.

### Tool Kit

Close-Read Guide and Model Annotation

2. For more practice, go back into the text, and complete the close-read notes.
3. Revisit a section of the text you found important during your first read. Read this section closely, and **annotate** what you notice. Ask yourself **questions** such as “Why did the author make this choice?” What can you **conclude**?

## Analyze the Text

**CITE TEXTUAL EVIDENCE** to support your answers.

**Notebook** Respond to these questions.

1. (a) **Interpret** How do visits to her rich friend affect Mathilde?  
(b) **Analyze** Why does Mathilde react the way she does? Explain.
2. (a) **Compare and Contrast** What strengths do Mathilde and her husband, respectively, bring to their marriage? (b) **Speculate** Will Mathilde tell her husband the truth about the necklace? Explain.
3. **Make a Judgment** Which contributes more to Mathilde’s misery—her circumstances or her desires? Explain.
4. **Essential Question:** *What do our possessions reveal about us?* What have you learned about materialism from reading this story?

### STANDARDS

#### Reading Literature

Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.


## Analyze Craft and Structure

**Author’s Choices: Literary Devices Irony** is a discrepancy or contradiction between appearance and reality, between meaning and intention, or—as in “The Necklace”—between expectation and outcome. In **situational irony**, an event occurs that contradicts the expectations of the characters, the readers, or the audience.

Situational irony often involves a **surprise ending**, or an unexpected resolution to a story’s plot. In all stories, writers plant clues that lead readers to have certain expectations of what characters will do or experience. In stories that have situational irony and surprise endings, some of those clues may be subtly false. When a surprise ending is effective, a story’s resolution violates readers’ expectations, but does so in a way that is both logical and believable. Readers may be startled by the ending but on reflection find that it makes sense.

**CITE TEXTUAL EVIDENCE**  
to support your answers.

### Practice

 **Notebook** Respond to these questions.

1. Fill in the chart to show how the story events lead to situational irony.

| SITUATION  | WHAT IS EXPECTED | WHAT HAPPENS |
|--|------------------|--------------|
| Mathilde’s husband hands her an invitation to a glittering ball. |                  |              |
| Mathilde is a great success at the ball.                         |                  |              |
| The flighty Mathilde is faced with debt and hardship.            |                  |              |
| Madame Forestier meets Mathilde on the street.                   |                  |              |

- How might Mathilde’s life have been different if she had told Madame Forestier the truth right after the ball? Explain.
- (a) How is the irony of the necklace symbolic of a larger irony in Mathilde’s life?  
(b) How does Guy de Maupassant enhance this symbolism through the use of irony and surprise ending?
- Is the surprise ending in “The Necklace” believable? Why or why not?



THE NECKLACE

## Concept Vocabulary

refinement

exquisite

resplendent

suppleness

gallantries

homage

**Why These Words?** These concept vocabulary words are all related to elegance or high social status, which is what Mathilde Loisel desires. For example, she yearns for *refinement* and *suppleness* of wit as qualities of the “grandest ladies.” In her daydreams, she visualizes the *exquisite* dishes served at elegant dinners.

1. How does the concept vocabulary sharpen the reader’s understanding of Mathilde Loisel’s character?
2. What other words in the selection connect to this concept?

### Practice

 **Notebook** The concept vocabulary words appear in “The Necklace.”

1. Use each concept word in a sentence in which sensory details reveal the word’s meaning.
2. Challenge yourself to replace the concept word in three of the sentences you just wrote with a synonym. How does your word change affect the meaning of your sentence?



### WORD NETWORK

Add words related to materialism from the text to your Word Network.

### STANDARDS

#### Language

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.
- Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

## Word Study

**Latin Root: -splend-** In “The Necklace,” to support the statement that Madame Loisel is the prettiest woman at the party, the narrator describes her as *resplendent*, or “dazzling.” *Resplendent* is formed from the Latin root *-splend-*, which means “bright” or “shining.”

1. Write the meanings of these words formed from the root *-splend-*: *splendor*, *splendid*, *splendiferous*. Consult a print or online dictionary if needed.
2. Use each of these three words in a sentence. Include context clues that reveal shades of meaning among the words.

## Conventions

**Punctuation** Writers, such as Guy de Maupassant, use punctuation marks, including semicolons, to clarify the logical relationships between or among ideas. A **semicolon (;)** is used to join two closely related independent clauses that are not already joined by a coordinating conjunction. The second clause may or may not begin with a **conjunctive adverb**—such as *also*, *however*, *therefore*, or *furthermore*—or a **transitional expression**—such as *as a result*, *for instance*, or *on the other hand*.

Here are examples of correct use of semicolons, with and without a conjunctive adverb or a transitional phrase.

**Example:** Madame Loisel desperately wants to attend the party; everyone worth impressing will be there.

**Example / Conjunctive Adverb:** Her husband spends hours searching the streets; nevertheless, he comes home empty-handed.

**Example / Transitional Expression:** The Loisels borrow 18,000 francs; as a result, they spend the next decade deep in debt.

### TIP

#### CLARIFICATION

When the second independent clause begins with a conjunctive adverb or transitional expression, place a semicolon before the conjunctive adverb or transitional expression and a comma after it.

### Read It

- Mark where a semicolon should be inserted in each of the following sentences based on “The Necklace.”
  - Everyone wants an invitation to the party they are in great demand.
  - There are no cabs to be found outside in the street consequently, the Loisels set out to look for one.
  - There is nothing around Madame Loisel’s neck the necklace is gone.
  - The necklace turns out to have been much less valuable than Madame Loisel thought in fact, it was merely a piece of cheap costume jewelry.
- Reread paragraph 100 of “The Necklace.” Mark the semicolon, as well as the two independent clauses it separates.

### Write It

Write three sentences of your own to describe Madame Loisel—her character, her dreams, and her experiences in the story. Use a semicolon in each sentence.





THE NECKLACE

## Writing to Sources

A diary is a form of autobiographical writing because it describes the writer's own experiences and expresses his or her thoughts, feelings, and observations. Many diaries are composed as daily segments or entries. Most are not written for publication or even to be read by anyone else. However, some literary diaries are written with other readers in mind.

### Assignment

Just before the final meeting between Mathilde Loisel and Madame Forestier, the narrator of "The Necklace" ponders what might have happened to Mathilde in other circumstances:

*How would things have turned out if she hadn't lost that necklace? Who could tell? How strange and fickle life is! How little it takes to make or break you!*

Adopt the perspective of Mathilde Loisel, and write a **diary entry** in which you explain how your life changed after the party. Use elements in the story, but also feel free to add new elements from your own imagination. Pay particular attention to the role that poverty and hardship begin to play in Mathilde's life. Be sure to mention the contributions Mathilde's husband makes.

**Vocabulary and Conventions Connection** Include several of the concept vocabulary words in your diary entry. Also, try to use at least one semicolon to join closely related independent clauses.

|            |             |             |
|------------|-------------|-------------|
| refinement | exquisite   | resplendent |
| suppleness | gallantries | homage      |

### Reflect on Your Writing

After you have written your diary entry, answer these questions.

1. Have you written consistently from the perspective of Madame Loisel?
2. Is your portrayal of Madame Loisel's thought process consistent with the way it is portrayed in the story? Explain.
3. **Why These Words?** The words you choose make a difference in your writing. Which words did you specifically choose to make your diary entry consistent with Madame Loisel's personality?

#### STANDARDS

##### Writing

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

##### Speaking and Listening

- Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

- Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

## Speaking and Listening

### Assignment

In the character of Mathilde Loisel, deliver a **monologue** that might have taken place after the end of the story. In your monologue, tell your husband what you learned about the true value of the necklace, and explain how that makes you feel.

- 1. Choose an Emotional Tone** Begin planning your monologue by considering how Madame Forestier's final revelation will affect Mathilde Loisel. Will Madame Loisel be shocked, angry, philosophical, despairing? What lessons, if any, will she draw from the news that the necklace was a fake?
- 2. Plan Your Interpretation** Consider what the story shows about the Loisels' way of life for the past ten years. What will be Madame Loisel's attitude toward the poverty and hardship the couple has endured? How will she express her thoughts and feelings to her husband?
- 3. Prepare Your Delivery** Practice your recitation before you present the monologue to your class. Include the following performance techniques to achieve the desired effect.
  - Speak clearly and comfortably without rushing.
  - Vary the tone and pitch of your voice to convey meaning and add interest. Avoid speaking in a flat, monotone style.
  - Use appropriate and effective body language. Maintain eye contact to keep your audience's attention.
- 4. Evaluate Monologues** As your classmates deliver their monologues, listen attentively. Use an evaluation guide like the one shown to analyze their presentations.

### EVALUATION GUIDE

Rate each statement on a scale of 1 (not demonstrated) to 4 (demonstrated).

- 1. The speaker presented a convincing interpretation of Mathilde Loisel.
- 2. The speaker communicated clearly and expressively.
- 3. The speaker used a variety of vocal tones and pitches.
- 4. The speaker used effective gestures and body language.
- 5. The speaker clearly explained Madame Loisel's thoughts and feelings about the true value of the necklace.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "The Necklace."



About the Author



**Chinua Achebe** (1930–2013) is renowned for novels and stories that explore the conflicts of modern Africa. He was born into the Nigerian Igbo tribe and publicly supported the independence of the Igbo-dominated Biafra region from Nigeria. Considered the founding father of modern African literature in the English language, Achebe is read widely in Africa and around the world. His first and most celebrated novel, *Things Fall Apart*, portrays the disruption of Igbo tribal society by Western colonialism.

**Tool Kit**

First-Read Guide and Model Annotation

**STANDARDS**

**Reading Literature**

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

# Civil Peace

## Concept Vocabulary

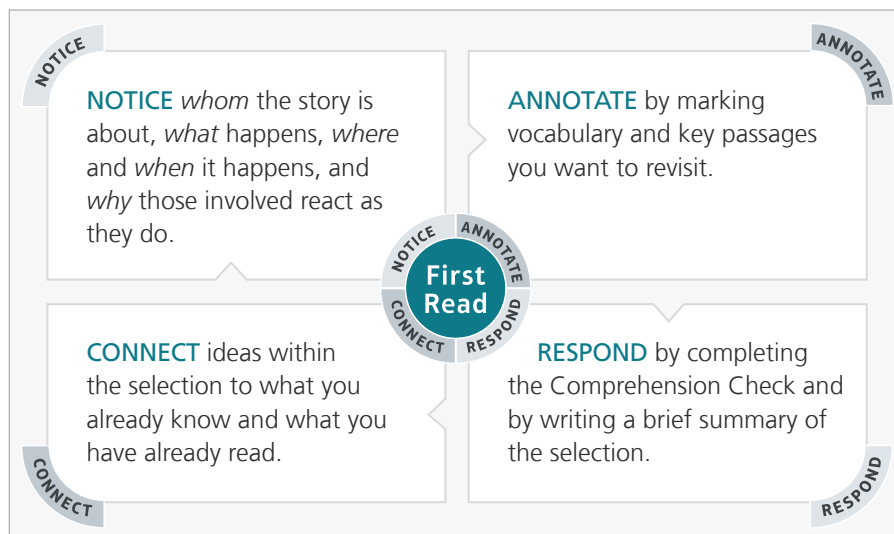
You will encounter the following words as you read “Civil Peace.” Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

| WORD        | YOUR RANKING |
|-------------|--------------|
| inestimable |              |
| blessings   |              |
| amenable    |              |
| influence   |              |
| surrender   |              |
| windfall    |              |

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

## First Read FICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.





# Civil Peace

Chinua Achebe

## BACKGROUND

In 1967, Nigeria entered a civil war when the country's southeastern territories declared independence, calling themselves the Republic of Biafra. The Biafrans, most of whom belonged to the Igbo ethnic group, said they broke away from Nigeria because another ethnic group, called the Hausa, had massacred Igbo in the north. After nearly three years of war, the Biafrans surrendered. More than one million people had died in battle or from starvation. "Civil Peace" unfolds in the aftermath of this war.

- 1 Jonathan Iwegbu counted himself extraordinarily lucky. "Happy survival!" meant so much more to him than just a current fashion of greeting old friends in the first hazy days of peace. It went deep to his heart. He had come out of the war with five **inestimable blessings**—his head, his wife Maria's head, and the heads of three out of their four children. As a bonus he also had his old bicycle—a miracle too but naturally not to be compared to the safety of five human heads.
- 2 The bicycle had a little history of its own. One day at the height of the war it was commandeered "for urgent military action." Hard as its loss would have been to him he would still have let it go without a thought had he not had some doubts about the genuineness of the officer. It wasn't his disreputable rags, nor the toes peeping out of one blue and one brown canvas shoe, nor yet the two stars of

## NOTES

**inestimable** (ihn EHS tuh muh buhl) *adj.* too great to count or measure

**blessings** (BLEHS ihngz) *n.* things that benefit or bring happiness

## NOTES

**amenable** (uh MEHN uh buhl)  
*adj.* agreeable

**influence** (IHN floo uhns)  
*n.* dishonest persuasion;  
bribery

**surrender** (suh REHN duhr) *n.*  
act of giving up

## CLOSE READ

**ANNOTATE:** In paragraph 4, mark words and phrases related to luck or wonder.

**QUESTION:** Why do references to luck and wonder appear so frequently?

**CONCLUDE:** What effect do these repeated references have, particularly on how readers see Jonathan?

his rank done obviously in a hurry in *biro*,<sup>1</sup> that troubled Jonathan; many good and heroic soldiers looked the same or worse. It was rather a certain lack of grip and firmness in his manner. So Jonathan, suspecting he might be **amenable** to **influence**, rummaged in his raffia bag and produced the two pounds with which he had been going to buy firewood which his wife, Maria, retailed to camp officials for extra stock-fish and corn meal, and got his bicycle back. That night he buried it in the little clearing in the bush where the dead of the camp, including his own youngest son, were buried. When he dug it up again a year later after the **surrender** all it needed was a little palm-oil greasing. “Nothing puzzles God,” he said in wonder.

- 3 He put it to immediate use as a taxi and accumulated a small pile of Biafran<sup>2</sup> money ferrying camp officials and their families across the four-mile stretch to the nearest tarred road. His standard charge per trip was six pounds and those who had the money were only glad to be rid of some of it in this way. At the end of a fortnight<sup>3</sup> he had made a small fortune of one hundred and fifteen pounds.
- 4 Then he made the journey to Enugu and found another miracle waiting for him. It was unbelievable. He rubbed his eyes and looked again and it was still standing there before him. But, needless to say, even that monumental blessing must be accounted also totally inferior to the five heads in the family. This newest miracle was his little house in Ogui Overside. Indeed nothing puzzles God! Only two houses away a huge concrete edifice some wealthy contractor had put up just before the war was a mountain of rubble. And here was Jonathan’s little zinc house of no regrets built with mud blocks quite intact! Of course the doors and windows were missing and five sheets off the roof. But what was that? And anyhow he had returned to Enugu early enough to pick up bits of old zinc and wood and soggy sheets of cardboard lying around the neighborhood before thousands more came out of their forest holes looking for the same things. He got a destitute carpenter with one old hammer, a blunt plane and a few bent and rusty nails in his tool bag to turn this assortment of wood, paper, and metal into door and window shutters for five Nigerian shillings or fifty Biafran pounds. He paid the pounds, and moved in with his overjoyed family carrying five heads on their shoulders.
- 5 His children picked mangoes near the military cemetery and sold them to soldiers’ wives for a few pennies—real pennies this time—and his wife started making breakfast akara balls<sup>4</sup> for neighbors in a hurry to start life again. With his family earnings he took his bicycle

1. **biro** (BY roh) informal British English for “ballpoint pen.”

2. **Biafran** (bee AF ruh) of the rebellious southeastern region of Nigeria, which declared itself the independent Republic of Biafra in the civil war of 1967.

3. **fortnight** two weeks.

4. **akara** (uh KAHR uh) **balls** deep-fried balls of ground beans.

to the villages around and bought fresh palm-wine which he mixed generously in his rooms with the water which had recently started running again in the public tap down the road, and opened up a bar for soldiers and other lucky people with good money.

- 6 At first he went daily, then every other day and finally once a week, to the offices of the Coal Corporation where he used to be a miner, to find out what was what. The only thing he did find out in the end was that that little house of his was even a greater blessing than he had thought. Some of his fellow ex-miners who had nowhere to return at the end of the day's waiting just slept outside the doors of the offices and cooked what meal they could scrounge together in Bournvita tins. As the weeks lengthened and still nobody could say what was what Jonathan discontinued his weekly visits altogether and faced his palm-wine bar.
- 7 But nothing puzzles God. Came the day of the **windfall** when after five days of endless scuffles in queues<sup>5</sup> and counter-queues in the sun outside the Treasury he had twenty pounds counted into his palms as *ex-gratia*<sup>6</sup> award for the rebel money he had turned in. It was like Christmas for him and for many others like him when the payments began. They called it (since few could manage its proper official name) *egg-rasher*.
- 8 As soon as the pound notes were placed in his palm Jonathan simply closed it tight over them and buried fist and money inside his trouser pocket. He had to be extra careful because he had seen a man a couple of days earlier collapse into near-madness in an instant before that oceanic crowd because no sooner had he got his twenty pounds than some heartless ruffian picked it off him. Though it was not right that a man in such an extremity of agony should be blamed yet many in the queues that day were able to remark quietly at the victim's carelessness, especially after he pulled out the innards of his pocket and revealed a hole in it big enough to pass a thief's head. But of course he had insisted that the money had been in the other pocket, pulling it out too to show its comparative wholeness. So one had to be careful.
- 9 Jonathan soon transferred the money to his left hand and pocket so as to leave his right free for shaking hands should the need arise, though by fixing his gaze at such an elevation as to miss all approaching human faces he made sure that the need did not arise, until he got home.
- 10 He was normally a heavy sleeper but that night he heard all the neighborhood noises die down one after another. Even the night watchman who knocked the hour on some metal somewhere in the distance had fallen silent after knocking one o'clock. That must have been the last thought in Jonathan's mind before he was finally carried

**windfall** (WIHND fawl) *n.*  
unexpected good fortune

5. **queues** (kyooz) *n.* British English for "lines."

6. **ex-gratia** (ehks GRAY shee uh) as a favor (Latin).

away himself. He couldn't have been gone for long, though, when he was violently awakened again.

11 "Who is knocking?" whispered his wife lying beside him on the floor.

12 "I don't know," he whispered back breathlessly.

13 The second time the knocking came it was so loud and imperious that the rickety old door could have fallen down.

14 "Who is knocking?" he asked them, his voice parched and trembling.

15 "Na tief-man and him people," came the cool reply. "Make you hopen de door."<sup>7</sup> This was followed by the heaviest knocking of all.

16 Maria was the first to raise the alarm, then he followed and all their children.

17 "*Police-o! Thieves-o! Neighbors-o! Police-o! We are lost! We are dead! Neighbors, are you asleep? Wake up! Police-o!*"

18 This went on for a long time and then stopped suddenly. Perhaps they had scared the thief away. There was total silence. But only for a short while.

19 "You done finish?" asked the voice outside. "Make we help you small. Oya, everybody!"

20 "*Police-o! Tief-man-so! Neighbors-o! We done loss-o! Police-o! . . .*"

21 There were at least five other voices besides the leader's.

22 Jonathan and his family were now completely paralyzed by terror. Maria and the children sobbed inaudibly like lost souls. Jonathan groaned continuously.

23 The silence that followed the thieves' alarm vibrated horribly. Jonathan all but begged their leader to speak again and be done with it.

24 "My frien," said he at long last, "we don try our best for call dem but I tink say dem all done sleep-o . . . So wetin we go do now? Sometaim you wan call soja? Or you wan make we call dem for you? Soja better pass police. No be so?"

25 "Na so!" replied his men. Jonathan thought he heard even more voices now than before and groaned heavily. His legs were sagging under him and his throat felt like sandpaper.

26 "My frien, why you no de talk again. I de ask you say you wan make we call soja?"

27 "No."

28 "Awrighto. Now make we talk business. We no be bad tief. We no like for make trouble. Trouble done finish. War done finish and all the katakata wey de for inside. No Civil War again. This time na Civil Peace. No be so?"

29 "'Na so!" answered the horrible chorus.

### CLOSE READ

**ANNOTATE:** In paragraphs 24–27, mark words and phrases that suggest a casual friendliness in the way the thief speaks to Jonathan.

**QUESTION:** Why does the thief address Jonathan with seeming friendliness and familiarity?

**CONCLUDE:** What is the effect of this seemingly friendly tone?

7. "Na tief-man . . . hopen de door" (dialect) "I am a thief with my accomplices. Open the door."

30 “What do you want from me? I am a poor man. Everything I had went with this war. Why do you come to me? You know people who have money. We . . .”

31 “Awright! We know say you no get plenty money. But we sef no get even anini. So derefore make you open dis window and give us one hundred pound and we go commot. Orderwise we de come for inside now to show you guitar-boy like dis . . .”

32 A volley of automatic fire rang through the sky. Maria and the children began to weep aloud again.

33 “Ah, missisi de cry again. No need for dat. We done talk say we na good tief. We just take our small money and go nwayorly. No molest. Abi we de molest?”

34 “At all!” sang the chorus.

35 “My friends,” began Jonathan hoarsely. “I hear what you say and I thank you. If I had one hundred pounds . . .”

36 “Lookia my frien, no be play we come play for your house. If we make mistake and step for inside you no go like am-o. So derefore . . .”





**CLOSE READ**

**ANNOTATE:** A **simile** is a figure of speech that uses an explicit comparison word such as *like* or *as* to make a comparison between two dissimilar things. In paragraph 40, mark the simile.

**QUESTION:** Why does the author use this simile after the threats of violence that came earlier in the story?

**CONCLUDE:** What is the effect of this simile?

- 37 “To God who made me; if you come inside and find one hundred pounds, take it and shoot me and shoot my wife and children. I swear to God. The only money I have in this life is this twenty-pounds *egg-rasher* they gave me today . . .”
- 38 “Ok. Time de go. Make you open dis window and bring the twenty pound. We go manage am like dat.”
- 39 There were now loud murmurs of dissent among the chorus: “Na lie de man de lie; e get plenty money . . . Make we go inside and search properly well . . . Wetin be twenty pound? . . .”
- 40 “Shurruup!” rang the leader’s voice like a lone shot in the sky and silenced the murmuring at once. “Are you dere? Bring the money quick!”
- 41 “I am coming,” said Jonathan fumbling in the darkness with the key of the small wooden box he kept by his side on the mat.
- 42 At the first sign of light as neighbors and others assembled to commiserate with him he was already strapping his five-gallon demijohn<sup>8</sup> to his bicycle carrier and his wife, sweating in the open fire, was turning over akara balls in a wide clay bowl of boiling oil. In the corner his eldest son was rinsing out dregs of yesterday’s palm-wine from old beer bottles.
- 43 “I count it as nothing,” he told his sympathizers, his eyes on the rope he was tying. “What is *egg-rasher*? Did I depend on it last week? Or is it greater than other things that went with the war? I say, let *egg-rasher* perish in the flames! Let it go where everything else has gone. Nothing puzzles God.” 🐼

8. **demijohn** (DEHM ee jon) *n.* large glass or earthenware bottle with a wicker cover.

# Comprehension Check

Complete the following items after you finish your first read.

1. What conflict sets the scene for the story?
  
  
  
  
  
  
  
  
  
  
2. What does Jonathan get in exchange for the rebel money he had saved?
  
  
  
  
  
  
  
  
  
  
3. What type of people show up at Jonathan's door one night, and what do they demand?
  
  
  
  
  
  
  
  
  
  
4. What do Jonathan and his family do the morning after they are robbed?

5.  **Notebook** To confirm your understanding, write a summary of "Civil Peace."

---

## RESEARCH

**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the story?

**Research to Explore** Choose something from the text that interests you, and formulate a research question.



CIVIL PEACE

## Close Read the Text

1. This model, from paragraph 9 of the text, shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and your conclusion.

**ANNOTATE:** This short clause comes at the end of a long sentence with multiple phrases and clauses.

**QUESTION:** Why does the author structure this sentence in this way?

**CONCLUDE:** The sentence structure captures the stress Jonathan feels—he cannot let down his guard until he gets home.

**ANNOTATE:** These details show that Jonathan carefully avoids contact with others.

**QUESTION:** Why does the author include this point?

**CONCLUDE:** This shows Jonathan's resourcefulness. With money in his pocket, contact with others is dangerous, so he quietly avoids it.

Jonathan soon transferred the money to his left hand and pocket so as to leave his right free for shaking hands should the need arise, though by fixing his gaze at such an elevation as to miss all approaching human faces he made sure that the need did not arise, until he got home.

2. For more practice, go back into the text, and complete the close-read notes.
3. Revisit a section of the text you found important during your first read. Read this section closely, and **annotate** what you notice. Ask yourself **questions** such as “Why did the author make this choice?” What can you **conclude**?

## Analyze the Text

**CITE TEXTUAL EVIDENCE** to support your answers.

**Notebook** Respond to these questions.

1. (a) What are the “five inestimable blessings” for which Jonathan is grateful? (b) **Interpret** What does Jonathan’s attitude toward these blessings show you about the nature of the Nigerian civil war?
2. **Compare and Contrast** How is Jonathan’s reaction to the loss of the *egg-rasher* different from that of the man robbed at the Treasury?
3. **Infer** After the robbery, Jonathan says, “Or is it greater than other things that went with the war?” To what is he referring? Explain.
4. **Connect** Why do you think the author chooses the term “Civil Peace” as the story’s title? Explain your reasoning, using details from the story.
5. **Essential Question:** *What do our possessions reveal about us?* What have you learned about materialism from reading this story?

### Tool Kit

Close-Read Guide and Model Annotation

### STANDARDS

#### Reading Literature

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

## Analyze Craft and Structure

**Development of Theme** The **theme** of a literary work is the central message or insight into life it expresses. The theme may be stated directly or implied. When the theme is implied, readers must analyze elements of the text to determine the larger message the author is conveying. Thematic clues may appear in any story element, including the following:

- **setting**, or the time and place in which a story is set—key part of a setting is a work’s **historical and cultural context**. The events, conflicts, and beliefs that affect the people in the society of the story may offer thematic clues.
- **characters**, or people in the story—Their statements, behavior, actions, and reactions may be clues to the theme.
- **plot development**, or the sequence of related events in a story—The relationships among events, including how one leads to the next, may be thematic clues.
- **description**, or the use of sensory details to show what a setting or characters are like—In particular, the use of **juxtaposition**, in which disparate ideas or details are shown side-by-side, may suggest themes. For example, in “Civil Peace,” Jonathan’s children pick mangoes from a cemetery. That juxtaposition shows how death is simply part of life for survivors of the civil war. Authors may use juxtaposition to call attention to important ideas.

### Practice

**CITE TEXTUAL EVIDENCE**  
to support your answers.

 **Notebook** Respond to these questions.

1. (a) Find an example of the juxtaposition of two ideas in “Civil Peace.” (b) What effect does Achebe create by pairing these two ideas?
2. (a) Describe the events in the story that prompt Jonathan to use the expression “Nothing puzzles God.” (b) Judging from the circumstances of each event, explain what you think Jonathan means by this expression.
3. Using a chart like the one shown, analyze three episodes that spark a strong response in Jonathan.

| EPISODE | JONATHAN’S RESPONSE | WHAT RESPONSE SHOWS ABOUT JONATHAN |
|---------|---------------------|------------------------------------|
|         |                     |                                    |
|         |                     |                                    |
|         |                     |                                    |

4. How are the episodes you noted in your chart related? What do Jonathan’s responses suggest about the story’s theme? Explain.
5. What theme do Jonathan’s actions and the events in the story develop? Support your answer with evidence from the text.



CIVIL PEACE

## Concept Vocabulary

|             |           |           |
|-------------|-----------|-----------|
| inestimable | amenable  | surrender |
| blessings   | influence | windfall  |

**Why These Words?** These concept vocabulary words all relate to fortune, good or bad. For example, Jonathan thinks of his five *blessings* as *inestimable*. Both of these words relate to Jonathan's perceptions of his life as being full of good fortune.

1. How do the concept words help the reader understand how Jonathan views his world?
2. What other words in the selection connect to this concept?

### Practice

**Notebook** The concept vocabulary words appear in "Civil Peace."

1. With a partner, choose one of the concept words, and take turns naming as many related words as you can.
2. Find the sentences containing the concept words in the selection. With a partner, replace each concept word with a synonym. Discuss how your substitutions change the meanings of the sentences.

### WORD NETWORK

Add words related to materialism from the text to your Word Network.

### STANDARDS

#### Reading Literature

- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

#### Language

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- Spell correctly.
- Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

## Word Study

**Compound Nouns** The concept vocabulary word *windfall* is an example of a compound noun. A **compound noun** is a noun formed by combining two or more separate words—in this case, the words *wind* and *fall*.

Compound nouns may be "open," as in *pizza parlor*; hyphenated, as in *meat-eater*; or "closed," as in *basketball*. Whether a given compound noun is open, hyphenated, or closed is a matter of convention, and writers sometimes deviate from the conventional spelling for effect. If you are unsure how to spell a particular compound noun, consult a dictionary.

Read this passage from paragraph 2 of "Civil Peace." Mark the three compound nouns, and label each one *open*, *hyphenated*, or *closed*. Then, write a meaning for each of them. Consult a dictionary as needed.

*So Jonathan . . . produced the two pounds with which he had been going to buy firewood which his wife, Maria, retailed . . . for extra stock-fish and corn meal, and got his bicycle back.*

## Author's Style

**Character Development** Fiction writers use a variety of techniques to create engaging, interesting, and believable characters. Sometimes writers give characters a voice with **dialect**. Dialect is a form of a language spoken by people in a particular region or group. It may involve changes to the pronunciation, vocabulary, and sentence structure of the standard form of the language. A writer's choice to have characters speak in dialect may add a sense of authenticity to a story.


### Read It

1. Mark examples of dialect that appear in the two passages from "Civil Peace" that are shown in the chart. Then, revise each passage using standard English.

| PASSAGE  | REVISION IN STANDARD ENGLISH |
|--|------------------------------|
| <p><b>Jonathan:</b> "What is egg-rasher? Did I depend on it last week? Or is it greater than other things that went with the war? I say, let egg-rasher perish in the flames! Let it go where everything else has gone. Nothing puzzles God." (paragraph 43)</p>       |                              |
| <p><b>Thief Leader:</b> "Awrighto. Now make we talk business. We no be bad tief. We no like for make trouble. Trouble done finish. War done finish and all the katakata wey de for inside. No Civil War again. This time na Civil Peace. No be so?" (paragraph 28)</p> |                              |

2. Consider differences between the original passages and your revisions. What is lost and what is gained by the author's choice to use dialect? Explain.

### Write It

 **Notebook** Dialect is one form of nonstandard language. There are other forms, including the language common to social media and texting. Write a brief paragraph in which you describe your morning routine. Use standard English. Then, write another paragraph on the same topic. Use nonstandard language variations with which you are familiar.



CIVIL PEACE

## Writing to Sources

Informative writing presents evidence and explanations to help readers understand concepts and ideas. In informative writing about literary works—such as a character analysis—you present your interpretation of a text, use text evidence to illustrate that interpretation, and explain how the evidence and your interpretation connect.

### Assignment

The fate of the main character in “Civil Peace” is determined in large part by his personality. Write a brief **character analysis** of Jonathan. In your analysis, identify Jonathan’s main character traits, including his strengths and weaknesses. Then, explain how these traits help Jonathan overcome obstacles.

- First, review the story to analyze Jonathan in detail. Using a two-column chart, list his strengths and weaknesses.
- Identify specific examples in the story that demonstrate each trait.
- Consulting your chart, select the main ideas you want to convey and the order in which you will express them.
- Link supporting details to your main idea using phrases such as *for example*. Include transition words such as *instead* to connect ideas.
- End with a conclusion that logically follows from and completes the ideas you developed in the body of your essay.

### Vocabulary Connection

Include several of the concept vocabulary words in your character analysis.

|             |           |           |
|-------------|-----------|-----------|
| inestimable | amenable  | surrender |
| blessings   | influence | windfall  |

### Reflect on Your Writing

After you have written your character analysis, answer these questions.

1. Did writing the character analysis deepen your understanding of “Civil Peace”? Why or why not?
2. What questions do you still have about the story after writing the character analysis?
3. **Why These Words?** The words you choose make a difference in your writing. Which transition words did you use in your writing to help move your reader from idea to idea?

#### STANDARDS

##### Writing

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

##### Speaking and Listening

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

## Speaking and Listening

You can share your ideas about a piece of literature by delivering an oral interpretation for an audience. To do so, combine a careful analysis of the work with an expressive reading or performance that reveals your understanding and demonstrates your sensitivity to the author's choices.

### Assignment

Deliver an **oral interpretation**. Choose an excerpt from "Civil Peace" you feel is especially meaningful. Read the excerpt aloud for the class. Then, briefly explain how that excerpt helps develop the story's theme.

- 1. Identify the Excerpt** Review the story in your mind, and consider which part you remember most vividly.
- 2. Connect to the Theme** Think about how your excerpt relates to the theme of the story as a whole. If you are having difficulty connecting your excerpt with the theme, consider choosing another part of the text. Make a few notes about this connection on a piece of paper or index card that you can refer to when you are speaking.
- 3. Practice your Reading** Practice your oral interpretation with a partner. Use the following performance techniques to achieve a powerful effect.
  - Avoid speaking in a flat, monotone style. Instead, vary your tone, and allow your voice to reflect the emotions of the excerpt.
  - Avoid speaking too quickly or too slowly.
  - Use gestures to convey the text's meaning, but make sure they are not excessive or distracting.
  - Recite the text enough times that it becomes familiar. In that way, you can look up and make eye contact with your audience.
- 4. Evaluate Oral Interpretations** As your classmates deliver their oral interpretations, listen attentively. Use an evaluation guide like the one shown to evaluate their deliveries.

### EVALUATION GUIDE

Rate each statement on a scale of 1 (not demonstrated) to 4 (demonstrated).

- The reading was clear and understandable.
- The speaker read with energy and expression that conveyed the meaning of the text.
- The speaker clearly and effectively connected the excerpt to the theme of the story.
- The speaker made eye contact with the audience.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "Civil Peace."





About Tutankhamun



**Tutankhamun** (circa 1341–1323 B.C.) was an Egyptian pharaoh, or monarch, who ruled from approximately 1332 to 1323 B.C. King Tut, as he has come to be known, was only nine or ten years old when he ascended to the throne. Evidence suggests that he suffered from a variety of health problems, including malaria and a rare bone disease, and probably walked with a cane. He died at the age of nineteen. Given his youth and health problems, it is likely that most of his political decisions were made by advisors. During Tutankhamun’s reign, Egypt renewed neglected relationships with other kingdoms and states, and engaged in several military campaigns. (The image shown here is a mask that was found on Tutankhamun’s mummy. It was made in his likeness out of gold and precious stones and was used to cover the king’s mummified face.)

# Fit for a King: Treasures of Tutankhamun

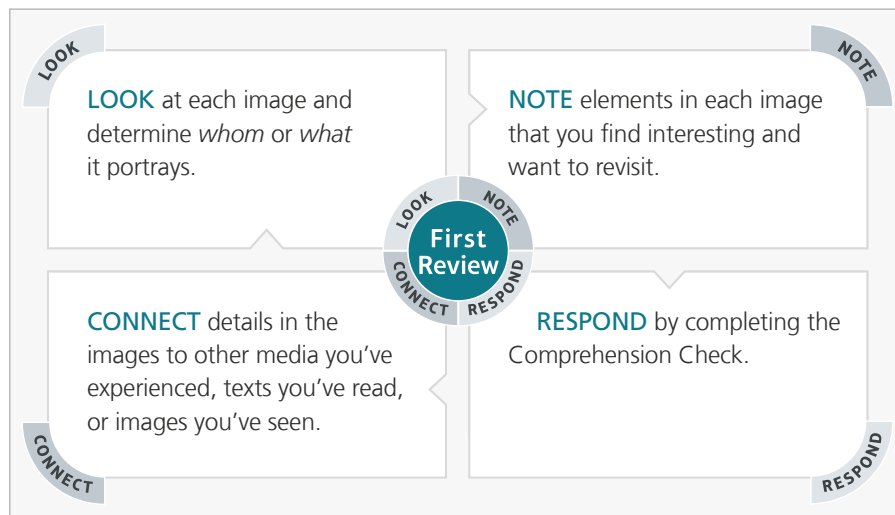
## Technical Vocabulary

The following words or concepts will be useful to you as you analyze, discuss, and write about ancient objects.

|  |  |
|--|--|
| <p><b>Egyptology:</b> study of the language, culture, and history of ancient Egypt</p>                                       | <ul style="list-style-type: none"> <li>Someone who studies Egyptology is called an Egyptologist.</li> <li>In the United States, Egyptology is more associated with archaeology, or the scientific study of human history. In Europe, it is more associated with the study of language.</li> </ul>  |
| <p><b>artifact:</b> portable object made, modified, or used by people</p>  | <ul style="list-style-type: none"> <li>Rare artifacts often have great scientific, historic, and cultural value.</li> <li>Artifacts that are very rare, made of precious materials, or culturally significant may have high monetary value.</li> </ul>   |
| <p><b>iconography:</b> system of symbolic images that conveys a subject, worldview, or concept</p>                           | <ul style="list-style-type: none"> <li>Most cultures have iconography that is unique and recognizable.</li> <li>Changes in a culture’s iconography may signal shifts in its economy, religion, politics, or another fundamental aspect of a society.</li> </ul>  |
| <p><b>context:</b> position and immediate surroundings of an artifact or other feature in the location where it is found</p> | <ul style="list-style-type: none"> <li>An artifact’s context helps archaeologists understand its function and importance.</li> <li>If the location has been undisturbed since the artifact was first placed there, it is called <i>primary context</i>. If the location has been changed by human or other activity, it is called <i>secondary context</i>.</li> </ul> |

## First Review MEDIA: ART AND PHOTOGRAPHY

Apply these strategies as you conduct your first review. You will have an opportunity to complete a close review after your first review.



### STANDARDS

**Reading Informational Text**  
By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.

# Fit for a King: Treasures of Tutankhamun

## BACKGROUND

In 1922, a British archaeologist named Howard Carter discovered the tomb of King Tutankhamun in the Valley of the Kings near Luxor, Egypt. It had taken Carter more than ten years to locate the tomb, and the discovery changed the world. Unlike most Egyptian tombs that had been unearthed, Tutankhamun's was nearly undisturbed. For more than three thousand years, the four chambers of the tomb had protected the mummified remains of the pharaoh—the first intact mummy ever found—as well as a trove of nearly four thousand objects. The tomb held jewelry, beds, couches, chairs, vases, statues, chariots, thrones, weapons, and shrines. There were musical instruments, lamps, vessels containing ointments and oils, board games, fine clothing, fans, numerous bottles of wine, and food. The ancient Egyptians believed their pharaoh would need these items in the afterlife. The discovery of the glories within King Tut's tomb captured the world's imagination and sparked widespread interest in ancient Egypt that continues to this day.



**PHOTO 1: Objects in the Antechamber** Harry Burton was an archaeological photographer who was part of Howard Carter's team. Burton took this photo of objects in the tomb's Antechamber. These include a cow-headed couch and boxes containing joints of meat.

NOTES



**PHOTO 2: Cobra Uraeus Diadem** This diadem, or crown, was found on Tutankhamun’s mummy in the tomb’s Burial Chamber. It features representations of a vulture and a cobra, both of which symbolize the power of the pharaoh. The vulture represents Upper Egypt, and the *cobra uraeus*—or rising cobra—represents Lower Egypt. The vulture’s head is made of solid gold. The cobra is also gold inlaid with precious stones. Tutankhamun wore this diadem, or one like it, during his lifetime.

NOTES



**PHOTO 3: Alabaster Funerary Barge** This alabaster vessel was probably used to hold perfume. Egyptologists believe it is a replica of Tutankhamun’s funerary barge. It is fourteen inches tall, highlighted with gold leaf, and inlaid with glass and semiprecious stones. The object was found in the tomb’s Annex, a room that was originally used as a storage chamber.

NOTES



**PHOTO 4: Golden Flabellum, or Fan** Tutankhamun was buried with eight large fans, including the one shown here. This gold fan was originally mounted on a long pole and fitted with 42 ostrich feathers. One side shows a hunting scene with the figure of the young pharaoh in a chariot. The other side shows his return from the hunt. This object was found in the tomb's Burial Chamber.

NOTES



**PHOTO 5: Canopic Chest** Canopic jars were used to hold the internal organs of the deceased—the liver, lungs, stomach, and intestines—which were removed during the mummification process. Ancient Egyptians believed the dead would need these organs in the afterlife. This chest was found in the tomb's Treasury. It holds four canopic jars made of alabaster. The four lids (two of which are shown here) represent Tutankhamun wearing a headdress that features the vulture and cobra, symbols of the pharaoh's power.

NOTES



## Comprehension Check

Complete the following items after you finish your first review.

1. What objects are represented in each of the four color photographs?
2. Cite three other types of objects that were found in Tutankhamun’s tomb but do not appear in these five photographs.
3. What symbolism appears on the objects represented in both Photo 2 and Photo 5?

### TECHNICAL VOCABULARY

Use these words as you discuss, analyze, and write about the photo essay.

**Egyptology**  
**artifact**  
**iconography**  
**context**

### WORD NETWORK

Add words related to materialism from the text to your Word Network.

### STANDARDS

**Language**  
 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

## Close Review

Look at the photo essay again. Write down any new observations that seem important. What **questions** do you have? What can you **conclude**?



## Analyze the Media

**Notebook** Respond to these questions.

1. **Generalize** What do these objects suggest about the types of things ancient Egyptians felt were important?
2. **Infer** Photo 1 shows part of the tomb’s Antechamber as Carter’s team first found it. What does this image reveal about the organization of objects in the Antechamber? Explain.
3. **Analyze** The treasures with which Tutankhamun was buried were seen as necessary to his existence in the afterlife. What do these objects suggest about ancient Egyptians’ views of both earthly life and the afterlife? Explain.
4. **Extend** The discovery of Tutankhamun’s tomb and its treasures generated worldwide interest in ancient Egypt. Using your knowledge of the discovery, explain why you think this is so.
5. **Essential Question:** *What do our possessions reveal about us?* What have you learned about materialism from examining this photo essay?



## Speaking and Listening

Photojournalism is a type of news reporting in which the photos tell most of the story. With today's technology, creating a work of photojournalism is technically much easier than it was in the past. However, the requirements for strong photojournalism remain the same as always—powerful pictures must tell an interesting story.

### Assignment

Create a work of **photojournalism**—either in a digital format or on a poster—reporting on possessions that you or others in your community find meaningful.

- Take photos of these objects, draw them, or use images from magazines or other sources.
- Write captions that describe the images, or pose questions for viewers to consider.
- You may choose to add text that explains each object's significance.

**Plan It** Decide what your medium will be, and organize the resources you need. If you're going to take photographs, you'll need a camera or smartphone. If you're going to make drawings or other personally created art, you'll need art supplies. If you're going to use images from print media or the Internet, you'll need scissors and a copier or a printer. Use the chart to keep track of your images.

| IMAGE | WHERE, WHEN, WHO | SOURCE OR MEDIUM |
|-------|------------------|------------------|
|       |                  |                  |
|       |                  |                  |

**Present It** Publish your work of photojournalism by presenting it to the class. Use technology if possible. Be prepared to discuss your work and answer questions other students might have about it.



FIT FOR A KING:  
TREASURES OF TUTANKHAMUN

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "Fit for a King: Treasures of Tutankhamun."

### STANDARDS

#### Writing

Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

#### Speaking and Listening

Make strategic use of digital media in presentations to enhance understanding of findings, reasonings, and evidence and to add interest.



WRITING TO SOURCES

- THE NECKLACE
- CIVIL PEACE
- FIT FOR A KING: TREASURES OF TUTANKHAMUN

# Write an Informative Essay

You have read two short stories and viewed a photo essay. Each deals in its own way with the concept of value. In “The Necklace,” Mathilde Loisel pays a heavy price for a moment of extravagance. In “Civil Peace,” Jonathan Iwegbu loses a small fortune in much less time than it took to earn it. In the photo essay “Fit for a King: Treasures of Tutankhamun,” the viewer can see the items Egyptians buried with their pharaoh for his voyage to the afterlife. Now, you will use your knowledge of the topic to write an informative essay about how people assign value.

## Assignment

Think about how the characters or real people featured in this section decide what is valuable to them. Consider different reasons that objects either have or lack value. Then, write an **informative essay** in which you answer these questions:

**What makes something valuable? What makes something a treasure?**

## Tool Kit

Student Model of an Informative Text

## ACADEMIC VOCABULARY

As you craft your essay, consider using some of the academic vocabulary you learned at the beginning of the unit.

- paradox
- chronicle
- allocate
- deduce
- primary

## Elements of an Informative Essay

An **informative text** presents and explains information about a topic.

An effective informative essay includes these elements:

- a clear thesis statement
- facts and details drawn from a variety of reliable, credible sources
- a well-organized structure, including an introduction, a body, and a conclusion
- use of appropriate and varied transitions that clarify relationships among complex ideas
- correct grammar and usage
- an appropriately formal style and objective tone

**Model Informative Text** For a model of a well-crafted informative essay, see the Launch Text, “I Came, I Saw, I Shopped.”

Challenge yourself to find all of the elements of an effective informative essay in the text. You will have an opportunity to review these elements as you prepare to write your own informative essay.



## STANDARDS

### Writing

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

## Prewriting / Planning

**Write a Working Thesis** Now that you have read and thought about the selections, write a rough thesis statement. This should be the main point you wish to make in response to the questions posed in this assignment. Your thesis statement should present an idea you will explain and support in greater detail in the body of your essay. As you continue to write, you may revise your thesis or even change it entirely. For now, it will help you choose evidence to develop and support your ideas.

Working Thesis: \_\_\_\_\_  
 \_\_\_\_\_

**Gather Evidence from Texts** With your working thesis in mind, review the selections and your notes to identify details that you can use to support your ideas. Because two of the selections in this section of the unit are works of fiction, look for the following types of evidence:

- plot events from the stories that speak to issues of materialism
- descriptions of settings or objects in the stories that relate to ideas about possessions or materialism
- quotations from the stories that show how characters feel and think about material possessions

You may also use your observations of the photos in “Fit for a King,” as well as information from the captions, as evidence. Use a chart to gather and organize meaningful details from the selections.

| SELECTION                                      | MEANINGFUL DETAILS |
|--|--------------------|
| The Necklace                                   |                    |
| Civil Peace                                    |                    |
| Fit for a King:<br>Treasures of<br>Tutankhamun |                    |

**Connect Across Texts** As you write your informative essay, you may use evidence from one text to develop ideas based on another. Include evidence from both the short stories and the photo essay to develop your thesis. It can be helpful to use one piece of evidence as your main point in a paragraph, and then reinforce it with another piece of evidence.

### EVIDENCE LOG

Review your Evidence Log and identify key details you may want to cite in your informative essay.

### STANDARDS

#### Writing

- Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting, graphics, and multimedia when useful to aiding comprehension.
- Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
- Use precise language and domain-specific vocabulary to manage the complexity of the topic.





## Drafting

**Organize Your Ideas** Informative essays generally include three parts:

- the **introduction**, in which you state your thesis
- the **body**, in which you develop the thesis
- the **conclusion**, in which you restate or readdress your thesis

Your introduction may be longer than a single paragraph. For example, in the Launch Text, “I Came, I Saw, I Shopped,” the first three paragraphs serve as the introduction. A thesis statement appears in the fourth paragraph: “What drives our need to own the latest games, shoes, or phones? There are many notions.” The body of the text provides different explanations for the urge to purchase. In addition, the writer uses headings to organize the sections and guide the reader through the information. In the concluding paragraph, the writer links examples from the body to the thesis: “All of the information we have about shopping and spending suggests that the desire for a particular item is not so simple.”

Use the organizer to plan your draft.

| INTRODUCTION       | BODY                                    | CONCLUSION                      |
|--------------------|---|---------------------------------|
| present the thesis | develop the thesis with varied evidence | restate or readdress the thesis |

**Write a First Draft** Refer to your organizer as you write your first draft. Each part of your essay should lead logically to the next. Make sure that body paragraphs provide reasons and evidence that clearly support your thesis, and that your conclusion circles back to restate, summarize, or otherwise connect to your thesis. Keep the structure of your essay simple and logical so that readers can follow the flow of your ideas.

**STANDARDS**

**Writing**  
Provide a concluding statement or section that follows from and supports the information or explanation presented.

## LANGUAGE DEVELOPMENT: CONVENTIONS

### Create Cohesion: Conjunctive Adverbs

As you draft and revise your informative essay, use a variety of transitions to create cohesion and to clarify the relationships among your ideas. When two independent clauses are closely related, consider joining them together with a **semicolon (;)** and a **conjunctive adverb**—a word that indicates the precise logical relationship between the ideas the clauses express.

#### Read It

Each of these sentences from the Launch Text uses a semicolon and a conjunctive adverb to connect two closely related independent clauses.

- *It's possible, though, that you've lost track of these things; consequently, they are forgotten, but not gone, collecting dust in a closet somewhere.* (shows cause and effect)
- *It is the rare driver who uses an antique car for her daily commute; likewise, the collectible doll from 1959 that sold at auction in May 2006 for \$27,450 did not become a child's favorite toy.* (shows similarity)
- *Some purchases of collectibles may be investments in items that will grow in value; however, others are driven largely by emotions, such as longing for a time past.* (shows contrast)

#### Write It

As you draft and revise your informative essay, look for independent clauses that have related ideas.

| If you want to . . .         | consider using one of these conjunctive adverbs: |
|------------------------------|--|
| <b>show similarity</b>       | <i>equally, likewise, similarly</i>              |
| <b>show contrast</b>         | <i>instead, however, nevertheless</i>            |
| <b>show cause and effect</b> | <i>consequently, therefore, thus</i>             |
| <b>show addition</b>         | <i>furthermore, also, moreover, additionally</i> |

#### TIP

#### PUNCTUATION

Make sure to punctuate conjunctive adverbs correctly.

- Use a comma after a conjunctive adverb at the beginning of an independent clause.
- Use a comma before and after a conjunctive adverb in the middle of an independent clause.

#### STANDARDS

##### Writing

Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and topics.

##### Language

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.



## Revising

### Evaluating Your Draft

Use the following checklist to evaluate the effectiveness of your draft. Then, use your evaluation and the instructions on this page to guide your revision.

| FOCUS AND ORGANIZATION  | EVIDENCE AND ELABORATION  | CONVENTIONS   |
|---|---|---|
| <input type="checkbox"/> Provides an introduction that includes a clear thesis statement.         | <input type="checkbox"/> Develops the thesis with textual evidence.   | <input type="checkbox"/> Uses words, phrases, and clauses to clarify the relationships among ideas.   |
| <input type="checkbox"/> Provides a conclusion that restates or revisits the thesis.              | <input type="checkbox"/> Provides adequate examples for each major idea.                                    | <input type="checkbox"/> Attends to the norms and conventions of the discipline, especially the correct use and punctuation of transitions. |
| <input type="checkbox"/> Establishes a logical organization and develops connections among ideas. | <input type="checkbox"/> Uses vocabulary and word choice that are appropriate for the audience and purpose. |   |
|   | <input type="checkbox"/> Establishes and maintains a formal style and an objective tone.                    |   |

#### WORD NETWORK

Include interesting words from your Word Network in your informative text.

### Revising for Focus and Organization

**Evaluate Logic and Coherence** Reread your essay and consider the following questions:

- Does the introduction set forth a clear, specific thesis?
- Does each body paragraph add a distinct idea to that thesis?
- Does the essay end with a conclusion that readdresses the thesis?

If you have answered “no” to any of those questions, take action: Make your thesis more specific, clarify ideas or information presented in the body paragraphs, or revise your conclusion to make a clear connection back to your introduction.

### Revising for Evidence and Elaboration

**Evaluate Quality of Evidence** Review your draft. Does each body paragraph include evidence that clearly supports your main ideas? If not, go back to the selections, and locate details, quotations, or examples that provide better support for the points you wish to make.

**Evaluate Tone** In academic writing such as an informative essay, your **tone**, or attitude, should be appropriately formal, authoritative, and neutral. Apply the following steps to create and maintain an appropriate tone:

- Avoid slang and abbreviations, and limit the use of contractions.
- Generally, avoid idioms, which tend to be less formal in tone.
- Refer to places, people, or formal concepts by their proper names.

Review your draft for any words or phrases that create an informal or otherwise unsuitable tone. Replace any such terms with more formal choices.

#### STANDARDS

##### Writing

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

PEER REVIEW

Exchange essays with a classmate. Use the checklist to evaluate your classmate’s informative essay and provide supportive feedback.

1. Is the thesis clear?  
 yes     no    If no, explain what confused you.
2. Are key points developed with evidence?  
 yes     no    If no, point out what needs more support.
3. Does the conclusion readdress the thesis in light of the evidence?  
 yes     no    If no, write a brief note explaining what you thought was missing.
4. What is the strongest part of your classmate’s essay? Why?

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## Editing and Proofreading

**Edit for Conventions** Reread your draft for accuracy and consistency. Correct errors in grammar and word usage. Check your use of transitions. Make sure you have placed them where they most effectively connect two ideas.

**Proofread for Accuracy** Read your draft carefully, looking for errors in spelling and punctuation. Check your use of commas around transitions. Use commas as necessary to set off conjunctive adverbs and transitional phrases.

## Publishing and Presenting

Create a final version of your informative essay. Share it with your class so that your classmates can read it and make comments. In turn, review and comment on your classmates’ work. Consider the ways in which other students’ informative essays are both similar to and different from your own. Always maintain a polite and respectful tone when commenting.

## Reflecting

Think about what you learned by writing your informative essay. What could you do differently the next time you need to write an informative essay to make the writing experience easier and to make your information more interesting?

**STANDARDS**

**Writing**

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.



ESSENTIAL QUESTION:

# What do our possessions reveal about us?

The comfort and convenience that material objects provide help keep us safe, warm, and productive. But what happens when obtaining material wealth becomes a preoccupation or even an obsession? The selections you will read present various perspectives on these questions. You will work in a group to continue your exploration of materialism, identity, and personal values.

## Small-Group Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to learn and work with others.

Review these strategies and the actions you can take to practice them as you work in teams. Add ideas of your own for each step. Use these strategies during Small-Group Learning.

| STRATEGY          | ACTION PLAN  |
|-------------------|--|
| Prepare           | <ul style="list-style-type: none"> <li>• Complete your assignments so that you are prepared for group work.</li> <li>• Organize your thinking so you can contribute to your group’s discussions.</li> <li>•</li> </ul> |
| Participate fully | <ul style="list-style-type: none"> <li>• Make eye contact to signal that you are listening and taking in what is being said.</li> <li>• Use text evidence when making a point.</li> <li>•</li> </ul>                   |
| Support others    | <ul style="list-style-type: none"> <li>• Build on ideas from others in your group.</li> <li>• Invite others who have not yet spoken to do so.</li> <li>•</li> </ul>  |
| Clarify           | <ul style="list-style-type: none"> <li>• Paraphrase the ideas of others to ensure that your understanding is correct.</li> <li>• Ask follow-up questions.</li> <li>•</li> </ul>  |

JOURNALISM

**In La Rinconada, Peru, Searching for Beauty in Ugliness**

Marie Arana

What is gained and what is lost in the quest for gold?



POETRY COLLECTION

**Avarice** Yusef Komunyakaa

**The Good Life** Tracy K. Smith

**Money** Reginald Gibbons

Does money really make us happy?

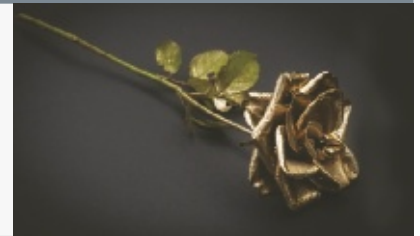


SHORT STORY

**The Golden Touch**

Nathaniel Hawthorne

Is unlimited material wealth a blessing or a curse?



COMPARE

POETRY

*from* **King Midas**

Howard Moss

How does a king's greed make him realize what is truly important?



MAGAZINE ARTICLE

**The Thrill of the Chase**

Margie Goldsmith

What happens when a real hidden treasure ignites the imaginations of thousands?



PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS

**Present an Informative Text**

The Small-Group readings explore how the human quest for material objects and wealth can make people both happy and miserable. After reading, your group will plan and deliver a multimedia presentation about these concepts.



### Working as a Team

1. **Discuss the Topic** In your group, discuss the following question:

Do you think one's happiness increases as one's wealth does?

As you take turns sharing your responses, be sure to provide details to explain your position. After all group members have shared, discuss similarities and differences in your perspectives.

2. **List Your Rules** As a group, decide on the rules that you will follow as you work together. Samples are provided; add two more of your own. As you work together, you may add or revise rules based on your experience together.

- Everyone should participate in group discussions.
- People should not interrupt.

- \_\_\_\_\_  
\_\_\_\_\_
- \_\_\_\_\_  
\_\_\_\_\_

3. **Apply the Rules** Share what you have learned about what our possessions reveal about us. Make sure each person in the group contributes. Take notes on and be prepared to share with the class one thing that you heard from another member of your group.

4. **Name Your Group** Choose a name that reflects the unit topic.

Our group's name: \_\_\_\_\_

5. **Create a Communication Plan** Decide how you want to communicate with one another. For example, you might use online collaboration tools, email, or instant messaging.

Our group's decision: \_\_\_\_\_

\_\_\_\_\_

## Making a Schedule

First, find out the due dates for the small-group activities. Then, preview the texts and activities with your group, and make a schedule for completing the tasks.

| SELECTION   | ACTIVITIES | DUE DATE |
|---|------------|----------|
| In La Rinconada, Peru, Searching for Beauty in Ugliness |            |          |
| Avarice<br>The Good Life<br>Money                       |            |          |
| The Golden Touch  |            |          |
| from King Midas   |            |          |
| The Thrill of the Chase                                 |            |          |

## Working on Group Projects

As your group works together, you'll find it more effective if each person has a specific role. Different projects require different roles. Before beginning a project, discuss the necessary roles, and choose one for each group member. Here are some possible roles; add your own ideas.

**Project Manager:** monitors the schedule and keeps everyone on task

**Researcher:** organizes research activities

**Recorder:** takes notes during group meetings

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About the Author



Originally from Lima, Peru, **Marie Arana** (b. 1949) is a journalist, an author, and the former chief editor of *Book World* for the *Washington Post*. Arana’s memoir of growing up as an immigrant in the United States was a finalist for the National Book Award. Her novel *Cellophane* was a finalist for the John Sargent Prize. Arana has been the chairperson for committees that decide both the Pulitzer Prize and the American Book award. Her most recent project is a biography of the great liberator of South America, Simón Bolívar.

**STANDARDS**

**Reading Informational Text**  
By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.

**Language**

- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.

# In La Rinconada, Peru, Searching for Beauty in Ugliness

## Concept Vocabulary

As you perform your first read of “In La Rinconada, Peru, Searching for Beauty in Ugliness,” you will encounter the following words.

**marauding**      **intemperate**      **despoiled**

**Base Words** If these words are unfamiliar to you, analyze each one to see whether it contains a base word you know. Then, use your knowledge of the “inside” word, along with context, to determine the meaning of the concept word. Here is an example of how to apply the strategy.

**Unfamiliar Word:** *habitation*

**Familiar “Inside” Word:** *habitat*, meaning “region where a plant or animal naturally grows or lives”

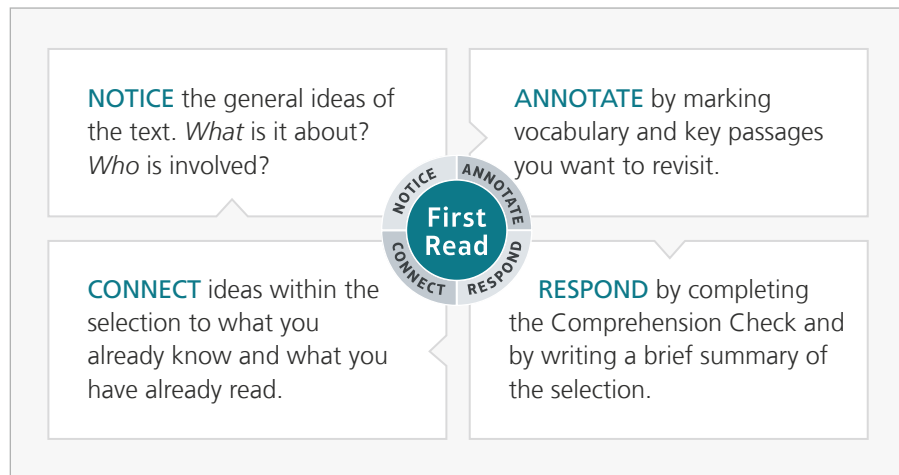
**Context:** . . . La Rinconada, the highest human **habitation** in the world.

**Conclusion:** Perhaps a habitation is a place or settlement in which *people live*.

Apply your knowledge of base words and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

## First Read NONFICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



# In La Rinconada, Peru, Searching for Beauty in Ugliness

Marie Arana

## BACKGROUND

Fortune hunters have been searching for treasures in South America for centuries—and for good reason. Below the surface lie precious stones, as well as silver and gold. The mining for gold high in the Peruvian mountains has come at a high price for the environment and the people of these lands. In the barren region of La Rinconada, the mining companies use toxic chemicals as they search for gold.

- 1 **G**old. The Aztecs killed for it. The Inca enslaved whole populations for it. Spain sent legions of **marauding** conquistadors up and down the Americas in a hallucinatory hunt, believing that gold was so abundant that chieftains rolled in it, washing away the glittering residue in their daily morning swims.
- 2 Down the centuries, the quest for El Dorado has held the South American continent in thrall, luring generations of fortune hunters to its far reaches, from 1st-century warlords to 21st-century adventurers. The earth beneath them has not disappointed. The geologic exuberance known as the Cordillera of the Andes has yielded a fount of treasure: the emeralds of Boyaca, the silver of Potosi, the gold of Cajamarca.
- 3 Indeed, when Pizarro<sup>1</sup> conquered Cajamarca in 1532, he demanded a roomful of gold from the emperor Atahualpa; when it was

1. **Pizarro** (pih ZAHR oh) Francisco Pizarro, Spanish conquistador who captured Peru from the Incas.

## NOTES

Mark base words or indicate another strategy you used that helped you determine meaning.

**marauding** (muh RAW dihng)  
*adj.*

MEANING:

## NOTES

Mark base words or indicate another strategy you used that helped you determine meaning.

**intemperate** (ihn TEHM puh r iht) *adj.*

MEANING:

produced, he chopped off the Inca's head and established a new kind of Golden Rule. So it was that a mineral became king and a craze began.

- 4 Nowhere has Peru's frenzy for gold been so fevered as in the mountains that surround Lake Titicaca. And nowhere has that fever been so **intemperate** as in a town tucked into a glacial aerie: La Rinconada, the highest human habitation in the world.
- 5 It is a destination for only the most valiant. Clinging to the peak of Mount Ananea, with a cowl of glacier overhead, La Rinconada boasts few tourists, no hotel, no sights to speak of, apart from the endless snow, a dome of blue sky and a swarm of hard-bitten inhabitants. For the 50,000 souls who brave the subzero cold to pick rock on those hoary heights, there is no sewage system, no water, no paved roads, no sanitation whatsoever. It is a wilderness of ice, rock, and gold, perched more than 18,000 feet up in the Peruvian Andes.
- 6 Beside the gaping mine shafts that scar the mountain's face are huts of tin, built at capricious and precarious angles, with nothing to keep out the glacial wind but improvised sheets of metal; nothing to generate warmth but fetid heaps of garbage. The only convenience here is the electricity, brought in by overlords so that the machinery can grind and shuttle-cars can rumble through the mountain's black veins. At night, La Rinconada glitters like a cruel oasis.
- 7 Make no mistake: This is a trip for the armchair only. As Dante might say, let me guide you through a fascinating circle of hell.

## To a Barren World

- 8 I would not have gone up to the peak the locals call "la Bella Durmiente"—Sleeping Beauty—had I not been accompanied by a team of professionals from CARE. I traveled there to write a script for "Girl Rising," a film directed by Richard Robbins, produced by the Documentary Group and poised for release next week.
- 9 It is a film about girls who live in desperately hard places, about how educating them could change their families, their communities, and very possibly the world. In the course of my journey up to La Rinconada, I had every expectation that I would find hunger and hardship. What I had not expected was to find beauty in ugliness—to see, as a mountain shaman might put it, the sacred in the profane.
- 10 Being a native of Lima, I knew what every schoolchild knows, that although Peru is small (slightly smaller than Alaska), it encompasses a virtual panoply<sup>2</sup> of landforms: mountain, jungle, desert, marshland, archipelago, coastline—all in defined geographic areas, and often in dramatic contiguity. Fly over Peru, and Mount Huascarán's majestic peak seems to hover over the foliage of the Amazon jungle; the green cliffs of Miraflores are just down the coast from the sands of Chan Chan.
- 11 But riding a truck from Puno to the little village of Putina—circling the northernmost bend of Lake Titicaca—I almost convinced myself

2. **panoply** (PAN uh plee) *n.* array.

that this trip would continue its happy, paved course into the horizon. The roads were good, the views of the so-called “highest navigable lake in the world” literally breathtaking, and at almost 13,000 feet, there was no malaise that a few cups of coca tea couldn’t cure.

12 In fact, this part of the world is known for its pharmacological cornucopia. Every shrub or weed is a botanical miracle: *flores de Bach* for melancholy, *muña* for chills or bone pain, *pampanis* for intestinal gas, *yahuar chonca* for diarrhea. Fields of medicinal possibility rushed past as we raced along the highway. Looking out at the reed catamarans that skimmed the lake’s dazzling surface or the grass islands that floated peacefully in the sun, I couldn’t imagine that snows trickling into that paradise were anything but pristine.

13 Within a half-hour of leaving Putina, however, the road had become dirt, rock, soon frozen mud, and my crew was being pitched about, as it would be for two more hours of a difficult journey. The Altiplano, a stretch of high mesa only slightly lower than the Tibetan plateau, stretched before us, stippled with rough grass and stone. Trees were scarce, thatched huts more so, and the odd flowers—bright orange cantutas—had brought a herd of startled alpaca onto that frigid January plain. They stood at the limits of faded pasture, raising their delicate heads as we bounced over rut and rock, eyeing us with haughty scorn.

14 Before long, as broad swaths of arid plain gave way to scarred earth, we could see why La Rinconada is only rarely visited by government poobahs.<sup>3</sup> The air at 18,000 feet is stiflingly thin, the cold excruciating. Now and then, ramshackle trucks and vans rattled past, carrying miners and their families, stopping on the roadside to catch their breath, chew coca leaf, and leave offerings to the earth goddess, Pachamama, to whom altars had been erected along the way. All about, for as far as the eye could see, was a crazed landscape. What was once a region of sparkling lakes, leaping fish, and grassland is now a barren world that beggars the imagination.

15 The green is gone. The earth is turned. What you see as Mount Ananea looms into view is a lunar landscape, pitted with orange lakes that reek of cyanide. The birds that once flew over La Rinconada are nowhere to be seen; none flap overhead, save an occasional vulture. The odor is staggering; it is the putrid stench of chemicals, of rot, of human excrement. Even a whipping wind cannot sweep away the stink.

16 As you ascend toward the great white cap of Sleeping Beauty, all you see is garbage, a choking ruin, and ghostly shadows picking through it. Gigantic trucks shove at the earth. Whole families wade out into the toxic pools, fishing for gold. Along the perilously winding road that climbs to the summit, flocks of women in wide skirts scramble up cliffs, carrying heavy bags of ore, hoping to pound a fleck of gold from the waste that has spilled from the mine shafts; children stagger beside them, shouldering burdens of their own.

3. **poobahs** (POO boz) *n.* leaders who have a large amount of influence.

- 17 With so much poverty about, it is hard to believe that Sleeping Beauty harbors riches, that gold ripped from her entrails will glitter on Cartier and Tiffany counters around the world. But history books tell us that Mount Ananea has been offering up gold since the days of the Inca. According to travelers' journals, a block the size of a horse's head and weighing more than 100 pounds was pulled free in the 1500s and sent to the Spanish king. The region's rivers were said to be strewn with glittering nuggets.
- 18 El Inca Garcilaso de la Vega, a half-Indian, half-Spanish chronicler who lived in the 16th century, wrote that this tract of Peru contained gold beyond imagining. Chunks of shiny rock as large as a human head—and 24-karat pure—had rolled from the damp black stone.
- 19 Although the king's mines collapsed in the 1700s under the weight of the glacier and were abandoned for 200 years, interest in Ananea was rekindled in the 1960s, when teams of European and Japanese mountaineers scaled the stretch known as the Cordillera Real. Hordes of village boys followed, building huts, bringing families. With little more than small picks and big dreams, some defied the odds and struck gold. Today, there are just enough stories of random fortune to keep their children here.

### A Bench of Gold

- 20 Peru is booming these days. Its restaurants are full; its cuisine has become all the rage. Cusco and Machu Picchu are world-class destinations. Peru's economy boasts one of the highest growth rates in the world. In the past six years, its annual growth has hovered between 6 and 9 percent, rivaling the colossal engines of China and India.
- 21 Peru is one of the world's leading producers of silver and one of Latin America's most exuberant founts of precious metals. It is an energetic producer of natural gas. It is one of the top five harvesters of fish on the planet. Its premier fashion photographer is the darling of *Vogue*. Walk Lima's streets and you can't fail to see the evidence of progress: Here is a country alive with investment and tourism, a hive of construction, home to a rising and robust middle class.
- 22 But it is gold that has brought multinational companies to the highlands of Puno, many of them installing sturdy, viable operations that promise to lift rural communities out of poverty. Peru is hoping that Atahualpa's curse is dead; that gold will be its salvation; that the country will no longer be—as the old saying has it—a beggar sitting on a bench of gold.
- 23 All the same, the wheels of progress that have sped Peru toward economic success and a burgeoning middle class have yet to climb



^ Elaborate golden bird, Mochica, Peru, ca. 200 B.C.–A.D. 650

the pestilential<sup>4</sup> road to La Rinconada. There, in the shadow of Sleeping Beauty, every miner is on his own, and every woman and child who accompanies him a hostage to fickle fortune.

24 Gold no longer rolls from the mountain in chunks the size of a man's head (if indeed it ever did). But the present generation of miners has found that a manic pounding of rock can produce miracles. In 2011, 150 tons of gold were harvested in Peru, worth \$6.8 billion. In order to produce it, almost 5 million tons of Peruvian rock were knocked free and ground down. Look at it this way: For every gold ring you see on a finger, miners have had to turn 250 tons of rock.

25 In La Rinconada, the ore that harbors those precious flecks is washed in ponds of cyanide, pounded with mercury in giant mortars of stone and burned clean in ovens that send mercury fumes coiling up onto the glacier's snows. The work outdoors is often done by women and children. The work in the damp, freezing shafts is done by men. At the end of the process, a miner working under the cachorro system—a man who labors for 30 days and gets paid on the 31st day in the form of whatever rock he can carry—may walk away with a nugget worth \$40. His neighbor, on the other hand, may be rich beyond his imagining.

26 One thing is sure: Every year, less and less is harvested from Sleeping Beauty. There is only so much gold on this planet. For all the

#### NOTES

4. **pestilential** (pehs tuh LEHN shuhl) *adj.* dangerous; literally, disease-causing.

Mark base words or indicate another strategy you used that helped you determine meaning.

**despoiled** (dih SPOYLD) v.

MEANING:

masks of Tutankhamun, for all the headdresses of the Lord of Sipan,<sup>5</sup> for all the bling and glitter of Fifth Avenue, the total amount of gold that humans have been able to pull from rock is a mere 170,000 metric tons, barely enough to fill two Olympic swimming pools. More than half of it has been mined in the last 50 years.

- 27 Some of this, mind you, has been done responsibly. But as earth is heaved and ore carved from the unruly cliffs of Ananea, the glacier and nearby lakes have sent toxic injections to the sparkling waters of Lake Titicaca.

## A Sudden Awe


- 28 Wandering the ice-mud streets of La Rinconada, one can't help but hope that this gold town's days are numbered. The population that lives below—that has inhabited the shores of Lake Titicaca for centuries—made that hope known last year in a protest against all mining operations that didn't take into consideration the health and welfare of the locals. The Aymara, who are gentle by nature, were particularly vociferous on the subject, storming through Puno last May and unleashing their fury on everything in their way. The Peruvian military responded in kind.
- 29 The trickle-down of an economic boom can be surprising.
- 30 Even so, with all the antipathy a traveler might summon for a place so willfully **despoiled**, I found myself standing beside the road a good distance from La Rinconada, looking back at that promontory in wonder. With all my senses jangled, with the altitude making my every step as labored as an astronaut's, I found myself filled with sudden awe.
- 31 Like the Ancient Mariner, who stared at the leaden sea and its hideous slime and eventually beheld a rare, soul-lifting beauty, I suddenly saw the tin rooftops gleam like a mantle of diamonds. As the sun moved over the snow, the ravished mountain seemed to ripple with ribbons of color. In that happy trance, I recalled the kindness of a widow who offered me the shelter of her hut and a gourd of hot soup. I remembered the fiery spirit of Senna, a 14-year-old girl who could recite a string of verses by the great poet Vallejo. I heard the laughter of a child in yellow, who danced in a noontime cantina.
- 32 Even here, on this plundered peak, there are fleeting moments of joy. 🌟

5. **Lord of Sipan** (see PON) Peruvian mummy discovered in 1987. The mummy's tomb contained many gold ornaments and articles of jewelry.

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# Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. What is La Rinconada?
2. What basic facilities and services does La Rinconada lack?
3. What has drawn multinational corporations to the mountains around La Rinconada?
4. How are the miners who work under the cachorro system paid?
5.  **Notebook** To confirm your understanding, write a summary of the article.

---

## RESEARCH

**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the article?

**Research to Explore** Conduct research on an aspect of the text you find interesting. For example, you may want to learn more about the history of the Incas or modern Peruvian culture. Share what you learn with your group.





IN LA RINCONADA, PERU,  
SEARCHING FOR BEAUTY IN  
UGLINESS

TIP

GROUP DISCUSSION

If you do not fully understand a group member's comment, ask for clarification. To ensure an effective exchange, use a respectful and friendly tone.

WORD NETWORK

Add words related to materialism from the text to your Word Network.

STANDARDS

Reading Informational Text

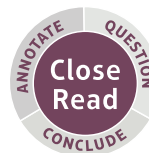
Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

Language

Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.

## Close Read the Text

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



## Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

**Notebook** Complete the activities.

- Review and Clarify** With your group, reread paragraph 23 of the article. What do you see as the "curse" of Atahualpa? In your opinion, has the curse been lifted, or does Peru still live under its influence? Explain.
- Present and Discuss** Now, work with your group to share the passages from the text that you found especially important. Take turns presenting your passages. Discuss what you noticed in the text, what questions you asked, and what conclusions you reached.
- Essential Question:** *What do our possessions reveal about us?* What has this article taught you about materialism? Discuss with your group.

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

marauding      intemperate      despoiled

**Why These Words?** The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

### Practice

**Notebook** Confirm your understanding of these words by using them in a paragraph. Include context clues that hint at each word's meaning.

### Word Study

**Latin Root: -temp-** The Latin root *-temp-* may have one of two meanings. In some words, such as the concept vocabulary word *intemperate*, it means "moderation," "restraint," or "calmness." In other words, such as the word *temporary*, it means "time."

Find and record the definitions of these words containing the root *-temp-*: *distemper*, *contemporary*, *temporal*. For each word, write which meaning the root contributes.

## Analyze Craft and Structure

**Literary Nonfiction Journalism** is nonfiction that presents objective, or neutral, facts about a newsworthy story or situation. Works of journalism focus on current events or on situations with continuing relevance. **Literary journalism** presents the same types of fact-based information as regular journalism, but does not remain objective. Instead, it is subjective, or includes the writer’s personal observations and feelings. Literary journalism often uses the following techniques that are usually associated with fiction:

- descriptive language and imagery
- the writer’s personal observations, thoughts, and feelings
- a sense of story, with beginning, middle, and end

### Practice

**CITE TEXTUAL EVIDENCE**  
to support your answers.

Work independently to identify passages in the article that exemplify literary journalism. Then, share and discuss your choices with your group.

| ELEMENTS OF LITERARY JOURNALISM                                    | EXAMPLES FROM THE ARTICLE |
|--|---------------------------|
| Newsworthy content   |                           |
| Facts  |                           |
| Journalist’s personal observations, thoughts, and feelings         |                           |
| Descriptive language and imagery                                   |                           |
| Narrative elements that give a sense of beginning, middle, and end |                           |



IN LA RINCONADA, PERU,  
SEARCHING FOR BEAUTY IN  
UGLINESS

### STANDARDS

#### Reading Informational Text

- Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone.
- Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.

## Author's Style

**Word Choice** Writers often use **imagery**, or language that appeals to the senses and creates an image in the reader's mind, to build meaning in a text and to evoke emotion in readers. **Sensory details** are the building blocks of imagery. They appeal to the reader's five senses—sight, smell, hearing, taste, and touch—and create vivid images that help convey important ideas in a text.

EXAMPLE: "It is a wilderness of ice, rock, and gold. . . ." Sensory details appeal to the reader's sense of *sight*.


EXAMPLE: "The odor is staggering; it is the putrid stench of chemicals. . . ." Sensory details appeal to the reader's sense of *smell*.

### Read It

Work individually. Find examples of imagery in the article. Identify the senses to which each example appeals, and explain how it improves your understanding of the text. After you've completed the chart, gather as a group and discuss your responses.

| EXAMPLE OF IMAGERY | SENSES ENGAGED | EFFECT ON MEANING IN THE TEXT |
|--------------------|----------------|-------------------------------|
|                    |                |                               |
|                    |                |                               |
|                    |                |                               |
|                    |                |                               |
|                    |                |                               |

### Write It

 **Notebook** Imagine that you have won a free trip to visit La Rinconada, Peru. Using what you've learned about La Rinconada from the article, write a paragraph explaining why you would or would not go on this trip. Use at least three examples of imagery in your paragraph.



## Research

### Assignment

With your group, create and deliver a **multimedia presentation** that includes text, images, and data. Choose one of the following topics:

- Make plans for a **website** that focuses on the artwork of the Inca. Your website should include photos, facts about Inca art, quotations from experts, and descriptions of the artwork. Use the following questions to guide your research:
  - In what kinds of art did the Inca specialize?
  - How closely was Incan art connected to religion?
  - How important was gold to Incan artwork?
  - Where can people see Incan art today?
- Create an **annotated bibliography** of travel writings by journalists or photographers who have made the trip to La Rinconada. Include descriptions and evaluations of Arana’s article and at least three other sources. Use the following questions to develop your description and evaluation of each text:
  - Why did this author travel to La Rinconada?
  - What is this author’s impression of La Rinconada?
  - How is this author’s impression of La Rinconada similar to or different from Arana’s impression?
- Create an **illustrated timeline** that focuses on Francisco Pizarro and the Battle of Cajamarca. Use the following questions to help guide your research and develop a timeline of key events:
  - What events led up to the battle?
  - What impact did Pizarro’s actions have on the Incan Empire?
  - Was the Incan Empire able to recover from its contact with the Europeans?

**Project Plan** Before you begin, make a list of tasks that the group will need to complete. Assign each group member a task.

**Gather Information and Images** If you choose the plan for a website or the illustrated timeline, you will likely review more material than you will need. Use a chart to organize information for each source you review, and use your notes to choose the best sources to include in your presentation.

| FACT/IMAGE | SOURCE INFORMATION |
|------------|--------------------|
|            |                    |
|            |                    |
|            |                    |

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from “In La Rinconada, Peru, Searching for Beauty in Ugliness.”

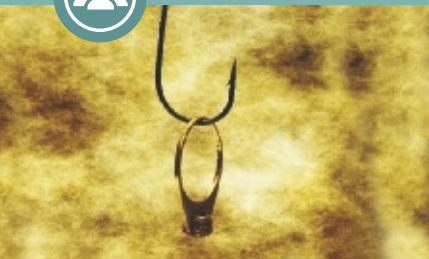
### STANDARDS

#### Writing

Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.

#### Speaking and Listening

- Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.



POETRY COLLECTION

**Avarice**  
**The Good Life**  
**Money**

**Concept Vocabulary**

As you perform your first read of these three poems, you will encounter the following words.

avarice      desperate      needy

**Context Clues** If these words are unfamiliar to you, try using **context clues**—other words and phrases that appear nearby in the text—to help you determine their meanings. There are various types of context clues that may help you as you read.

**Synonyms:** The **glimmer** of the candlelight reminded me of the twinkle of starlight.

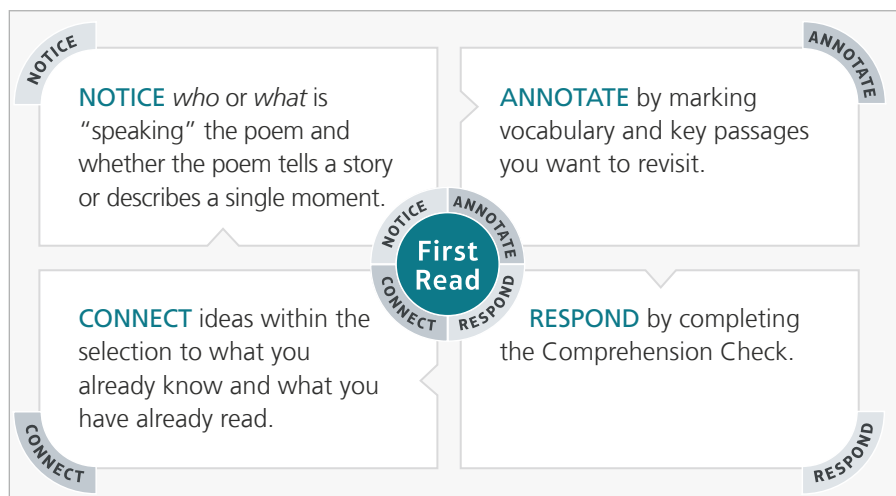
**Restatement:** A **glimmer** caught my eye—a faint, flickering light reflecting off the surface of a diamond ring.

**Contrast of Ideas:** The mere **glimmer** from the dying light bulb was not enough to brighten the dark, shadowy room.

Apply your knowledge of context clues and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read. Confirm your definitions using a college-level dictionary.

**First Read POETRY**

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



STANDARDS

Reading Literature

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

Language

- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
- Use context as a clue to the meaning of a word or phrase.
- Verify the preliminary determination of the meaning of a word or phrase.

## About the Poets



**Yusef Komunyakaa** (b. 1947) grew up in New Orleans, where he was strongly influenced by the local culture including blues, jazz, and the Creole-influenced speech patterns of the city's inhabitants. As a young man, Komunyakaa served his country in Vietnam, and some of his best poems focus on this time, capturing both the physical and psychological toll of the war.



**Tracy K. Smith** (b. 1972) teaches creative writing at Princeton University. Prior to that, Smith held a prestigious Stegner fellowship at Stanford University. In 2012, Smith won a Pulitzer Prize for her book *Life on Mars*, which describes a futuristic world that nevertheless has a great deal to say about current times.



**Reginald Gibbons** (b. 1947) spent his early life in Houston, Texas, far from the literary world of which he would become a part. Gibbons studied Spanish and Portuguese at Princeton University, but he quickly took to poetry after earning a doctorate from Stanford in comparative literature. Gibbons has focused on social injustice throughout his career, attempting to use the platform of poetry to activate social awareness and change.

## Backgrounds

### Avarice

This selection is part of a series of seven poems by Yusef Komunyakaa. Each one is named after the seven deadly sins of medieval Christian theology, which were moral offenses that were considered particularly terrible. These sins were pride, avarice, lust, envy, gluttony, wrath, and sloth.

### The Good Life

“The good life” is a stock phrase that can be traced back to the ancient Greek philosophers Epicurus and Aristotle. They both developed theories about what it means to live a good life and explored whether such a life would involve happiness, moral righteousness, wealth, useful work, or something else entirely.

### Money

This poem features an element of American culture that is now almost entirely gone—door-to-door sales. Before the widespread use of media and telephones, salespeople would make unexpected stops at private homes in the hopes of selling their products or services. Many towns and cities have passed ordinances to regulate and restrict uninvited door-to-door solicitations.

# Avarice



Yusef Komunyakaa

At six, she chewed off  
The seven porcelain buttons  
From her sister's christening gown  
& hid them in a Prince Albert can

- 5 On a sill crisscrossing the house  
In the spidery crawlspace.  
She'd weigh a peach in her hands  
Till it rotted. At sixteen,

- She gazed at her little brother's  
10 Junebugs pinned to a sheet of cork,  
Assaying their glimmer, till she  
Buried them beneath a fig tree's wide,

- Green skirt. Now, twenty-six,  
Locked in the beauty of her bones,  
15 She counts eight engagement rings  
At least twelve times a day.

## NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

**avarice** (AV uh rihs) *n.*

MEANING:

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# The Good Life

Tracy K. Smith

## NOTES

When some people talk about money  
They speak as if it were a mysterious lover  
Who went out to buy milk and never  
Came back, and it makes me nostalgic  
5 For the years I lived on coffee and bread,  
Hungry all the time, walking to work on payday  
Like a woman journeying for water  
From a village without a well, then living  
One or two nights like everyone else  
10 On roast chicken and red wine.



# Money

Reginald Gibbons

- 1 **T**he children are eating lunch at home on a summer weekday when a man comes to the door and asks their mother if she has anything that needs fixing or carrying or any yardwork he can do. They chew their food a little dreamily as, with her back straight and her voice carefully polite, she says No, thank you, I'm sorry, and the man goes away. Who was that, Mama? they say. Oh, no one, she says.
- 2 They are sitting down to dinner but they have to wait because the doorbell rings and a thin young boy begins to tell their father about a Sales Program he's completing for a scholarship to be Supervisor, and he holds up a filthy tattered little booklet and lifts also his **desperate** guile<sup>1</sup> and heavily guarded hope, and the children's father says, No thank you, sorry but I can't help you out this time, and the boy goes away. The children start to eat and don't ask anything, because the

1. **guile** (gyl) *n.* sly or cunning intelligence.

## NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

**desperate** (DEHS puhrr iht) *adj.*

MEANING:

Mark context clues or indicate another strategy you used that helped you determine meaning.

**needy** (NEED ee) *adj.*

MEANING:

boy was just a boy, but their father acts irritated and hasty when he sits back down.

- 3 Once a glassy-eyed heavy girl who almost seems asleep as she stands outside their door offers for sale some little handtowels stitched by the blind people at the Lighthouse for the Blind and the children are in the folds of their mother's full skirt listening to the girl's small voice and their mother says, Well, I bought some the last time.
- 4 She buys the children school supplies and food, she pays the two boys for mowing the yard together and weeding her flower bed. She gets a new sewing machine for her birthday from the children's father, and she buys fabric and thread and patterns and makes dresses for the girls, to save money. She tells the children each to put a dime or quarter into the collection plate at Church, and once a month she puts in a little sealed white envelope, and the ushers move slowly along the ends of the pews weaving the baskets through the congregation, and the organist plays a long piece of music.
- 5 Whisk brooms, magazine subscriptions, anything you need hauled away, little league raffle tickets, cookies, chocolate candy, can I do any yardwork again and again, hairbrushes, Christmas cards, do you need help with your ironing one time, and more, came calling at the front door while the children were sometimes eating, sometimes playing. Their faces would soften with a kind of comfort in the authority of mother or father, with a kind of wonder at the **needy** callers.
- 6 Their father left for work every day early, and came home for dinner, and almost always went again on Saturday; in his car. Their mother opened a savings account for each child and into each put the first five dollars. The children felt proud to see their names in the passbooks, and wanted to know when they could take the money out. But they were told they had to save their money not spend it. They felt a kind of pleasure in these mysteries, to know that there were things you would understand later when you grew up and had your own house and while your children were eating their dinner and making too much noise the way you did, you knew it was true, the doorbell would ring, the familiar surprise of it, who would it be, and someone would be holding a little worn book or a bundle of dishtowels or once an old man, but perhaps he only looked old, with his beard, came with bunches of carnations, white, red, and pink, and he too was turned away. 🍌

# Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

## AVARICE

1. What does the main character do at age six?
2. At the age of twenty-six, what does she count twelve times a day?

## THE GOOD LIFE

1. For what is the speaker nostalgic?
2. What physical feeling dominated that period in the speaker's life?

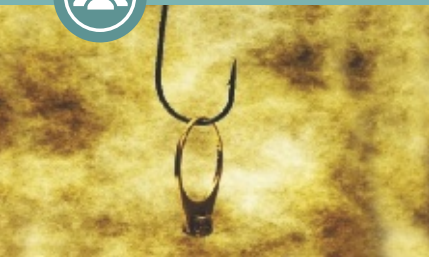
## MONEY

1. What repeatedly happens at the children's house?
2. What instructions about money do the parents give the children?

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## RESEARCH

**Research to Clarify** Choose at least one unfamiliar detail from one of the poems. Briefly research that detail. In what way does the information you learned shed light on an aspect of the poem?



POETRY COLLECTION

TIP

GROUP DISCUSSION

When discussing these poems, be aware that group members may have a wide range of experiences with money. Focus your discussion on the texts, and do not make assumptions about other group members' perspectives.

WORD NETWORK

Add words related to materialism from the texts to your Word Network.

STANDARDS

Reading Literature

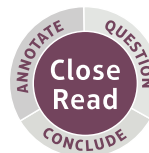
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.
- Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

Language

- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Analyze nuances in the meaning of words with similar denotations.

## Close Read the Text

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



## Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

**Notebook** Complete the activities.

- Review and Clarify** With your group, reread "The Good Life." Why might the speaker feel "nostalgic" for a time of life that may have been difficult? Explain.
- Present and Discuss** Now, work with your group to share other key passages from the poems. Take turns presenting your choices. Discuss what you noticed in the text, what questions you asked, and what conclusions you reached.
- Essential Question:** *What do our possessions reveal about us?* What have these poems taught you about materialism? Discuss with your group.

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

avarice      needy      desperate

**Why These Words?** The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

### Practice

**Notebook** Use a print or online dictionary to confirm the definitions of the concept words. Write a sentence using each of the words. How did the concept words make your sentences more vivid? Discuss.

### Word Study

**Denotation and Connotation** The literal dictionary meaning of a word is its **denotation**. The **connotation** of a word is the emotional and cultural meaning it suggests. Words can have positive, neutral, or negative connotations.

For example, to describe someone as greedy and cheap, you might refer to his or her *avarice*. On the other hand, to make the same person sound careful and smart about money, you might use the word *thrifty*. *Avarice* has a negative connotation, whereas *thrifty* has a positive one.

Identify one word from one of the poems that has a positive connotation and one word that has a negative connotation. With your group, discuss the effect of these word choices on the poem.

## Analyze Craft and Structure

**Author’s Choices: Speaker and Point of View** Like a narrator that relates the events of a story, the **speaker** is the voice that “tells” a poem. A speaker may seem like the poet, but the two are not one and the same. Like a narrator, a speaker is an imaginary voice. Also like a narrator, the speaker’s point of view affects what readers learn or perceive.

- **First-Person Point of View:** The speaker uses first-person pronouns (*I* and *me*) and is part of the action of the poem.
- **Third-Person Point of View:** The speaker uses third-person pronouns (*he*, *she*, *they*, and so on) and seems to stand outside the action of the poem. There are two types of third-person points of view. An **omniscient** speaker is an all-knowing observer who can reveal the thoughts and feelings of all characters in a poem. A **limited third-person** speaker can reveal only what one character is thinking and feeling.

To understand a poem, it is important to identify who the speaker is, what he or she knows and does not know, and how he or she feels about the topic of the poem—his or her **tone**.

### Practice

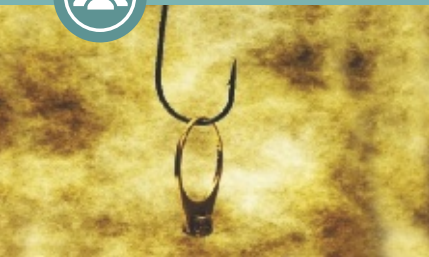
**CITE TEXTUAL EVIDENCE**  
to support your answers.

Work with your group to consider the identity of the speaker in each poem. Then, identify the points of view and tones each one uses. Collect your notes in the chart.

| POEM                      | SPEAKER’S POINT OF VIEW | SPEAKER’S TONE |
|---------------------------|-------------------------|----------------|
| Avarice<br>Speaker:       |                         |                |
| The Good Life<br>Speaker: |                         |                |
| Money<br>Speaker:         |                         |                |

### **Notebook** Answer these questions.

1. (a) In “Avarice,” the speaker notes four different items “she” keeps. What is similar and different about those items? (b) What does the poem suggest about greed—is it useless, selfish, etc.? Explain.
2. In “The Good Life,” which life does the speaker seem to feel is “good”—the one in which money is more available, or the one spent living on “coffee and bread”? Explain.
3. (a) In “Money,” which details suggest the nature of the children’s lives? (b) How do these details contrast with those that describe the people at the door? (c) Is the speaker simply describing a situation or is the speaker criticizing something? Explain.



POETRY COLLECTION

## Author's Style

**Poetic Language** **Sound devices** are patterns of words that emphasize the sound relationships in language. All sound devices create musical and emotional effects, heighten the sense of unity in a poem, and emphasize meaning. These devices include alliteration and consonance.

- **Alliteration** is the repetition of initial consonant sounds in the stressed syllables of nearby words.

EXAMPLE: His soul swooned slowly as he hard the snow falling faintly.  
—from "The Dead," James Joyce

- **Consonance** is the repetition of final consonant sounds in stressed syllables with different vowel sounds, as in *hat* and *sit*.

EXAMPLE: Where now he sat, concerned with he knew what, /  
A quiet light, and then not even that. —from "An Old Man's Winter Night," Robert Frost

### Read It

Find examples of alliteration and consonance in each poem in this collection. Use the chart to list your examples. Then, discuss the effects of each example.

| POEM          | ALLITERATION | CONSONANCE |
|---------------|--------------|------------|
| Avarice       |              |            |
| The Good Life |              |            |
| Money         |              |            |

### STANDARDS

#### Reading Literature

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.

### Write It

**Notebook** Write four sentences describing a familiar scene or event in your school, city, or town. Use alliteration in two sentences, and consonance in the other two. Mark each example of alliteration and consonance that you use.



## Writing to Sources

### Assignment

With your group, plan and write a **short story** that answers a question left open by one of the poems. Choose from the following options.

- In "Avarice," how does the young woman acquire eight engagement rings?
- In "The Good Life," why does the speaker feel "nostalgic" about the past? What has changed in the speaker's life?
- In "Money," what has really happened to the thin young boy who claims to be completing a Sales Program?

**Project Plan** Before you begin to write, brainstorm for ideas about the setting and characters. Choose a main character, and decide on the conflict he or she will face. Determine how that conflict will begin, develop, and resolve. Capture ideas and notes in the chart.

| STORY ELEMENTS           | NOTES |
|--------------------------|-------|
| Characters               |       |
| Setting                  |       |
| Conflict and Plot Events |       |

**Drafting and Revising** Decide how you will organize the drafting stage. You may have everyone in the group write a version of the story, and then pull the best parts of each one into a final product. Alternatively, you may assign specific sections to individual group members. Make sure to divide the work up fairly. In addition, make sure that your story is consistent with the details and information in the poem. Once you have a completed first draft, read the story aloud. Consider how you can make it clearer, more vivid, or more faithful to the poem. Revise as needed and share your story with the class.

### EVIDENCE LOG

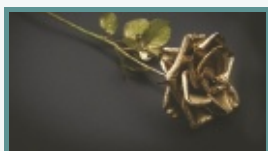
Before moving on to a new selection, go to your Evidence Log and record what you learned from "Avarice," "The Good Life," and "Money."

### STANDARDS

#### Writing

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

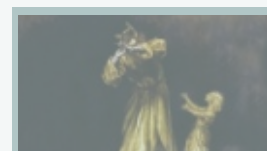




THE GOLDEN TOUCH

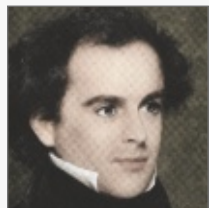
## Comparing Texts

In this lesson, you will compare two versions of the King Midas myth. First, complete the first-read and close-read activities for “The Golden Touch.” This work will help prepare you for the comparing task.



from KING MIDAS

### About the Author



**Nathaniel Hawthorne** (1804–1864) was born in Salem, Massachusetts. After attending Bowdoin College in Maine, Hawthorne began a career as an author. Though Hawthorne’s writings were well received, he continued to work at the local Custom House until his very successful publication of *The Scarlet Letter* in 1850. Hawthorne’s works explore issues of good against evil and are heavily influenced by the Puritan culture of his hometown, which a century before his birth had been the site of the famous Salem witch trials.

### STANDARDS

#### Reading Literature

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

#### Language

- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
- Use context as a clue to the meaning of a word or phrase.

## The Golden Touch

### Concept Vocabulary

As you perform your first read of the story, you will encounter these words.

burnished      lustrous      gilded

**Context Clues** If these words are unfamiliar to you, try using **context clues**—other words and phrases that appear nearby in the text—to help you determine their meanings. There are various types of context clues that may help you as you read.

**Restatement:** The confrontation was **inevitable**; every attempt to avoid it failed.

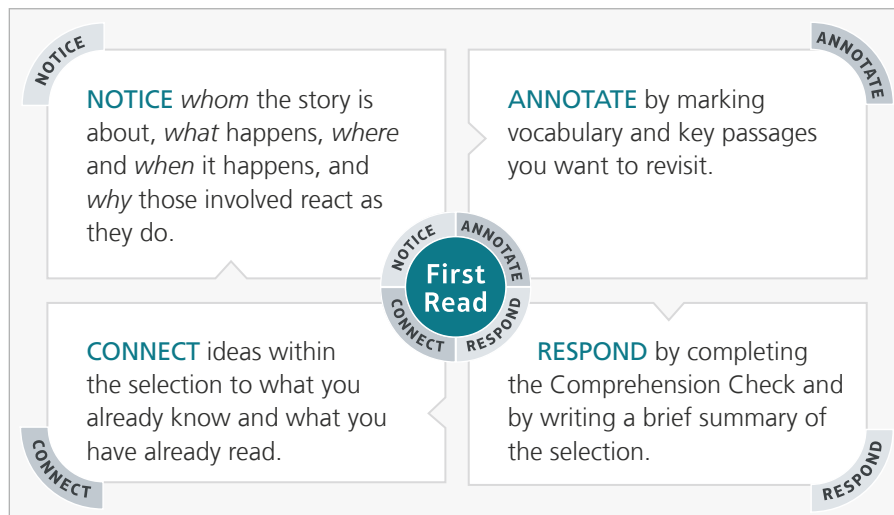
**Elaborating Details:** The raging fireplace **incinerated** the thin paper letter instantly, leaving only ash.

**Contrast of Ideas:** He was as **lavish** with his friends as he was stingy and ungenerous with strangers.

Apply your knowledge of context clues and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

### First Read FICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.





# The Golden Touch

Nathaniel Hawthorne

## BACKGROUND

"The Golden Touch" is one of six stories that Hawthorne published as *A Wonder-Book for Girls and Boys* in 1851. Hawthorne's aim was to take the Greek myths out of their "classic coldness" and update them so that children of his time could enjoy them. To give the myths a friendlier tone, Hawthorne invented a narrator named Eustace Bright, a young man of great energy and imagination, who tells each tale to a group of lively children. With respect to the retelling of myths by Eustace, Hawthorne promised, "I shall purge out all the old heathen wickedness, and put in a moral wherever practicable."

- 1 **O**nce upon a time, there lived a very rich man, and a king besides, whose name was Midas; and he had a little daughter, whom nobody but myself ever heard of, and whose name I either never knew, or have entirely forgotten. So, because I love odd names for little girls, I choose to call her Marygold.
- 2 This King Midas was fonder of gold than of anything else in the world. He valued his royal crown chiefly because it was composed of that precious metal. If he loved anything better, or half so well, it was the one little maiden who played so merrily around her father's footstool. But the more Midas loved his daughter, the more did he desire and seek for wealth. He thought, foolish man! that the best thing he could possibly do for this dear child would be to bequeath her the immensest pile of yellow, glistening coin, that had ever been

## NOTES

heaped together since the world was made. Thus, he gave all his thoughts and all his time to this one purpose. If ever he happened to gaze for an instant at the gold-tinted clouds of sunset, he wished that they were real gold, and that they could be squeezed safely into his strong box. When little Marygold ran to meet him, with a bunch of buttercups and dandelions, he used to say, “Poh, poh, child! If these flowers were as golden as they look, they would be worth the plucking!”

- 3 And yet, in his earlier days, before he was so entirely possessed with this insane desire for riches, King Midas had shown a great taste for flowers. He had planted a garden, in which grew the biggest and beautifullest and sweetest roses that any mortal ever saw or smelt. These roses were still growing in the garden, as large, as lovely and as fragrant, as when Midas used to pass whole hours in gazing at them, and inhaling their perfume. But now, if he looked at them at all, it was only to calculate how much the garden would be worth, if each of the innumerable rose petals were a thin plate of gold. And though he once was fond of music (in spite of an idle story about his ears, which were said to resemble those of an ass), the only music for poor Midas, now, was the chink of one coin against another.
- 4 At length (as people always grow more and more foolish, unless they take care to grow wiser and wiser), Midas had got to be so exceedingly unreasonable, that he could scarcely bear to see or touch any object that was not gold. He made it his custom, therefore, to pass a large portion of every day in a dark and dreary apartment, underground, at the basement of his palace. It was here that he kept his wealth. To this dismal hole—for it was little better than a dungeon—Midas betook himself, whenever he wanted to be particularly happy. Here, after carefully locking the door, he would take a bag of gold coin, or a gold cup as big as a washbowl, or a heavy golden bar, or a peck-measure of gold dust, and bring them from the obscure corners of the room into the one bright and narrow sunbeam that fell from the dungeonlike window. He valued the sunbeam for no other reason but that his treasure would not shine without its help. And then would he reckon over the coins in the bag; toss up the bar, and catch it as it came down; sift the gold dust through his fingers; look at the funny image of his own face, as reflected in the **burnished** circumference of the cup; and whisper to himself, “O Midas, rich King Midas, what a happy man art thou!” But it was laughable to see how the image of his face kept grinning at him, out of the polished surface of the cup. It seemed to be aware of his foolish behavior, and to have a naughty inclination to make fun of him.
- 5 Midas called himself a happy man, but felt that he was not yet quite so happy as he might be. The very tiptop of enjoyment would never be reached, unless the whole world were to become his

Mark context clues or indicate another strategy you used that helped you determine meaning.

**burnished** (BUR nihst) *adj.*

MEANING:

treasure room, and be filled with yellow metal which should be all his own.

- 6 Now, I need hardly remind such wise little people as you are, that in the old, old times, when King Midas was alive, a great many things came to pass, which we should consider wonderful if they were to happen in our own day and country. And, on the other hand, a great many things take place nowadays, which seem not only wonderful to us, but at which the people of old times would have stared their eyes out. On the whole, I regard our own times as the strangest of the two; but, however that may be, I must go on with my story.
- 7 Midas was enjoying himself in his treasure room, one day, as usual, when he perceived a shadow fall over the heaps of gold; and, looking suddenly up, what should he behold but the figure of a stranger, standing in the bright and narrow sunbeam! It was a young man, with a cheerful and ruddy face. Whether it was that the imagination of King Midas threw a yellow tinge over everything, or whatever the cause might be, he could not help fancying that the smile with which the stranger regarded him had a kind of golden radiance in it. Certainly, although his figure intercepted the sunshine, there was now a brighter gleam upon all the piled-up treasures than before. Even the remotest corners had their share of it, and were lighted up, when the stranger smiled, as with tips of flame and sparkles of fire.
- 8 As Midas knew that he had carefully turned the key in the lock, and that no mortal strength could possibly break into his treasure-room, he, of course, concluded that his visitor must be something more than mortal. It is no matter about telling you who he was. In those days, when the earth was comparatively a new affair, it was supposed to be often the resort of beings endowed with supernatural powers, and who used to interest themselves in the joys and sorrows of men, women and children, half playfully and half seriously. Midas had met such beings before now, and was not sorry to meet one of them again. The stranger's aspect, indeed, was so good-humored and kindly, if not beneficent, that it would have been unreasonable to suspect him of intending any mischief. It was far more probable that he came to do Midas a favor. And what could that favor be, unless to multiply his heaps of treasure?
- 9 The stranger gazed about the room; and when his **lustrous** smile had glistened upon all the golden objects that were there, he turned again to Midas.
- 10 "You are a wealthy man, friend Midas!" he observed. "I doubt whether any other four walls, on earth, contain so much gold as you have contrived to pile up in this room."
- 11 "I have done pretty well—pretty well," answered Midas, in a discontented tone. "But, after all, it is but a trifle, when you consider

## NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

**lustrous** (LUHS truhs) *adj.*

MEANING:

that it has taken me my whole life to get it together. If one could live a thousand years, he might have time to grow rich!"

12 "What!" exclaimed the stranger, "Then you are not satisfied?"

13 Midas shook his head.

14 "And pray what would satisfy you?" asked the stranger. "Merely for the curiosity of the thing, I should be glad to know."

15 Midas paused and meditated. He felt a presentiment<sup>1</sup> that this stranger, with such a golden luster in his good-humored smile, had come hither with both the power and the purpose of gratifying his utmost wishes. Now, therefore, was the fortunate moment, when he had but to speak, and obtain whatever possible, or seemingly impossible thing, it might come into his head to ask. So he thought, and thought, and thought, and heaped up one golden mountain upon another, in his imagination, without being able to imagine them big enough. At last, a bright idea occurred to King Midas. It seemed really as bright as the glistening metal which he loved so much.

16 Raising his head, he looked the lustrous stranger in the face.

17 "Well, Midas," observed his visitor, "I see that you have at length hit upon something that will satisfy you. Tell me your wish."

18 "It is only this," replied Midas. "I am weary of collecting my treasures with so much trouble, and beholding the heap so diminutive, after I have done my best. I wish everything that I touch to be changed to gold!"

19 The stranger's smile grew so very broad, that it seemed to fill the room like an outburst of the sun, gleaming into a shadowy dell, where the yellow autumnal leaves—for so looked the lumps and particles of gold—lie strewn in the glow of light.

20 "The Golden Touch!" exclaimed he. "You certainly deserve credit, friend Midas, for striking out so brilliant a conception. But are you quite sure that this will satisfy you?"

21 "How could it fail?" said Midas.

22 "And will you never regret the possession of it?"

23 "What could induce me?" asked Midas. "I ask nothing else, to render me perfectly happy."

24 "Be it as you wish, then," replied the stranger, waving his hand in token of farewell. "Tomorrow, at sunrise, you will find yourself gifted with the Golden Touch."

25 The figure of the stranger then became exceedingly bright, and Midas involuntarily closed his eyes. On opening them again, he beheld only one yellow sunbeam in the room, and, all around him, the glistening of the precious metal which he had spent his life in hoarding up.

26 Whether Midas slept as usual that night, the story does not say. Asleep or awake, however, his mind was probably in the state of a child's, to whom a beautiful new plaything has been promised in the

1. **presentiment** (prih ZEHN tuh muhnt) *n.* feeling that something is about to happen.

morning. At any rate, day had hardly peeped over the hills, when King Midas was broad awake, and, stretching his arms out of bed, began to touch the objects that were within reach. He was anxious to prove whether the Golden Touch had really come, according to the stranger's promise. So he laid his finger on a chair by the bedside, and on various other things, but was grievously disappointed to perceive that they remained of exactly the same substance as before. Indeed, he felt very much afraid that he had only dreamed about the lustrous stranger, or else that the latter had been making game of him. And what a miserable affair would it be, if, after all his hopes, Midas must content himself with what little gold he could scrape together by ordinary means, instead of creating it by a touch!

- 27 All this while, it was only the gray of the morning, with but a streak of brightness along the edge of the sky, where Midas could not see it. He lay in a very disconsolate mood, regretting the downfall



of his hopes, and kept growing sadder and sadder, until the earliest sunbeam shone through the window, and **gilded** the ceiling over his head. It seemed to Midas that this bright yellow sunbeam was reflected in rather a singular way on the white covering of the bed. Looking more closely, what was his astonishment and delight, when he found that this linen fabric had been transmuted to what seemed a woven texture of the purest and brightest gold! The Golden Touch had come to him, with the first sunbeam!

- 28 Midas started up, in a kind of joyful frenzy, and ran about the room, grasping at everything that happened to be in his way. He seized one of the bedposts, and it became immediately a fluted

Mark context clues or indicate another strategy you used that helped you determine meaning.

**gilded** (GIHLD ihd) v.

MEANING:

golden pillar. He pulled aside a window curtain, in order to admit a clear spectacle of the wonders which he was performing; and the tassel grew heavy in his hand—a mass of gold. He took up a book from the table. At his first touch, it assumed the appearance of such a splendidly bound and gilt-edged volume as one often meets with, nowadays; but, on running his fingers through the leaves, behold! it was a bundle of thin golden plates, in which all the wisdom of the book had grown illegible. He hurriedly put on his clothes, and was enraptured to see himself in a magnificent suit of gold cloth, which retained its flexibility and softness, although it burdened him a little with its weight. He drew out his handkerchief, which little Marygold had hemmed for him. That was likewise gold, with the dear child's neat and pretty stitches running all along the border, in gold thread!

29 Somehow or other, this last transformation did not quite please King Midas. He would rather that his little daughter's handiwork should have remained just the same as when she climbed his knee, and put it into his hand.

30 But it was not worth while to vex himself about a trifle. Midas now took his spectacles from his pocket, and put them on his nose, in order that he might see more distinctly what he was about. In

those days, spectacles for common people had not been invented, but were already worn by kings; else, how could Midas have had any? To his great perplexity, however, excellent as the glasses were, he discovered that he could not possibly see through them. But this was the most natural thing in the world; for, on taking them off, the transparent crystals turned out to be plates of yellow metal,

and, of course, were worthless as spectacles, though valuable as gold. It struck Midas as rather inconvenient, that, with all his wealth, he could never again be rich enough to own a pair of serviceable spectacles.

31 "It is no great matter, nevertheless," said he to himself, very philosophically. "We cannot expect any great good, without its being accompanied with some small inconvenience. The Golden Touch is worth the sacrifice of a pair of spectacles, at least, if not of one's very eyesight. My own eyes will serve for ordinary purposes, and little Marygold will soon be old enough to read to me."

32 Wise King Midas was so exalted by his good fortune, that the palace seemed not sufficiently spacious to contain him. He therefore went down stairs, and smiled, on observing that the balustrade<sup>2</sup> of the staircase became a bar of burnished gold, as his hand passed over it, in his descent. He lifted the doorlatch (it was brass only a moment ago, but golden when his fingers quitted it), and emerged into the garden. Here, as it happened, he found a great number of beautiful roses in full bloom, and others in all the stages of lovely bud and

2. **balustrade** (BAL uhs trayd) *n.* railing.

Somehow or other, this last transformation did not quite please King Midas.

blossom. Very delicious was their fragrance in the morning breeze. Their delicate blush was one of the fairest sights the world; so gentle, so modest, and so full of sweet tranquility, did these roses seem to be.

33 But Midas knew a way to make them far more precious, according to his way of thinking, than roses had ever been before. So he took great pains in going from bush to bush, and exercised his magic touch most indefatigably; until every individual flower and bud, and even the worms at the heart of some of them, were changed to gold. By the time this good work was completed, King Midas was summoned to breakfast; and, as the morning air had given him an excellent appetite, he made haste back to the palace.

34 What was usually a king's breakfast, in the days of Midas, I really do not know, and cannot stop now to investigate. To the best of my belief, however, on this particular morning, the breakfast consisted of hot cakes, some nice little brook trout, roasted potatoes, fresh boiled eggs, and coffee, for King Midas himself, and a bowl of bread and milk for his daughter Marygold. At all events, this is a breakfast fit to set before a king; and, whether he had it or not, King Midas could not have had a better.

35 Little Marygold had not yet made her appearance. Her father ordered her to be called, and, seating himself at table, awaited the child's coming, in order to begin his own breakfast. To do Midas justice, he really loved his daughter, and loved her so much the more this morning, on account of the good fortune which had befallen him. It was not a great while before he heard her coming along the passageway, crying bitterly. This circumstance surprised him, because Marygold was one of the cheerfullest little people whom you would see in a summer's day, and hardly shed a thimbleful of tears in a twelve-month. When Midas heard her sobs, he determined to put little Marygold into better spirits, by an agreeable surprise; so, leaning across the table, he touched his daughter's bowl (which was a China one, with pretty figures all around it), and transmuted it to gleaming gold.

36 Meanwhile, Marygold slowly and disconsolately opened the door, and showed herself with her apron at her eyes, still sobbing as if her heart would break.

37 "How now, my little lady!" cried Midas. "Pray what is the matter with you, this bright morning?"

38 Marygold, without taking the apron from her eyes, held out her hand, in which was one of the roses which Midas had so recently transmuted.

39 "Beautiful!" exclaimed her father. "And what is there in this magnificent golden rose to make you cry?"

40 "Ah, dear father!" answered the child, as well as her sobs would let her; "it is not beautiful, but the ugliest flower that ever grew! As soon as I was dressed, I ran into the garden to gather some roses for you; because I know you like them, and like them the better when gathered by your little daughter. But, oh dear, dear me! What do you



think has happened? Such a misfortune! All the beautiful roses, that smelled so sweetly and had so many lovely blushes, are blighted and spoilt! They are grown quite yellow, as you see this one, and have no longer any fragrance! What can have been the matter with them?"

41 "Poh, my dear little girl—pray don't cry about it!" said Midas, who was ashamed to confess that he himself had wrought the change which so greatly afflicted her. "Sit down and eat your bread and milk! You will find it easy enough to exchange a golden rose like that (which will last hundreds of years), for an ordinary one, which would wither in a day."

42 "I don't care for such roses as this!" cried Marygold, tossing it contemptuously away. "It has no smell, and the hard petals prick my nose!"

43 The child now sat down to table, but was so occupied with her grief for the blighted roses that she did not even notice the wonderful transmutation of her China bowl. Perhaps this was all the better; for Marygold was accustomed to take pleasure in looking at the queer figures, and strange trees and houses, that were painted on the circumference of the bowl; and these ornaments were now entirely lost in the yellow hue of the metal.

44 Midas, meanwhile, had poured out a cup of coffee; and, as a matter of course, the coffeepot, whatever metal it may have been when he took it up, was gold when he set it down. He thought to himself, that it was rather an extravagant style of splendor, in a king of his simple habits, to breakfast off a service of gold, and began to be puzzled with the difficulty of keeping his treasures safe. The cupboard and the kitchen would no longer be a secure place of deposit for articles so valuable as golden bowls and coffeepots.

45 Amid these thoughts, he lifted a spoonful of coffee to his lips, and, sipping it, was astonished to perceive that, the instant his lips touched the liquid, it became molten gold, and, the next moment, hardened into a lump!

46 "Ha!" exclaimed Midas, rather aghast.

47 "What is the matter, father?" asked little Marygold, gazing at him, with the tears still standing in her eyes.

48 "Nothing, child, nothing!" said Midas. "Eat your milk, before it gets quite cold."

49 He took one of the nice little trouts on his plate, and, by way of experiment, touched its tail with his finger. To his horror, it was immediately transmuted from an admirably fried brook trout into a gold fish, though not one of those goldfishes which people often keep in glass globes, as ornaments for the parlor. No; but it was really a metallic fish, and looked as if it had been very cunningly made by the nicest goldsmith in the world. Its little bones were now golden wires; its fins and tail wore thin plates of gold; and there were the marks of the fork in it, and all the delicate, frothy appearance of a nicely fried fish, exactly imitated in metal. A very pretty piece of work, as you may suppose; only King Midas, just at that moment, would

much rather have had a real trout in his dish than this elaborate and valuable imitation of one.

50 “I don’t quite see,” thought he to himself, “how I am to get any breakfast!”

51 He took one of the smoking hot cakes, and had scarcely broken it, when, to his cruel mortification, though, a moment before, it had been of the whitest wheat, it assumed the yellow hue of Indian meal. To say the truth, if it had really been a hot Indian cake, Midas would have prized it a good deal more than he now did, when its solidity and increased weight made him too bitterly sensible that it was gold. Almost in despair, he helped himself to a boiled egg, which immediately underwent a change similar to those of the trout and the cake. The egg, indeed, might have been mistaken for one of those which the famous goose, in the storybook, was in the habit of laying; but King Midas was the only goose that had had anything to do with the matter.

52 “Well, this is a quandary!” thought he, leaning back in his chair, and looking quite enviously at little Marygold, who was now eating her bread and milk with great satisfaction. “Such a costly breakfast before me, and nothing that can be eaten!”

53 Hoping that, by dint of great despatch, he might avoid what he now felt to be a considerable inconvenience, King Midas next snatched a hot potato, and attempted to cram it into his mouth, and swallow it in a hurry. But the Golden Touch was too nimble for him. He found his mouth full, not of mealy potato, but of solid metal, which so burnt his tongue that he roared aloud, and, jumping up from the table, began to dance and stamp about the room, both with pain and affright.



- 54 “Father, dear father!” cried little Marygold, who was a very affectionate child, “pray what is the matter? Have you burnt your mouth?”
- 55 “Ah, dear child,” groaned Midas, dolefully, “I don’t know what is to become of your poor father!”
- 56 And, truly, my dear little folks, did you ever hear of such a pitiable case, in all your lives? Here was literally the richest breakfast that could be set before a king, and its very richness made it absolutely good for nothing. The poorest laborer, sitting down to his crust of bread and cup of water, was far better off than King Midas, whose delicate food was really worth its weight in gold. And what was to be done? Already, at breakfast, Midas was excessively hungry. Would he be less so by dinnertime? And how ravenous would be his appetite for supper, which must undoubtedly consist of the same sort of indigestible dishes as those now before him! How many days, think you, would he survive a continuance of this rich fare?
- 57 These reflections so troubled wise King Midas, that he began to doubt whether, after all, riches are the one desirable thing in the world, or even the most desirable. But this was only a passing thought. So fascinated was Midas with the glitter of the yellow metal, that he would still have refused to give up the Golden Touch for so paltry a consideration as a breakfast. Just imagine what a price for one meal’s victuals! It would have been the same as paying millions and millions of money (and as many millions more as would take forever to reckon up) for some fried trout, an egg, a potato, a hot cake, and a cup of coffee!
- 58 “It would be quite too dear,” thought Midas.
- 59 Nevertheless, so great was his hunger, and the perplexity of his situation, that he again groaned aloud, and very grievously too. Our pretty Marygold could endure it no longer. She sat, a moment, gazing at her father, and trying, with all the might of her little wits, to find out what was the matter with him. Then, with a sweet and sorrowful impulse to comfort him, she started from her chair, and running to Midas, threw her arms affectionately about his knees. He bent down and kissed her. He felt that his little daughter’s love was worth a thousand times more than he had gained by the Golden Touch.
- 60 “My precious, precious Marygold!” cried he.
- 61 But Marygold made no answer.
- 62 Alas, what had he done? How fatal was the gift which the stranger bestowed! The moment the lips of Midas touched Marygold’s forehead, a change had taken place. Her sweet, rosy face, so full of affection as it had been, assumed a glittering yellow color, with yellow teardrops congealing on her cheeks. Her beautiful brown ringlets took the same tint. Her soft and tender little form grew hard and inflexible within her father’s encircling arms. O, terrible misfortune! The victim of his insatiable desire for wealth, little Marygold was a human child no longer, but a golden statue!

63 Yes, there she was, with the questioning look of love, grief, and pity, hardened into her face. It was the prettiest and most woeful sight that ever mortal saw. All the features and tokens of Marygold were there; even the beloved little dimple remained in her golden chin. But, the more perfect was the resemblance, the greater was the father's agony at beholding this golden image, which was all that was left him of a daughter. It had been a favorite phrase of Midas, whenever he felt particularly fond of the child, to say that she was worth her weight in gold. And now the phrase had become literally true. And now, at last, when it was too late, he felt how infinitely a warm and tender heart, that loved him, exceeded in value all the wealth that could be piled up betwixt the earth and sky!

64 It would be too sad a story, if I were to tell you how Midas, in the fullness of his gratified desires, began to wring his hands and bemoan himself; and how he could neither bear to look at Marygold, nor yet to look away from her. Except when his eyes were fixed on the image, he could not possibly believe that she was changed to gold. But, stealing another glance, there was the precious little figure, with a yellow teardrop on its yellow cheek, and a look so piteous and tender, that it seemed as if that very expression must needs soften the gold, and make it flesh again. This, however, could not be. So Midas had only to wring his hands, and to wish that he were the poorest man in the wide world, if the loss of all his wealth might bring back the faintest rose color to his dear child's face.

Except when his eyes were fixed on the image, he could not possibly believe that she was changed to gold.

65 While he was in this tumult of despair, he suddenly beheld a stranger, standing near the door. Midas bent down his head, without speaking; for he recognized the same figure which had appeared to him, the day before, in the treasure room, and had bestowed on him this disastrous faculty of the Golden Touch. The stranger's countenance still wore a smile, which seemed to shed a yellow luster all about the room, and gleamed on little Marygold's image, and on the other objects that had been transmuted by the touch of Midas.

66 "Well, friend Midas," said the stranger, "pray how do you succeed with the Golden Touch?"

67 Midas shook his head.

68 "I am very miserable," said he.

69 "Very miserable, indeed!" exclaimed the stranger. "And how happens that? Have I not faithfully kept my promise with you? Have you not everything that your heart desired?"

70 "Gold is not everything," answered Midas. "And I have lost all that my heart really cared for."

71 "Ah! So you have made a discovery, since yesterday?" observed the stranger. "Let us see, then. Which of these two things do you

think is really worth the most—the gift of the Golden Touch, or one cup of clear cold water?”

72 “O, blessed water!” exclaimed Midas. “It will never moisten my parched throat again!”

73 “The Golden Touch,” continued the stranger, “or crust of bread?”

74 “A piece of bread,” answered Midas, “is worth all the gold on earth!”

75 “The Golden Touch,” asked the stranger, “or your own little Marygold, warm, soft, and loving, as she was an hour ago?”

76 “O, my child, my dear child!” cried poor Midas, wringing his hands. “I would not have given that one small dimple in her chin for the power of changing this whole big earth into a solid lump of gold!”

77 “You are wiser than you were, King Midas!” said the stranger, looking seriously at him. “Your own heart, I perceive, has not been entirely changed from flesh to gold. Were it so, your case would indeed be desperate. But you appear to be still capable of understanding that the commonest things, such as lie within everybody’s grasp, are more valuable than the riches which so many mortals sigh and struggle after. Tell me, now, do you sincerely desire to rid yourself of this Golden Touch?”

78 “It is hateful to me!” replied Midas.

79 A fly settled on his nose, but immediately fell to the floor; for it, too, had become gold. Midas shuddered.

80 “Go, then,” said the stranger, “and plunge into the river that glides past the bottom of your garden. Take likewise a vase of the same water, and sprinkle it over any object that you may desire to change back again from gold into its former substance. If you do this in earnestness and sincerity, it may possibly repair the mischief which your avarice has occasioned.”

81 King Midas bowed low; and when he lifted his head, the lustrous stranger had vanished.

82 You will easily believe that Midas lost no time in snatching up a great earthen pitcher (but, alas me! it was no longer earthen after he touched it), and hastening to the riverside. As he scampered along, and forced his way through the shrubbery, it was positively marvelous to see how the foliage turned yellow behind him, as if the autumn had been there, and nowhere else. On reaching the river’s brink, he plunged headlong in, without waiting so much as to pull off his shoes.

83 “Poof! poof! poof!” snorted King Midas, as his head emerged out of the water. “Well; this is really a refreshing bath, and I think it must have quite washed away the Golden Touch. And now for filling my pitcher!”

84 As he dipped the pitcher into the water, it gladdened his very heart to see it change from gold into the same good, honest earthen vessel which it had been before he touched it. He was conscious, also, of a change within himself. A cold, hard, and heavy weight seemed to

have gone out of his bosom. No doubt, his heart had been gradually losing its human substance, and transmuting itself into insensible metal, but had now softened back again into flesh. Perceiving a violet, that grew on the bank of the river, Midas touched it with his finger, and was overjoyed to find that the delicate flower retained its purple hue, instead of undergoing a yellow blight. The curse of the Golden Touch had, therefore, really been removed from him.

- 85 King Midas hastened back to the palace: and, I suppose, the servants knew not what to make of it when they saw their royal master so carefully bringing home an earthen pitcher of water. But that water, which was to undo all the mischief that his folly had wrought, was more precious to Midas than an ocean of molten gold could have been. The first thing he did, as you need hardly be told, was to sprinkle it by handfuls over the golden figure of little Marygold.
- 86 No sooner did it fall on her than you would have laughed to see how the rosy color came back to the dear child's cheek!—and how she began to sneeze and sputter!—and how astonished she was to find herself dripping wet, and her father still throwing more water over her!
- 87 “Pray do not, dear father!” cried she. “See how you have wet my nice frock, which I put on only this morning!”
- 88 For Marygold did not know that she had been a little golden statue; nor could she remember anything that had happened since the moment when she ran, with outstretched arms, to comfort poor King Midas.
- 89 Her father did not think it necessary to tell his beloved child how very foolish he had been, but contented himself with showing how much wiser he had now grown. For this purpose, he led little Marygold into the garden, where he sprinkled all the remainder of the water over the rosebushes, and with such good effect that above five thousand roses recovered their beautiful bloom. There were two circumstances, however, which, as long as he lived, used to put King Midas in mind of the Golden Touch. One was, that the sands of the river sparkled like gold; the other, that little Marygold's hair had now a golden tinge, which he had never observed in it before she had been transmuted by the effect of his kiss. This change of hue was really an improvement, and made Marygold's hair richer than in her babyhood.
- 90 When King Midas had grown quite an old man, and used to trot Marygold's children on his knee, he was fond of telling them this marvelous story, pretty much as I have now told it to you. And then would he stroke their glossy ringlets, and tell them that their hair, likewise, had a rich shade of gold, which they had inherited from their mother.
- 91 “And, to tell you the truth, my precious little folks,” quoth King Midas, diligently trotting the children all the while, “ever since that morning, I have hated the very sight of all other gold, save this!” ❧

## Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. What type of person visits King Midas in his treasure room?
2. What wish does the stranger grant?
3. What happens to the king's daughter when she hugs her father?
4. How does the stranger help Midas reverse the curse of the golden touch?

5.  **Notebook** To confirm your understanding, write a summary of the story.

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### RESEARCH

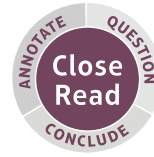
**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the story?

**Research to Explore** Find out more about Hawthorne's book *A Wonder-Book for Girls and Boys*. What other Greek myths does the volume retell?



## Close Read

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?

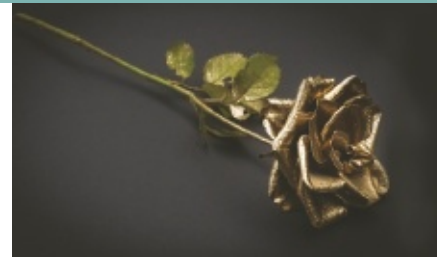


## Analyze the Text

**CITE TEXTUAL EVIDENCE** to support your answers.

**Notebook** Complete the activities.

- 1. Review and Clarify** With your group, reread paragraph 2 of the text. What words and phrases would you use to describe King Midas, based on the details the author gives in this paragraph? Is the narrator's attitude toward the king positive or negative? How do you know?
- 2. Present and Discuss** Now, work with your group to share the passages from the text that you found especially important. Take turns presenting your passages. Discuss what you noticed in the text, what questions you asked, and what conclusions you reached.
- 3. Essential Question:** *What do our possessions reveal about us?* What has this selection taught you about how the desire for material objects can affect people's judgment? Discuss with your group.



THE GOLDEN TOUCH

**TIP**

**CLOSE READING**

In your discussion, talk about how the narrator's tone, or attitude, and word choice affect your impressions of King Midas. As a group, decide whether you are sympathetic to the plight in which Midas finds himself.

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

burnished      lustrous      gilded

**Why These Words?** The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

**Practice**

**Notebook** Copy the sentences from the text that include the concept words into your notebook. Then, rewrite each sentence using a synonym for the concept word. Finally, share your revisions with another group member, and discuss how the substitutions affect the sentences' meanings.

### Word Study

**Notebook** **Latin Root: -lus-** The narrator of "The Golden Touch" describes the stranger's smile as lustrous. The word *lustrous* is formed from the Latin root *-lus-* (sometimes spelled *-luc-*), meaning "light" or "shining."

Write the meanings of these words formed from the root *-lus-*: *illustrative*, *lackluster*, *elucidate*. Consult a dictionary as needed.

**WORD NETWORK**

Add words related to materialism from the text to your Word Network.

**STANDARDS**

- Language**
- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.
  - Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meanings, its part of speech, or its etymology.





THE GOLDEN TOUCH

## Analyze Craft and Structure

**Narrative Structure** Every story is driven by a **conflict**, or problem, that sets the plot in motion. The **plot** is the sequence of related events that make up the action of the story. The sequence of events in a plot can be divided into five parts that trace the introduction, development, and ending of the conflict.

- **Exposition:** The characters, setting, and basic situation are introduced.
- **Rising Action:** The central conflict begins and develops. Usually, an **inciting incident**, which is a pivotal event or situation, triggers the story's conflict.
- **Climax:** The story's conflict reaches its highest point of drama or tension.
- **Falling Action:** The tension in the story decreases, and the conflict moves toward resolution.
- **Resolution:** The conflict ends and any remaining issues are settled.

**TIP**

**GROUP DISCUSSION**

Everyone in your group may not agree about where the point of highest tension or drama occurs in the story. Honor different points of view, but also make sure that you support your perceptions with textual evidence.

**STANDARDS**

**Reading Literature**

Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

**CITE TEXTUAL EVIDENCE**  
to support your answers.

**Practice**

With your group, analyze the plot of "The Golden Touch." Use the chart to identify when the different plot stages occur. Identify the action that happens in each stage.

| STAGE OF PLOT                       | DETAILS  |
|-------------------------------------|--|
| Exposition                          | <ul style="list-style-type: none"> <li>• Midas is introduced as a rich king.</li> <li>• Marygold is introduced.</li> <li>• The king's obsession with gold is described.</li> </ul> |
| Inciting Incident and Rising Action |  |
| Climax                              |  |
| Falling Action                      |  |
| Resolution                          |  |



## Conventions

**Types of Clauses** Writers use various types of clauses to convey specific meanings. A **noun clause** is a type of subordinate clause that functions as a noun in a sentence—as a subject, a direct object, an indirect object, a subject complement, an object of a preposition, or an appositive. Noun clauses frequently begin with one of the following: *that, which, who, whom, whose, what, where, when, why, whether, how, or how much*.

This box shows examples of noun clauses and some of the ways they may function in a sentence.

EXAMPLE: What the stranger gave Midas was more a curse than a gift.

FUNCTION: subject of the verb *was*

EXAMPLE: Midas didn't know whether the stranger would return.

FUNCTION: direct object of the verb *know*

EXAMPLE: Midas was afraid of how much harm his "gift" might cause.

FUNCTION: object of the preposition *of*

EXAMPLE: Midas' biggest regret was that he had hurt his daughter.

FUNCTION: subject complement of the noun *regret*

### Read It

Work individually. Read these sentences from "The Golden Touch." Mark each noun clause. Then, identify its function in the sentence.

1. But now, if he looked at them at all, it was only to calculate how much the garden would be worth. . . .
2. . . . this linen fabric had been transmuted to what seemed a woven texture of the purest and brightest gold!
3. One was that the sands of the river sparkled like gold. . . .

### Write It

Complete each sentence by filling in a noun clause. Then, write whether that noun clause functions in the sentence as a direct object, a subject, or a subject complement.

1. Midas suspected \_\_\_\_\_ .
2. Marygold's death was \_\_\_\_\_ .
3. \_\_\_\_\_ was not expected.

#### TIP

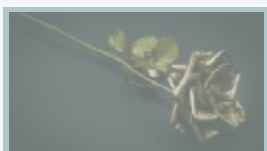
#### CLARIFICATION

Refer to the Grammar Handbook to learn more about these terms.

#### STANDARDS

##### Language

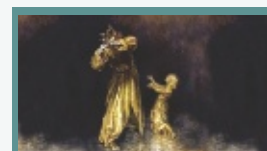
- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Use various types of phrases and clauses to convey specific meanings and add variety and interest to writing or presentations.



THE GOLDEN TOUCH

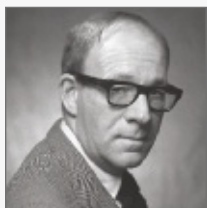
## Comparing Texts

Now, you will read a twentieth-century poem that takes the King Midas tale in a very different direction. After you complete the first-read and close-read activities, you will compare the poem to Hawthorne’s short story.



from KING MIDAS

### About the Poet



**Howard Moss** (1922–1987) is best known as the poetry editor for the *New Yorker* magazine, a position he held for almost forty years, beginning in 1950. The *New Yorker’s* poetry editor holds a unique position in America’s literary world. As editor, Moss was responsible for discovering and nurturing the careers of many of the twentieth century’s most important poets. In fact, Moss was an accomplished poet himself and produced fourteen highly praised books of poetry during his career. In 1972, Moss won a National Book Award for his book *Selected Poems*.

### STANDARDS

#### Reading Literature

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

#### Language

Use context as a clue to the meaning of a word or phrase.

## from King Midas

### Concept Vocabulary

As you perform your first read of the poem, you will encounter these words.

mail      obdurate      ore

**Context Clues** If these words are unfamiliar to you, try using **context clues**—other words and phrases that appear nearby in the text—to help you determine their meanings.

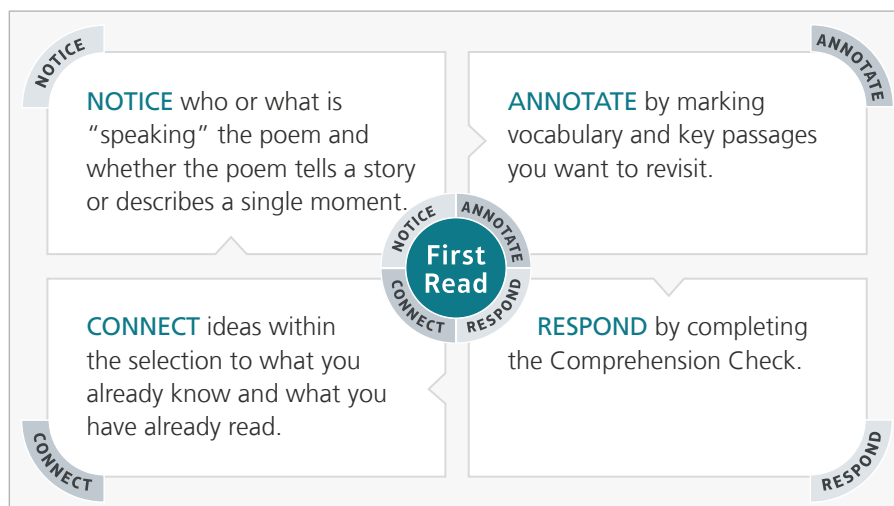
**Synonyms:** Midas rules over his **dominion**, a kingdom spanning a portion of modern-day Turkey.

**Contrast of Ideas:** Though usually well-behaved, the toddler was **incurable** when it came to long car rides.

Apply your knowledge of context clues and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

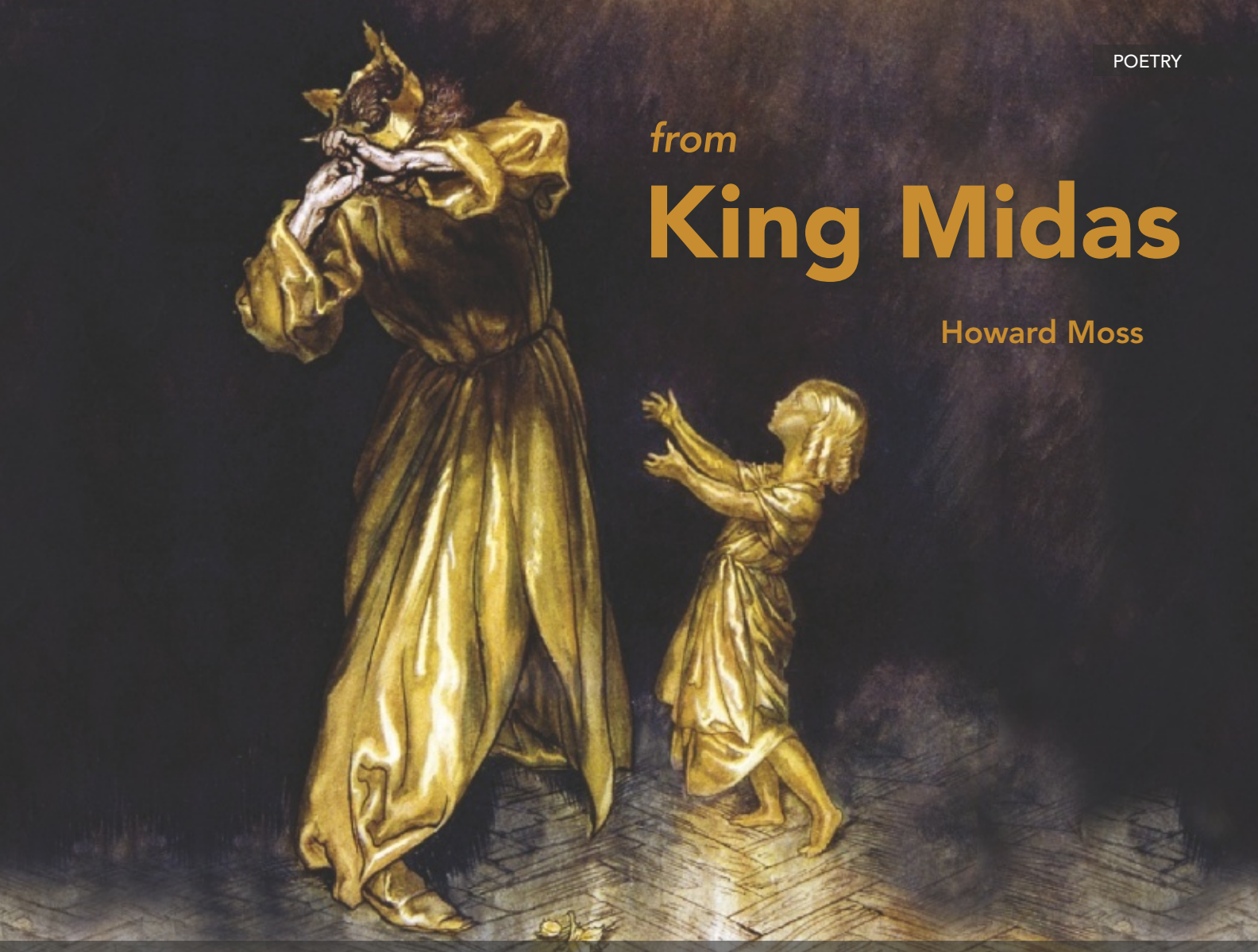
### First Read POETRY

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



from  
**King Midas**

Howard Moss



## BACKGROUND

The Greek myth of King Midas identifies Midas as King of Phrygia, a region that is currently part of Turkey. As the story goes, one day some local farmers find a part-man, part-goat *satyr* asleep in their field and bring him to the king. Midas recognizes the creature as Silenus, a close companion of Dionysus, the god of grapes, wine, and festive merriment. Midas gives food and comfort to the satyr. Soon, Dionysus arrives and is grateful to Midas for treating his companion so generously. In recognition of this hospitality, Dionysus offers to grant Midas a single wish.

## I. THE KING'S SPEECH

The palace clocks are stiff as coats of **mail**.  
 Time stopped; I flicked it with my fingernail.  
 My taste is shattered on these works of art  
 It fathers by a touch: My bread's too rich,  
 5 My butter much too golden, and my meat  
 A nugget on my plate as cold as ice;

### NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

**mail** (mayl) *n.*

MEANING:

NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

**obdurate** (OB duhr iht) *adj.*

MEANING:

Mark context clues or indicate another strategy you used that helped you determine meaning.

**ore** (awr) *n.*

MEANING:

Fresh water in my throat turns precious there,  
Where every drop becomes a millionaire.

- I rather would be blind than see this world
- 10 All affluent in yellow, bought and sold  
By Kings that hammer roses into gold:  
I did not know I loved their warring thorns  
Until they flowered into spikes so hard  
My blood made **obdurate** the rose's stem.
- 15 My God was generous. O much too much!  
The nearest rose is now beyond my reach.

- My furry cat is sculpture, my dog dead;  
They stare at me with four wild sparkling eyes  
That used to sparkle with dry wit; instead,
- 20 Having no wit that they can profit by,  
They are pure profit, and their silences  
Might make a King go mad, for it was I  
Who made their lively muscles stiffly pose—  
This jaundice<sup>1</sup> is relentless, and it grows.

- 25 Princess, come no closer; my rigid kiss,  
Though it is royal still, will make you this  
Or that kind of a statue. And my Queen,  
Be armed against this gold paralysis,  
Or you will starve and thinly bed alone,
- 30 And when you dream, a gold mine in your brain  
Will have both eyes release their golden **ore**  
And cry for tears they could not cry before.

- I would be nothing but the dirt made loud,  
A ripeness of the weeds, a timid sun,
- 35 Or oppositely be entirely cloud,  
Absolved of matter, dissolving in the rain,  
Or any small, anonymous live thing  
Than be the reigning King of this dominion  
Where gold makes poor the richness of decay.
- 40 O Dionysus, change me back to clay!

1. **jaundice** (JAWN dihs) *n.* disease that causes one's skin to turn yellow.

## II. THE PRINCESS'S SONG

I praise the bird, the river, and the tree.  
If I were deaf or dumb, I could not see  
Imagination is the heart of me.

45           A falling leaf in fall's a thing to mourn.  
              When river beds are dry, nothing is born.  
              Dear sparrow, sing your song this blessed morn.

Divided into two, I am a tree.  
The branches are too high for me to see,  
The roots too hidden from reality.

50           They say that veins of gold lie underground.  
              Beware, explorers, of the spoil you find:  
              Though you sail back and forth, you sail around.

The laurel grows upon the laurel tree.  
Apollo<sup>2</sup> plucked the string of mystery  
55 And made a golden echo in the sea.

## III. THE QUEEN'S SPEECH

May every child of mine be barren, golden!  
May every mammal turn to golden swine!  
Here is a list, O gardeners and huntsmen,  
Of what to kill and what to leave alone:  
60 All natural things must go excepting those  
That are by nature golden. Whatever grows  
The King's touchy color let live, but close  
Your nets upon the pink and crimson rose.

But I will save one rose tree in this pot  
65 That I may gaze at it, and when he's not  
About, I'll look and look till light is gone  
At flower, petal, stem, and leaf. And then,  
I'll ponder how a King became a fool!  
Long live King Midas! And the Golden Rule!

2. **Apollo** (uh POL oh) Greek god of light and music.

## Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. What causes the palace clocks to stop at the beginning of the poem?
2. What has happened to the pets in the king's household?
3. At the end of "The King's Speech," what request does Midas make to the god that gave him the golden touch?
4. What orders does the Queen give to her gardeners and huntsmen?
5. How does the Queen view Midas and his wish?

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### RESEARCH

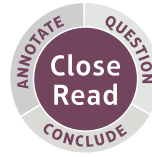
**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the poem?

**Research to Explore** Find out more about retellings or adaptations of Greek myths. Which popular books and movies are based on these ancient stories?



## Close Read

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



## Analyze the Text

Complete the activities.

- 1. Review and Clarify** With your group, reread lines 1–8 of “The King’s Speech.” Based on the speaker’s descriptions, what are some words and phrases you might use to describe Midas?
- 2. Present and Discuss** Now, work with your group to share the passages from the text that you found especially important. Take turns presenting your passages. Discuss what you noticed in the text, what questions you asked and what conclusions you reached.
- 3. Essential Question:** *What do our possessions reveal about us?* What has this selection taught you about materialism? Discuss with your group.



from KING MIDAS

**TIP**

**GROUP DISCUSSION**

Hawthorne’s story shows King Midas both before and after he gains “the golden touch.” Moss’s poem begins after Midas has received this gift. Consider how this change affects how you see the king and why the poet may have made this choice.

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

mail      obdurate      ore

**Why These Words?** The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

**Practice**

**Notebook** Write a fill-in-the-blank sentence for each concept word, leaving a space where the word would be. Trade your work with another group member. Challenge each other to identify each missing word.

### Word Study

**Latin Root: -dur-** In “King Midas,” the speaker laments that his touch has made a rose’s stem obdurate. The word *obdurate* is formed from the Latin root *-dur-*, meaning “hard,” “strong,” or “lasting.” Write the meanings of these words formed from the root *-dur-*: *endure*, *duration*, *durable*. Use a print or online dictionary to verify your definitions.

**WORD NETWORK**

Add words related to materialism from the text to your Word Network.

**STANDARDS**

**Language**  
Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.





from KING MIDAS

## Analyze Craft and Structure

**Author's Choices: Poetic Structure** The way in which a poet organizes a poem is referred to as **poetic structure**. Two of the main building blocks of poetic structure are stanzas and rhyme.

- **Stanza:** A stanza is a group of lines, usually separated from other stanzas by space. Stanzas are named according to their number of lines, as follows: *couplet*: a two-line stanza; *tercet*: a three-line stanza; *quatrain*: a four-line stanza; *sestet*: a six-line stanza; *octave*: an eight-line stanza.
- **Rhyme:** Rhyme is the repetition of sounds at the ends of words. **Exact rhyme** is the use of identical sounds, as in *love* and *dove*. **Slant rhyme** is the use of similar sounds that do not match perfectly, as in *prove* and *glove*.
- **Rhyme Scheme:** A regular pattern of **end rhyme**—or rhyming words at the ends of lines—is called a rhyme scheme. Rhyme schemes are identified by the use of letters, with one letter assigned to each rhyming sound. For example, in “When You Are Old,” William Butler Yeats uses the rhyme scheme *abba*:

When you are old and gray and full of *sleep*, a  
 And nodding by the fire, take down this *book*, b  
 And slowly read, and dream of the soft *look*, b  
 Your eyes had once, and of their shadows *deep*; a

### STANDARDS

#### Reading

Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

### Practice

**CITE TEXTUAL EVIDENCE**  
to support your answers.

In the chart, use the letters *a*, *b*, *c*, and so on to identify the rhyming sounds that end each line from “The Queen’s Speech.” Then, note whether each pair of rhymes is exact or slant.

| LINE   | RHYMING SOUND | EXACT OR SLANT |
|--|---------------|----------------|
| But I will save one rose tree in this pot    |               |                |
| That I may gaze at it, and when he’s not     |               |                |
| About, I’ll look and look till light is gone |               |                |
| At flower, petal, stem, and leaf. And then,  |               |                |
| I’ll ponder how a King became a fool!        |               |                |
| Long live King Midas! And the Golden Rule!   |               |                |

**Notebook** Respond to these questions.

1. Why do you think the poet chose to vary stanza lengths for each section of the poem? How do the different types of stanzas reflect the ways in which each speaker thinks and feels?
2. Note the rhyme schemes of “The King’s Speech” and “The Princess’s Song.” How do the two rhyme schemes affect your reading of these sections? Why might the second section be called a “song”?

## Author's Style

**Author's Choices: Poetic Structure** In poetry, the arrangement of stressed (´) and unstressed (˘) syllables is called **meter**. The basic unit of meter is the **foot**, which usually consists of one stressed and one or more unstressed syllables. The most frequently used foot in American poetry is the **iamb**—one unstressed syllable followed by a stressed syllable. The type and number of feet in the lines of a poem determine its meter. For example, a pattern of five iambs per line is known as *iambic pentameter* (the prefix *penta-* means “five”). The sections from “King Midas” are written in iambic pentameter.

Poets also use **enjambment**, or the continuation of a sentence past a line break. Enjambment allows the poet to continue the flow of ideas and also maintain a metrical pattern. For instance, in “The King’s Speech,” the sentence that begins in line 9 ends in line 11.

### Read It

Work individually. Reread the first stanza of “The King’s Speech.” Use a vertical rule to separate individual feet. Then, mark the stressed (´) and unstressed (˘) syllables of each foot. Note: The poet may deviate from strict iambic pentameter, perhaps by including two stressed syllables or more than two syllables in a foot, or by using fewer than five feet per line. Identify these variations, and consider how they add to the poem’s meaning. The first line has been marked for you. After all members of your group have finished marking the stanza, compare and discuss your work.

The pá | ăcē clōcks | ăre stīll | ăś cōats | ōf maīl

Time stopped; I flicked it with my fingernail.

My taste is shattered on these works of art

It fathers by a touch: My bread’s too rich,


My butter much too golden, and my meat

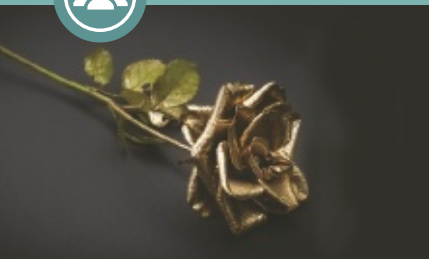
A nugget on my plate as cold as ice;

Fresh water in my throat turns precious there,

Where every drop becomes a millionaire.

### Write It

 **Notebook** Write a short poem based on the King Midas story, using iambic pentameter. You may choose whether to use either uniform or varied stanza lengths, as well as whether or not to use rhyme.



THE GOLDEN TOUCH



from KING MIDAS


## Writing to Compare

You have read a short story and a poem, both of which retell the Midas myth. The myth of King Midas is one of the central cautionary tales of Western culture. Midas is blessed with the golden touch, only to discover that the power to create unlimited wealth might actually be worthless. Deepen your understanding of the ways in which the form of a work influences its meaning by comparing and writing about the presentation of the same story in different genres.

### Assignment

Write a **compare-and-contrast essay** in which you analyze the portrayals of the characters in the two retellings of the Midas myth. Consider how the form of each text shapes the information the writer includes and contributes to readers' understanding of the characters and their conflicts. Work with your group to analyze the texts. Then, work independently to write your essay.

### Prewriting

 **Notebook** Complete the activity, and answer the questions that follow.

**Analyze the Texts** With your group, identify details about the characters that appear in both the short story and the poem. Then, identify details about characters that appear in only one text or the other.

| DETAILS IN BOTH TEXTS | DETAILS IN POEM ONLY | DETAILS IN STORY ONLY |
|-----------------------|----------------------|-----------------------|
|                       |                      |                       |
|                       |                      |                       |
|                       |                      |                       |
|                       |                      |                       |
|                       |                      |                       |

1. How does your understanding of King Midas change as you read the two texts? In which work do you learn more about what Midas feels and thinks? Explain.
2. How does your understanding of the princess change as you read the two texts? In which text is her character more developed?
3. What does the princess symbolize in the two texts? Does her character have the same meaning in the story that it does in the poem? Explain.

### STANDARDS

#### Reading

- Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

- Analyze how an author draws on and transforms source material in a specific work.

#### Writing

Apply *grades 9–10 Reading standards* to literature.

## Drafting

**Write a Statement of Purpose** Determine the specific purpose, or goal, of your essay. Then, write a statement of purpose that you can use in your introduction. Include both the authors' names and the titles in your statement. Complete this sentence to get started:

**Statement of Purpose:** In this essay, I will analyze \_\_\_\_\_  
\_\_\_\_\_ and show how \_\_\_\_\_.

**Organize Ideas** In this essay, you will identify similarities and differences in characters' portrayals in two works. Do you think the differences or the similarities are more important? Focus your essay by emphasizing the elements you feel matter the most.

**Identify Passages** Use your Prewriting notes to identify specific passages from the short story and the poem to use in your essay.

**Example Passage:** \_\_\_\_\_

**Point It Will Support:** \_\_\_\_\_

**Example Passage:** \_\_\_\_\_

**Point It Will Support:** \_\_\_\_\_

**Example Passage:** \_\_\_\_\_

**Point It Will Support:** \_\_\_\_\_

**Example Passage:** \_\_\_\_\_

**Point It Will Support:** \_\_\_\_\_

**Write a Rough Draft** Use your notes and evidence to produce a first draft. If you suspect something is not quite right, make a note in brackets: for example, "[find a more accurate transitional word]." Then, continue to write. You can go back later and clarify your meaning or fix any issues.

### Review, Revise, and Edit

Read your draft aloud to your group. Take a moment to write down ideas that occur to you as you read. Then, ask your peers for feedback.

- Can they follow the logic of your ideas?
- Should any information be cut or replaced?
- Are any explanations vague or unconvincing?
- Is all the textual evidence on point, or does some fail to support the ideas?

Use the feedback to revise your draft. Then, finalize your essay by editing and proofreading it.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "The Golden Touch," and the excerpts from "King Midas."



About the Author



**Margie Goldsmith**

(b. 1945) is a writer, an athlete, a filmmaker, and a novelist. Most of all, she is an adventurer who has traveled to 130 different countries to research the articles she has written. Writing for such publications as *National Geographic* and the *New York Times*, Goldsmith has reported on some of the world's most exotic locales, including Tibet, Antarctica, Easter Island, and Borneo. When she isn't trekking to some far-flung place, Goldsmith lives in New York City, where she likes to explore the wilds of Central Park.

**STANDARDS**

**Reading Informational Text**  
By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.

**Language**

- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
- Use context as a clue to the meaning of a word or phrase.

# The Thrill of the Chase

## Concept Vocabulary

As you perform your first read of “The Thrill of the Chase,” you will encounter the following words.

artifacts      legacy      marvel

**Context Clues** If these words are unfamiliar to you, try using **context clues**—other words or phrases that appear nearby in the text—to help you determine their meanings. There are various types of context clues that may help you as you read.

**Restatement:** With the boat caught in the teeth of the **tempest**, the crew buckled down against the raging storm.

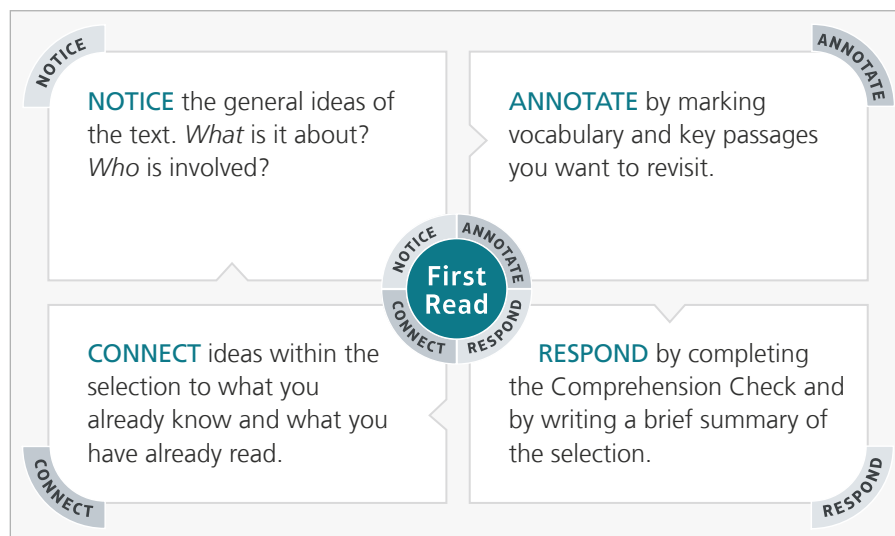
**Elaborating Details:** Its wheels screeching and its pistons clattering, the train arrived with a **cacophony**.

**Contrast of Ideas:** It was quite a surprise to see how dull, slow, and miserable the flu had made Oliver, after his **effervescent** conversation of the night before.

Apply your knowledge of context clues and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

## First Read NONFICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



# The Thrill of the Chase

Margie Goldsmith



## BACKGROUND

This article chronicles the controversies surrounding a modern-day hunt for a real-life buried treasure. Fascination with buried treasure probably has its origin with the pirate William Kidd, who was said to have buried a chest full of gold doubloons somewhere on Long Island in the seventeenth century. Though Kidd's treasure was never found, it spawned a host of stories and legends. In the United States, pirate legends soon evolved into Wild West legends in which notorious bank robbers, outlaws, and prospectors hid their riches in remote mountain wilderness areas. Very few of these mysterious treasures have ever been found.

- 1 **B** lame Ralph Lauren. In 1996 the designer paid a visit to his friend Forrest Fenn, who lived in Santa Fe, NM. Fenn had recently undergone chemo and radiation for kidney cancer, and was told there was only a 20 percent chance for his survival. He sold his successful Santa Fe art gallery and settled in to await the inevitable. While he did, many friends stopped by to visit him and his wife at home.
- 2 The place was filled with more than 5,000 pieces of museum-quality Southwestern art and **artifacts**, from Sitting Bull's<sup>1</sup> pipe and an 18th-century painted buffalo skin to early Indian pottery and rare Plains Indian medicine bonnets. Lauren immediately fell in love with a Crow Indian hat covered in white ermine skins and carved antelope horns, and offered to buy it. Fenn refused, saying it was one of his favorites. Lauren said, "Well, you can't take it with you." To which Fenn replied, "Then I'm not going."
- 3 Though the hat remained safely ensconced in Fenn's collection, Lauren's visit gave the ailing art collector an idea. Inspired by the adventure stories he had devoured as a child, Fenn sat down to write a memoir, jotting down scenes and remembrances as they came to him. As an Air Force pilot during the Vietnam War, he flew 328 missions and was shot down twice. After the war he turned to art,

1. **Sitting Bull** (1831–1890) Native American chief of the Sioux tribe.

## NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

**artifacts** (AHR tuh fakts) *n.*

MEANING:

Mark context clues or indicate another strategy you used that helped you determine meaning.

**legacy** (LEHG uh see) *n.*

MEANING:

settling in Santa Fe with his wife, Peggy, and opening Fenn Gallery, which became the most successful art gallery in New Mexico. Fenn's holdings included Remingtons and Russells and O'Keeffes—every big name in Western art—and many of those works are now in museums ranging from the Buffalo Bill Historical Center in Cody, Wyo., to the Art Institute of Chicago. Buying and selling art was how Fenn came to know Lauren, yes, but also Robert Redford, Jacqueline Onassis, Sam Shepard, Jessica Lange, Steven Spielberg, and Donna Karan.<sup>2</sup>

- 4 And that's when things got interesting. As he wrote, Fenn was reminded of how much fun he'd had hunting down fine art pieces and building his collection over the decades. He felt it would be a shame if all that ended with his death. The memoir would help preserve his **legacy**, of course—but as he saw it, there was only one way to pass along that sense of delight, that thrill of the hunt.
- 5 So Fenn bought an antique bronze chest and started to fill it with treasures. The booty included a jar full of gold dust panned in Alaska, gold coins, large and small gold nuggets, pre-Columbian<sup>3</sup> gold animal figures, two ancient Chinese jade carvings, a 17th-century Spanish gold and emerald ring and a beloved bracelet of turquoise beads, excavated from a Mesa Verde<sup>4</sup> ruin in 1903, that Fenn had won in a game of pool. The total value amounted to about \$3 million.
- 6 Fenn decided he would hide the chest with a copy of his book in the desert, maybe even as he walked out into the wilderness to die. That could trigger a hunt of its own, spark some excitement; one day an intrepid searcher would find his bones and his treasure and learn who he was, think kindly of him. His memory would live on.
- 7 It seemed like a perfect plan. Except for one hitch.
- 8 Fenn didn't die.
- 9 Forrest Fenn's cancer went into remission—and it stayed that way. As a result, he didn't quite get around to burying that treasure. More than a dozen years passed.
- 10 Then, in 2010, Fenn turned 80, and the milestone spurred him back into action. "I had this treasure chest full of gold and jewels just burning a hole in my vault," he says. "So I decided to go ahead and hide it somewhere in the mountains north of Santa Fe, leaving clues on how to find it for any searcher willing to try."
- 11 The clues are encoded in the memoir he self-published that year, *The Thrill of the Chase*. There are nine of them, all contained in a single poem Fenn wrote.

12 *As I have gone alone in there  
And with my treasures bold,  
I can keep my secret where,  
And hint of riches new and old.*

2. **Robert Redford . . . Donna Karan** American celebrities.

3. **pre-Columbian** of or relating to the history and cultures of the Americas before the arrival of Christopher Columbus in 1492.

4. **Mesa Verde** high plateau in southern Colorado.

13 *Begin it where warm waters halt  
And take it in the canyons down,  
Not far, but too far to walk.  
Put in below the home of Brown.*

14 *From there it's no place for the meek,  
The end is ever drawing nigh;  
There'll be no paddle up your creek,  
Just heavy loads and water high.*

15 *If you've been wise and found the blaze,  
Look quickly down, your quest to cease,  
But tarry scant with **marvel** gaze,  
Just take the chest and go in peace.*

16 *So why is it that I must go  
And leave my trove for all to seek?  
The answer I already know,  
I've done it tired, and now I'm weak.*

17 *So hear me all and listen good,  
Your effort will be worth the cold.  
If you are brave and in the wood  
I give you title to the gold.*

18 As word spread about what Fenn had done, treasure hunters rushed to Santa Fe. Based on the 5,000-plus emails he has received about the treasure, he estimates that more than 1,000 people have searched for it, though he assumes there must be others out there that he doesn't know about.

19 Many who contact Fenn are looking for a little extra help; others simply want to share their stories. "Dear Mr. Fenn," wrote one, "we don't think we will find the treasure chest but I just want to thank you for getting me and my family off of the couch and out into the mountains." Another man told of how he went out to look with his grown son. The two slept in a van and talked about their hopes for the future. They gave up the search after two days, but it wasn't a wasted effort, the father wrote. "If it hadn't been for the book, my son and I would never have had this time with each other."

20 Which isn't to say the quest should be undertaken lightly. "There are dangers involved," Fenn says. "Things can complicate the search—earthquakes, mudslides, forest fires, floods, trees, falling rocks. There are those who have been at risk in water when they attempted to search someplace where it was not really safe to go. Some have not been prepared to face the elements after they parked their car and started walking. Some have lacked the proper clothing, food, and water."

21 One eager individual donned scuba gear and swam along the bottom of a murky lake until he almost ran out of air. Another "rode

Mark context clues or indicate another strategy you used that helped you determine meaning.

**marvel** (MAHR vuhl) *n.*

MEANING:



- 28 miles on a bicycle in the snow and almost froze after getting wet," Fenn says.
- 22 Still, the treasure hunters keep coming. One Chicago couple, for instance, has traveled to New Mexico 14 times to look for Fenn's prize. (In an email, the wife told Fenn, "We are experts on where the treasure is not.")
- 23 "What serious adventurers should remember," Fenn says, "is to not believe anything that is not in my poem or otherwise in my book. There's some misinformation out there. For instance, I never said I buried the chest, I said only that I hid it. That is not to say it is not buried, so maybe we need to define the terms. Does 'hidden' mean in plain sight? What is the difference between 'buried,' 'entombed,' and 'sepultured'? What does the word 'blaze' in the poem mean? A horse can have a blaze on its forehead, a blaze can be scraped on a tree to mark one's way, a blaze can mean a flame or a scar on a rock. And what about 'water high'? Does it mean deep, or higher than normal?"
- 24 Fenn generally refuses to give additional clues, but he'll make the rare exception—of sorts. When one woman emailed him to complain that the clues were too difficult, he told her the treasure chest is located more than 300 miles west of Toledo.
- 25 Beyond queries from treasure seekers, Fenn has also received a number of letters from people simply wondering why on earth he would do this. "I wanted to create some intrigue and adventure and maybe a little mystery," Fenn explains.
- 26 Plus, he says, "Anyone who dies with over \$50 is a failure."
- 27 Finding Fenn's treasure has proved so difficult that some are left questioning whether the whole thing is an elaborate hoax. But doubters need only ask Fenn's friend Douglas Preston, a bestselling author whose novel *The Codex* is based on Fenn's story.
- 28 "That gold is out there—I held it with my own hands," says Preston, one of the few to have seen the chest before Fenn hid it. "Some of the most wonderful things in the treasure are enormous gold nuggets the size of hen's eggs, weighing more than a pound each, and worth several times their bullion value. He included things that would survive a long time, and that would be interesting and unusual. And the chest itself is quite rare; it's a Romanesque lockbox from the 12th century, and with the gold and jewels inside, it weighs 42 pounds."
- 29 Surprisingly, there have been only a few items about the treasure in the local newspaper or on the news. But there are certainly other signs of it around Santa Fe. The Inn and Spa at Loretto offers guests a "Thrill of the Chase" package, which includes two nights' accommodations, a scavenger hunt, and an autographed copy of Fenn's book. There's also a "Thrill of the Chase" signature cocktail, a blend of light rum, sweet vermouth, and Amaretto di Saronno sprinkled with gold flakes, and a Forrest Fenn sandwich, consisting of pastrami with apple sauerkraut on marble rye (Fenn's favorite).
- 30 When Fenn himself walks down the street these days, locals constantly stop him; they want to know if anyone has found the


treasure. Others shake his hand and call him a hero. Local jeweler Marc Howard hails Fenn as a cross between Will Rogers<sup>5</sup> and Mark Twain. “He’s a story-weaver, and has created a legacy that will reach out into the future.”

- 31 Fenn is modest about the whole thing, though. “I was hoping the treasure chase would cause some excitement and get a few guys out into the mountains,” he says. “I did not expect it to get so big so fast.”
- 32 He hasn’t gone back to his hiding place to see if the treasure is still there. He assumes it hasn’t been found (though he knows of “more than a few people” who have searched within 500 feet of the site), and that suits him fine. “I think that I’ll be a little disappointed when it is found, because the mystery will be gone.”
- 33 One clue follower, Dal Neitzel, has been looking for the treasure for more than two years. He’s already made five trips down from his home in Washington State, and plans to keep looking. Not that the booty is Neitzel’s primary motivation: Fenn’s treasure hunt has turned into something bigger, something more meaningful.
- 34 “Forrest Fenn is the hider of undiscovered dreams for thousands of folks who go looking for that treasure,” he says, “and discover not the place where the treasure is hidden, but the place in their heart where adventure sleeps, and trails begin.” 🐾

5. **Will Rogers** (1879–1935) famous American cowboy, vaudeville performer, movie actor, and newspaper columnist during the 1920s and 1930s.

## Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. How did Forrest Fenn make a living in Santa Fe?
2. What did Fenn put in his treasure chest?
3. What clues does Fenn provide for the location of the treasure?
4.  **Notebook** To confirm your understanding, write a summary of the article.

## RESEARCH

**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the article?



THE THRILL OF THE CHASE

**TIP**

**GROUP DISCUSSION**

Be an active listener. As members of your group share key passages and explain their choices, give them your full attention. Ask questions, such as “Could you say more about that?” or “What sentence or paragraph in the text led you to that conclusion?”

**WORD NETWORK**

Add words related to materialism from the text to your Word Network.

**STANDARDS**

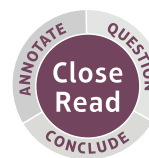
**Reading Informational Text**  
Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.

**Writing**

- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

## Close Read the Text

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



## Analyze the Text

**CITE TEXTUAL EVIDENCE** to support your answers.

**Notebook** Complete the activities.

- 1. Review and Clarify** With your group, reread paragraphs 25–28 of the selection. What would you say to someone who claims that Fenn’s treasure is nothing more than a hoax? Explain.
- 2. Present and Discuss** Work with your group to share other key passages from “The Thrill of the Chase.” Take turns presenting your choices. Discuss what you noticed in the text, what questions you asked, and what conclusions you reached.
- 3. Essential Question:** *What do our possessions reveal about us?* What has this article taught you about materialism? Discuss with your group.

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

artifacts      legacy      marvel

**Why These Words?** The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

**Practice**

**Notebook** Write a sentence using each of the concept words. Use a thesaurus to replace each concept word with a synonym. Discuss with your group how your substitutions affect the meanings of your sentences.

### Word Study

**Notebook Latin Root: -fac-** In “The Thrill of the Chase,” Goldsmith discusses a home filled with thousands of artifacts. The word *artifacts* is formed from the Latin root *-fac-* (sometimes spelled *-fic-*), meaning “to make” or “to do.”

Write the meanings of these words formed from the root *-fac-*: *manufacture*, *artificial*, *edifice*. Use a print or online dictionary to verify your definitions.

## Analyze Craft and Structure

**Literary Nonfiction: Feature Story** “The Thrill of the Chase” is an example of a **feature story**, a type of journalism that appears in magazines and other periodicals. A feature story typically covers a high-interest topic in an extended format that allows the author to explore ideas or events in depth. This form of nonfiction contains elements that are closely associated with fiction and often not found in news stories. For example, a feature story may contain description and imagery. A feature story may also include the author’s own analysis of events and ideas, in contrast with more impersonal kinds of journalism.

Feature stories typically follow this organizational pattern:

- **Title:** The title captures readers’ interest.
- **Introduction:** The first few paragraphs set the scene and identify the main idea.
- **Body:** The middle section presents facts, quotations, and examples to tell what happened and develop ideas. The extended format allows the writer to explore and refine information with more complexity than shorter-form journalism. The body may use subheadings or other formatting to clarify details and orient the reader.
- **Conclusion:** The story ends with a quotation or image that leaves readers with a lasting impression.

### Practice

**CITE TEXTUAL EVIDENCE**  
to support your answers.

With your group, review the article to identify how the author uses specific sentences, paragraphs, and sections to introduce, develop, and refine her ideas. Capture your observations in the chart.

| SECTION OF ARTICLE               | IDEA(S) INTRODUCED / DEVELOPED / REFINED |
|----------------------------------|--|
| Title: “The Thrill of the Chase” |  |
| Introduction: paragraphs 1–5     |  |
| Body: paragraphs 6–11            |  |
| Body: paragraphs 12–17           |  |
| Body: paragraphs 18–25           |  |
| Body: paragraphs 26–30           |  |
| Conclusion: paragraphs 31–34     |  |



THE THRILL OF THE CHASE

## Author's Style

**Sentence Variety** A skilled writer uses words the way a musician uses musical notes. In the same way that a musician will build and elaborate on a motif or melody, authors clarify and develop ideas and claims with **sentence variety**. Using sentences of different lengths allows an author to vary the effect of the text on the reader.

- **Long sentences** add rhythm, substance, complexity, and detail. Long sentences are often useful for explaining, comparing, and providing examples.
- **Short sentences** add drama and impact. They provide “punch” and directness.
- **Varied sentence lengths** give a text rhythm, musicality, and pace that keep the reader interested and make the text easier to understand.

### STANDARDS

#### Reading Informational Text


Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.

### Read It

Work together with your group to analyze sentence variety in the article by examining the paragraphs listed in the chart. Explain how the sentence variety in each paragraph enhances meaning, clarifies ideas, develops an image, or otherwise affects the reader's experience of the text.

| PARAGRAPH | SENTENCE VARIETY/EFFECT ON READER   |
|-----------|---|
| 1         | <ul style="list-style-type: none"> <li>• Short sentence grabs your attention.</li> <li>• Long second sentence adds detail through explanation.</li> </ul> |
| 4         |   |
| 10        |   |
| 20        |   |
| 23        |   |

### Write It

 **Notebook** Work on your own to write a paragraph explaining the steps you would take to find Forrest Fenn's treasure. Use sentence variety in your paragraph.



## Speaking and Listening

### Assignment

With your group, conduct a **debate** on one of the following questions.

- Is Forrest Fenn’s motivation for hiding the treasure and creating the mystery admirable?**

As you choose a position, consider the following: What is Fenn’s stated goal in hiding the treasure? Does the goal seem credible? Does he back it up with his actions?

- According to Fenn, “Anyone who dies with more than \$50 is a failure.” Do you agree with this statement?**

As you choose a position, consider the following: What about people who want to leave their money to their children or a good charity—are they failures?

- Is it pointless to spend time looking for a treasure that might never be found?**

As you choose a position, consider the following: How would the treasure hunters feel if they found out there is no treasure? Would that change their feelings about the experience?

1. **Support a Position** As a group, choose the question you will discuss. Then, work independently to decide your position. Identify at least three specific reasons for your position as well as passages from Goldsmith’s article that you could use to illustrate your points. Collect your ideas in the chart.

| SUPPORTING REASONS | SUPPORTING PASSAGES OR OTHER EVIDENCE |
|--------------------|---------------------------------------|
| 1.                 |                                       |
| 2.                 |                                       |
| 3.                 |                                       |

2. **Debate the Question** Gather with your group, and invite each group member to present his or her response and evidence. Take turns discussing and analyzing one another’s positions. Ask questions, and clarify your responses. Work together to reach a conclusion that identifies the strongest argument. This may draw on points from several group members. Summarize your conclusion, and then share it with the class as a whole.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from “The Thrill of the Chase.”

### STANDARDS

#### Speaking and Listening

- Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
- Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.



SOURCES

- IN LA RINCONADA, PERU, SEARCHING FOR BEAUTY IN UGLINESS
- AVARICE
- THE GOOD LIFE
- MONEY
- THE GOLDEN TOUCH
- *from* KING MIDAS
- THE THRILL OF THE CHASE

# Deliver a Multimedia Presentation

## Assignment

You have read about individuals, families, and societies who pursue material possessions in some form. Work with your group to develop and refine a **multimedia presentation** that addresses this question:

**In what ways can material possessions create both a sense of comfort and a sense of anxiety?**

As you review the articles, poems, and short story you have read, remember to consider the positive and negative aspects of the hunt for material possessions. Incorporate media and information from outside sources to support your ideas.

## Plan With Your Group

**Analyze the Texts** With your group, discuss the various ways in which material possessions affect the comfort level or anxiety level of the individuals, families, and nations in the texts you have read. Use the chart to list your ideas. For each selection, identify the emotional and physical effects created by material possessions. Then, write a thesis statement about the relationship between material possessions and a person’s state of mind.

| TITLE   | EFFECTS OF MATERIAL POSSESSIONS |
|---|---------------------------------|
| In La Rinconada, Peru, Searching for Beauty in Ugliness |                                 |
| Avarice<br>The Good Life<br>Money                       |                                 |
| The Golden Touch  |                                 |
| <i>from</i> King Midas                                  |                                 |
| The Thrill of the Chase                                 |                                 |
| Relationship between possessions and emotional state:   |                                 |

**Gather Evidence and Media Examples** Scan the selections to record specific examples that support your group’s thesis. Then, brainstorm and search for images and media you can use to illustrate each example. Consider photographs, illustrations, music, graphs, and videos. Allow each group member to make suggestions.

**STANDARDS**

**Speaking and Listening**

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**Organize Your Ideas** Review your notes and media choices as a group, and choose the strongest examples to include in your presentation. Once you have reached a decision, assign roles for each part of the presentation.

## Rehearse With Your Group

**Practice With Your Group** Use this checklist to evaluate the effectiveness of your group’s first run-through. Then, use your evaluation and the instructions here to guide your revision.

| CONTENT  | USE OF MEDIA   | PRESENTATION TECHNIQUES   |
|--|--|---|
| <input type="checkbox"/> The presentation presents a clear thesis.<br><input type="checkbox"/> Main ideas are supported with evidence from the texts in Small-Group Learning.<br><input type="checkbox"/> The presentation conveys information coherently. | <input type="checkbox"/> The media support the thesis.<br><input type="checkbox"/> The media communicate key ideas.<br><input type="checkbox"/> Media are used evenly throughout the presentation.<br><input type="checkbox"/> Equipment functions properly. | <input type="checkbox"/> Media are visible and audible.<br><input type="checkbox"/> Transitions between media segments are smooth.<br><input type="checkbox"/> The speaker uses voice and gestures effectively. |

**Fine-Tune the Content** To make your presentation stronger, consider whether you have included sufficient details and examples to support your main ideas. You may need to add more information from your sources to ensure your key points are clear to listeners.

**Improve Your Use of Media** Make sure that you have used media effectively in your presentation. Remember that visuals help the audience draw connections among ideas in a presentation. Choose memorable and relevant media to best support your group’s main ideas.

**Brush Up on Your Presentation Techniques** Demonstrate confidence in your ideas through your posture, bearing, and facial expression.

- Make eye contact with all your listeners, not just one or two people.
- Vary the volume, tone, and pacing of your voice to emphasize key points and to keep your audience engaged.
- Use appropriate gestures to support what you are saying.

## Present and Evaluate

When you present as a group, be sure that each member has taken into account each of the checklist items. As you watch other groups, evaluate how well they meet the checklist requirements.

### STANDARDS

#### Speaking and Listening

- Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.





ESSENTIAL QUESTION:

# What do our possessions reveal about us?

In this section, you will complete your study of materialism by exploring an additional selection related to the topic. You'll then share what you learn with classmates. To choose a text, follow these steps.

**Look Back** Think about the selections you have already studied. What more do you want to know about the topic of materialism?

**Look Ahead** Preview the texts by reading the descriptions. Which one seems more interesting and appealing to you?

**Look Inside** Take a few minutes to scan the text you chose. Choose a different one if this text doesn't meet your needs.

## Independent Learning Strategies

Throughout your life, in school, in your community, and in your career, you will need to rely on yourself to learn and work on your own. Review these strategies and the actions you can take to practice them during Independent Learning. Add ideas of your own to each category.

| STRATEGY                       | ACTION PLAN   |
|--------------------------------|---|
| Create a schedule              | <ul style="list-style-type: none"> <li>• Understand your goals and deadlines.</li> <li>• Make a plan for what to do each day.</li> <li>•</li> </ul>   |
| Practice what you have learned | <ul style="list-style-type: none"> <li>• Use first-read and close-read strategies to deepen your understanding.</li> <li>• After you read, evaluate the usefulness of the evidence to help you understand the topic.</li> <li>• Consider the quality and reliability of the source.</li> <li>•</li> </ul> |
| Take notes                     | <ul style="list-style-type: none"> <li>• Record important ideas and information.</li> <li>• Review your notes before preparing to share with a group.</li> <li>•</li> </ul>   |

Choose one selection. Selections are available online only.

**MEDIA: INFORMATIONAL GRAPHIC**

**The Gold Series: A History of Gold**

*Visual Capitalist*

What makes this precious metal so precious?



**NEWS ARTICLE**

**Ads May Spur Unhappy Kids to Embrace Materialism**

*Amy Norton*

What do kids really want—that new toy, or something less tangible?



**SHORT STORY**

**A Dose of What the Doctor Never Orders**

*Ihara Saikaku,*  
*translated by G. W. Sargent*

A story with a twist suggests that it just might be possible to buy happiness.



**MAGAZINE ARTICLE**

**My Possessions, Myself**

*Russell W. Belk*

A scholar and marketing expert asks how we define ourselves as individuals. The answers may surprise you.



**NEWS ARTICLE**

**Heirlooms' Value Shifts from Sentiment to Cash**

*Rosa Salter Rodriguez*

Can you put a price on memories?



**PERFORMANCE-BASED ASSESSMENT PREP**

**Review Evidence for an Informative Text**

Complete your Evidence Log for the unit by evaluating what you have learned and synthesizing the information you have recorded.



# First-Read Guide



**Tool Kit**  
First-Read Guide and  
Model Annotation

Use this page to record your first-read ideas.

Selection Title: \_\_\_\_\_

NOTICE

**NOTICE** new information or ideas you learn about the unit topic as you first read this text.

ANNOTATE

**ANNOTATE** by marking vocabulary and key passages you want to revisit.



**CONNECT** ideas within the selection to other knowledge and the selections you have read.

**RESPOND** by writing a brief summary of the selection.

CONNECT

RESPOND

**STANDARD**

**Reading** Read and comprehend complex literary and informational texts independently and proficiently.

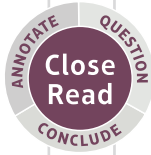
# Close-Read Guide

 **Tool Kit**  
Close-Read Guide and  
Model Annotation

Use this page to record your close-read ideas.

Selection Title: \_\_\_\_\_

| Close Read the Text  | Analyze the Text  |
|--|---|
| <p>Revisit sections of the text you marked during your first read. Read these sections closely and <b>annotate</b> what you notice. Ask yourself <b>questions</b> about the text. What can you <b>conclude?</b> Write down your ideas.</p> | <p>Think about the author's choices of patterns, structure, techniques, and ideas included in the text. Select one and record your thoughts about what this choice conveys.</p> |



### QuickWrite

Pick a paragraph from the text that grabbed your interest. Explain the power of this passage.

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 **STANDARD**

**Reading** Read and comprehend complex literary and informational texts independently and proficiently.



## EVIDENCE LOG

Go to your Evidence Log and record what you learned from the text you read.

## Share Your Independent Learning

### Prepare to Share

What do our possessions reveal about us?

Even when you read or learn something independently, you can continue to grow by sharing what you have learned with others. Reflect on the text you explored independently, and write notes about its connection to the unit. In your notes, consider why this text belongs in this unit.

### Learn From Your Classmates

**Discuss It** Share your ideas about the text you explored on your own. As you talk with your classmates, jot down ideas that you learn from them.

### Reflect

Review your notes, and mark the most important insight you gained from these writing and discussion activities. Explain how this idea adds to your understanding of the topic of materialism.

## STANDARDS

**Speaking and Listening**

Initiate and participate effectively in a range of collaborative discussions with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.



## Review Evidence for an Informative Essay

At the beginning of this unit, you responded to the following questions:

- How do we decide what we want versus what we need?
- What can result from an imbalance between want and need?

### EVIDENCE LOG

Review your Evidence Log and your QuickWrite from the beginning of the unit. What have you learned?

| <input type="checkbox"/> NEW IDEAS  | <input type="checkbox"/> REINFORCED IDEAS  |
|---|--|
| Identify at least three pieces of evidence that showed you something new.<br><br>1.<br><br><br>2.<br><br><br>3. | Identify at least three pieces of evidence that reinforced your initial perspective.<br><br>1.<br><br><br>2.<br><br><br>3. |

State your response to the prompt now in the form of a thesis statement: \_\_\_\_

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Identify at least one way to develop your thesis: \_\_\_\_\_

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**Evaluate the Strength of Your Evidence** Consider your informative essay. Do you have facts to support your thesis? Will you be able to use quotations from various sources? If not, make a plan.

- |   |   |
|---|---|
| <input type="checkbox"/> Conduct research   | <input type="checkbox"/> Talk with classmates |
| <input type="checkbox"/> Reread a selection | <input type="checkbox"/> Ask an expert        |
| <input type="checkbox"/> Other: _____       |   |

### STANDARDS

#### Writing

Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting, graphics, and multimedia when useful to aiding comprehension.



SOURCES

- WHOLE-CLASS SELECTIONS
- SMALL-GROUP SELECTIONS
- INDEPENDENT-LEARNING SELECTION

PART 1

## Writing to Sources: Informative Essay

In this unit, you read about various characters, both real and fictional, who found themselves questioning what is valuable. Each had to make choices between what he or she needed and what he or she wanted.

### Assignment

Write an **informative essay** in which you examine a topic and convey ideas, concepts, and information related to the following questions:

**How do we decide what we want versus what we need?  
What can result from an imbalance between want and need?**

Use credible evidence from at least three of the selections you read and researched in this unit to support your ideas. Ensure that you introduce your topic; develop the topic with relevant facts, details, and quotations; establish a clear organization of both primary and secondary ideas; and use appropriate and varied transitions. Also, consider using headings or other formatting options to clarify the organization of your ideas and aid readers' comprehension.

**Reread the Assignment** Review the assignment to be sure you fully understand it. The task may reference some of the academic words presented at the beginning of the unit. Be sure you understand each of the words here in order to complete the assignment correctly.

### Academic Vocabulary

paradox      allocate      primary  
chronicle      deduce

### WORD NETWORK

As you write and revise your informative essay, use your Word Network to help vary your word choices.

### STANDARDS

#### Writing

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

**Review the Elements of Effective Informative Texts** Before you begin writing, read the Informative Rubric. Once you have completed your first draft, check it against the rubric. If one or more of the elements is missing or not as strong as it could be, revise your essay to add or strengthen that component.

## Informative Rubric

|   | Focus and Organization   | Evidence and Elaboration   | Conventions   |
|---|--|--|---|
| 4 | <p>The introduction engages the reader and states a thesis in a very effective way.</p> <p>The essay includes formatting, graphics, and multimedia when useful to aiding comprehension.</p> <p>The conclusion summarizes ideas and readdresses the thesis.</p> | <p>The topic is developed with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information appropriate to the audience’s knowledge of the topic.</p> <p>The language is always precise and appropriate for the audience and purpose.</p> <p>The tone of the essay is always formal and objective.</p>        | <p>The essay intentionally uses standard English conventions of usage and mechanics.</p> <p>Transitions are appropriately varied to link major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p>   |
| 3 | <p>The introduction engages the reader and sets forth the thesis.</p> <p>The essay includes some formatting, graphics, and multimedia when useful to aiding comprehension.</p> <p>The conclusion offers some insight into the thesis and summarizes ideas.</p> | <p>The topic is mostly developed with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information appropriate to the audience’s knowledge of the topic.</p> <p>The language is mostly precise and appropriate for the audience and purpose.</p> <p>The tone of the essay is mostly formal and objective.</p> | <p>The essay demonstrates general accuracy in standard English conventions of usage and mechanics.</p> <p>Transitions are mostly varied to link major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p>  |
| 2 | <p>The introduction states a thesis but does not engage the reader.</p> <p>The essay includes formatting, graphics, and multimedia, but they are not always used appropriately to aid comprehension.</p> <p>The conclusion restates information.</p>           | <p>The topic is developed with some variety of facts, definitions, details, quotations, or other information appropriate to the audience’s knowledge of the topic.</p> <p>The language is sometimes precise and appropriate for the audience and purpose.</p> <p>The tone of the essay switches from formal to informal at times.</p>                                  | <p>The essay uses a mix of correct and incorrect standard English conventions of usage and mechanics.</p> <p>Transitions are sometimes used to link major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts, or are sometimes used incorrectly.</p> |
| 1 | <p>The introduction does not state a thesis.</p> <p>The essay does not include formatting, graphics, or multimedia.</p> <p>The conclusion does not summarize ideas or is missing completely.</p>   | <p>The topic is not developed with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information appropriate to the audience’s knowledge of the topic.</p> <p>The language is confusing.</p> <p>The tone of the essay is inappropriately informal.</p>   | <p>The essay contains many mistakes in standard English conventions of usage and mechanics.</p> <p>The essay lacks appropriate transitions.</p>   |





PART 2

## Speaking and Listening: Oral Presentation

### Assignment

After completing the final draft of your informative essay, use it as the foundation for a three- to five-minute **oral presentation**.

Instead of simply reading your essay aloud, take the following steps to make your oral presentation lively and engaging.

- Write a fresh introduction that grabs the audience’s attention and establishes your thesis. Write a conclusion that summarizes your thesis and supporting points in a memorable way.
- Gather images that illustrate your ideas, and integrate them into the presentation so that they maintain audience interest, clarify points, and do not distract from the focus of the presentation.

**Review the Oral Presentation Rubric** The criteria by which your oral presentation will be evaluated appear in the rubric below. Review these criteria before presenting to ensure that you are prepared.

**STANDARDS**

**Speaking and Listening**

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

|   | Content  | Organization   | Presentation Technique   |
|---|--|--|--|
| 3 | <p>The introduction engages the listener and states a thesis in a very effective way.</p> <p>The presentation develops the thesis coherently with evidence from various sources.</p> <p>The language is always precise and appropriate for the audience and purpose.</p> <p>The conclusion offers fresh insight into the thesis.</p> | <p>The speaker uses time very effectively by spending the right amount of time on every part.</p> <p>Ideas progress logically, supported by a variety of transitions. Listeners can follow the presentation.</p>       | <p>The speaker maintains effective eye contact.</p> <p>The speaker presents with strong conviction and energy.</p>               |
| 2 | <p>The introduction states a thesis.</p> <p>The presentation develops the thesis with some evidence from several sources.</p> <p>The language is sometimes precise and appropriate for the audience and purpose.</p> <p>The conclusion restates the thesis.</p>  | <p>The speaker uses some of the time effectively by spending the right amount of time on most parts.</p> <p>Ideas progress logically, supported by some transitions. Listeners can mostly follow the presentation.</p> | <p>The speaker mostly maintains effective eye contact.</p> <p>The speaker presents with some level of conviction and energy.</p> |
| 1 | <p>The introduction does not state a thesis.</p> <p>The presentation does not develop the thesis with evidence from multiple sources.</p> <p>The language is not precise and appropriate for the audience and purpose.</p> <p>The conclusion does not restate the thesis.</p>  | <p>The speaker does not use time effectively. Most parts of the presentation are too long or too short.</p> <p>Ideas do not progress logically. Listeners have difficulty following the presentation.</p>              | <p>The speaker does not establish eye contact.</p> <p>The speaker presents without conviction or energy.</p>                     |


## Reflect on the Unit

Now that you've completed the unit, take a few moments to reflect on your learning. Use the questions below to think about where you succeeded, what skills and strategies helped you, and where you can continue to grow.

### Reflect on the Unit Goals

Look back at the goals at the beginning of the unit. Use a different colored pen to rate yourself again. Think about readings and activities that contributed the most to the growth of your understanding. Record your thoughts.

### Reflect on the Learning Strategies

 **Discuss It** Write a reflection on whether you were able to improve your learning based on your Action Plans. Think about what worked, what didn't, and what you might do to keep working on these strategies. Record your ideas before a class discussion.

### Reflect on the Text

Choose a selection that you found challenging, and explain what made it difficult.

Explain something that surprised you about a text in the unit.

Which activity taught you the most about what people find valuable? What did you learn?

#### STANDARDS

##### Speaking and Listening

- Initiate and participate effectively in a range of collaborative discussions with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
- Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

# The Gold Series: The History of Gold

Jeff Desjardins

## About the Author



**Jeff Desjardins** is a founder and editor of Visual Capitalist, a media website that creates and curates visual content on investing and business. Visual Capitalist was founded in 2011 under the belief that art, data, and storytelling can be combined to make complex issues easier to understand.

## BACKGROUND

Today, tiny particles of gold are used in medical diagnostic technology to help doctors fight deadly diseases such as HIV, AIDS, and malaria. This is just one example of the versatility of gold. “The Gold Series: The History of Gold” is the first in a series about the history and physical properties of this precious metal.

NOTES



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# BUT WHAT MAKES GOLD GREAT?

NOTES

## GOLD IS INCREDIBLY RARE.

ALL GOLD MINED SINCE THE DAWN OF CIVILIZATION WOULD FIT IN A **20m × 20m × 20m** CUBE

EVERY RING, CROWN, COIN, AND BAR ON EARTH WOULD FIT INTO THIS CUBE.



(171,300 TONNES)



(ARC DE TRIOMPHE)

## GOLD IS MALLEABLE AND DUCTILE.

A 1-OUNCE PIECE OF GOLD CAN BE HAMMERED INTO A SHEET **9M × 9M WIDE**



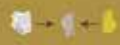
4.5 OZ OF GOLD CAN BE STRETCHED INTO A 5 MICRON WIRE THAT WOULD REACH THE INTERNATIONAL SPACE STATION



## MORE GOLD PROPERTIES



PURE GOLD IS SO SOFT THAT YOU CAN CREATE INDENTS ON PURE GOLD BY BITING IT WITH YOUR TEETH



IT READILY CREATES ALLOYS WITH OTHER METALS



IT'S A GOOD CONDUCTOR OF HEAT AND ELECTRICITY



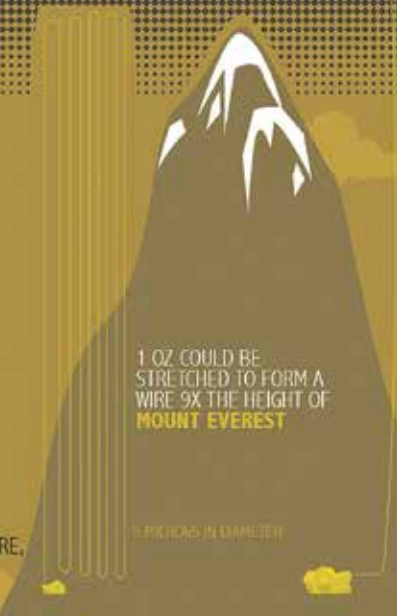
IT IS VERY DENSE



IT IS HIGHLY LUSTROUS



IT DOES NOT REACT WITH AIR, MOISTURE, OR MOST CORROSIVE AGENTS



1 OZ COULD BE STRETCHED TO FORM A WIRE 9X THE HEIGHT OF MOUNT EVEREST

© PHOTODISC IN DARKNESS

# CIVILIZATIONS AND WEALTH

GOLD IS THE FIRST METAL THAT WAS WIDELY KNOWN TO MANKIND. THIS IS BECAUSE UNLIKE OTHER METALS, IT CAN OCCUR NATURALLY IN PURE AND WORKABLE STATES LIKE FLAKES OR NUGGETS.



## THE EGYPTIANS

3600 BC



EGYPTIANS WERE THE FIRST TO SMELT GOLD

2600 BC



HIEROGLYPHS DESCRIBE GOLD IN EGYPT

1223 BC



KING TUT'S GOLDEN FUNERAL MASK IS CREATED

1200 BC



THEY INVENT THE LOST-WAX TECHNIQUE STILL USED TODAY IN JEWELRY MAKING



THEY LEARN TO ALLOY GOLD WITH OTHER METALS FOR HARDNESS AND COLOUR VARIATION

## THE LYDIANS

IN PRESENT DAY TURKEY, LYDIANS MINT THE FIRST EVER COINS FOR TRADE

564 BC



MADE FROM ELECTRUM A NATURAL ALLOY OF GOLD AND SILVER

## THE CHINESE

THE ANCIENT CHINESE BEGIN CIRCULATING THE YING YUAN, A SQUARE GOLD COIN

564 BC



## THE GREEKS

ALEXANDER THE GREAT SACKS THE PERSIAN EMPIRE AND LOOTS THEIR LEGENDARY GOLD TREASURY

433 BC



GREEKS BEGIN TO PRACTICE ALCHEMY THE QUEST OF TURNING BASE METALS INTO VALUABLE GOLD

## THE ROMANS

58 BC

**JULIUS CAESAR** BRINGS BACK ENOUGH GOLD FROM A VICTORIOUS CAMPAIGN IN GAUL TO GIVE **200 COINS** TO EACH OF HIS SOLDIERS AND REPAY ALL OF ROME'S DEBTS.



THE ROMANS ARE THE FIRST TO USE GOLD AS A WIDESPREAD CURRENCY SYSTEM

THE ROMANS INVENT NEW WAYS TO EXTRACT GOLD ON A LARGE SCALE THROUGH HYDRAULIC MINING



## THE SPANISH

KING FERDINAND OF SPAIN SAID TO EXPLORERS:

“

GET GOLD, HUMANELY IF YOU CAN, BUT ALL HAZARDS, **GET GOLD.**”

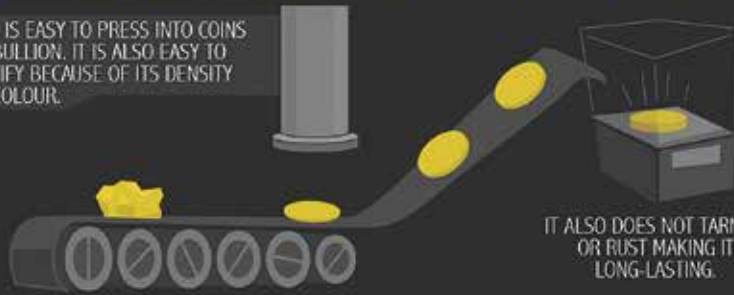
14TH CENTURY

WITHIN YEARS, THE INCA AND AZTEC CIVILIZATIONS WOULD FALL TO SPANISH CONQUISTADORS

### NOTES

IN ADDITION TO ITS RARITY, GOLD'S PROPERTIES MADE IT AN OBVIOUS CHOICE FOR CURRENCY.

**GOLD** IS EASY TO PRESS INTO COINS AND BULLION. IT IS ALSO EASY TO IDENTIFY BECAUSE OF ITS DENSITY AND COLOUR.



IT ALSO DOES NOT TARNISH OR RUST MAKING IT LONG-LASTING.

GOLD GAVE RISE TO THE CONCEPT OF CURRENCY ITSELF: PORTABLE, PRIVATE, PERMANENT

IN FACT, GOLD FITS THE THREE GENERALLY ACCEPTED CONDITIONS TO BE USED AS MONEY:



MEDIUM OF EXCHANGE    UNIT OF ACCOUNT    STORE OF VALUE

## THE GOLD STANDARD



OVER TIME, COUNTRIES ADOPTED THE **GOLD STANDARD** AS A MONETARY SYSTEM, WHERE CURRENCY WOULD BE FIXED TO A WEIGHT OF GOLD.

GREAT BRITAIN WAS THE FIRST TO DO THIS, AND ITS ECONOMIC POWER PUT PRESSURE ON OTHER COUNTRIES TO FOLLOW SUIT.

IN THE 19<sup>TH</sup> CENTURY, ALL MAJOR COUNTRIES OTHER THAN CHINA USED THE GOLD STANDARD.

PART OF THIS WAS DUE TO SILVER BECOMING MORE ABUNDANT AND DECLINING IN VALUE.

### VALUE OF GOLD RELATIVE TO SILVER

16<sup>TH</sup> CENTURY



15.5X

20<sup>TH</sup> CENTURY



50X

NOTES

# FAMOUS GOLD RUSHES

THE PROSPECTS OF HITTING GOLD ENTICED WORKERS ACROSS THE WORLD TO MIGRATE TO NEW FRONTIERS WHERE GOLD WAS DISCOVERED.

PLACER GOLD OCCURRING IN NUGGETS AND FLAKES ALLOWED PROSPECTORS TO FIND GOLD WITH SIMPLE AND INEXPENSIVE TOOLS LIKE GOLD PANS.



## NORTH CAROLINA - 1799

AN EARLY AMERICAN GOLD RUSH OCCURRED AFTER A 12 YEAR OLD BOY DISCOVERED A 17 POUND GOLD NUGGET IN CABARRUS COUNTY, NORTH CAROLINA.

\$430,000  
TODAY'S VALUE



## CALIFORNIA - 1848

THE DISCOVERY OF GOLD CAUSED THE POPULATION OF SAN FRANCISCO TO SWELL FROM 1,000 TO 25,000 IN 2 YEARS.



HUNDREDS OF SHIPS USED TO DELIVER PROSPECTORS WERE ABANDONED IN THE CITY'S HARBOUR. SAILORS WERE UNWILLING TO LEAVE THE BOOMTOWN TO SAIL THEM BACK!



## KLONDIKE - 1896

GOLD DISCOVERED IN THE KLONDIKE RIVER AREA IN THE YUKON, BC, STARTED A STAMPEDE OF 100,000 PEOPLE.



FOR THE 30-40% OF PEOPLE WHO COMPLETED THE JOURNEY, IT WOULD TAKE FIVE YEARS OF MINING TO RECOUP THE MONEY SPENT GETTING THERE.



### NOTES



## GOLD IN THE SPACE AGE

HUMANITY'S FIRST TRIPS TO SPACE WERE HEAVILY DEPENDENT ON THE BRIGHT METAL, AS ITS LUSTROUS SURFACE REFLECTED THE SUN'S DANGEROUS RADIATION THAT WOULD OTHERWISE HARM ASTRONAUTS AND EQUIPMENT.



SPACE SHUTTLES CONTAIN APPROX. 40 KGS OF GOLD.

## TODAY'S RESERVES

AN ESTIMATED 171,300 TONNES



31,000 TONNES - GOVERNMENTS, CENTRAL BANKS AND INTERNATIONAL ORGANIZATIONS

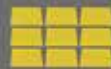
NOTABLE GOLD DEPOSITORIES

US BULLION DEPOSITORY  
FORT KNOX, KENTUCKY

FEDERAL RESERVE BANK  
MANHATTAN, NEW YORK



4581  
TONNES



PROTECTED BY ATOMIC BOMB-PROOF VAULTS. A 22-TON FRONT DOOR, 300 TANKS AND 30,000 SOLDIERS.

6718  
TONNES



THE CYLINDRICAL VAULT RESTS 80 FEET BELOW STREET LEVEL ON MANHATTAN'S BEDROCK—ONE OF THE FEW FOUNDATIONS CONSIDERED ADEQUATE TO SUPPORT THE WEIGHT OF THE VAULT, ITS DOOR, AND THE GOLD INSIDE.

## CONCLUSION

GOLD IS AN EXTREMELY UNIQUE, USEFUL AND VERSATILE METAL. IT HAS PROVED IRREPLACEABLE THROUGHOUT THE AGES IN APPLICATIONS AS VARIED AS HUMAN HISTORY ITSELF.

# Ads May Spur Unhappy Kids to Embrace Materialism

Amy Norton



## About the Author

**Amy Norton** has been a journalist in the medical field since 1999. She has worked as both a staff writer and an editor for *Physician's Weekly*, *Medical Tribune*, and *Reuters Health*. Norton has also written articles on health and medicine for MSNBC, *Prevention*, *The Atlantic*, and the online publication *HealthDay*. Many of her articles focus on children's health issues.

## BACKGROUND

Materialism is the tendency to consider possessions and physical comfort more important than spiritual values. According to a 2010 study, the popular notion that greater income leads to greater happiness is true only to an extent. High earners do not necessarily feel happier. And yet, we continue to live in a society dominated by materialism and greatly influenced by advertising.

- 1 **U**nhappy kids who watch a lot of TV ads may come to believe that material<sup>1</sup> possessions are the key to feeling better, new research hints.
- 2 A number of studies in adults have suggested that unhappiness and materialism can create a vicious circle: People who are dissatisfied with their lives may think material possessions will make them happy; and when that fails, they become even more discontent.
- 3 Since we're living in a material world, there is concern about what that mindset could mean for kids' life satisfaction.
- 4 In the new study, researchers found that, unlike adults, materialistic 8-to 11-year-olds did not become less happy over time.

## NOTES

1. **material** *adj.* physical.

- 5 On the other hand, unhappy kids did become more consumed by material possessions—but only if they watched a lot of TV.
- 6 The findings, which appear in the journal *Pediatrics*, point to links among unhappiness, TV, and materialism, though they cannot prove that TV is the villain.
- 7 The results do suggest, however, that the ads might “teach children that possessions are a way to increase happiness,” study leader Suzanna J. Oprea, a research associate at the University of Amsterdam in the Netherlands, said in an email.
- 8 To help guard against that possibility, she suggested that parents help kids adopt a healthy skepticism toward consumer<sup>2</sup> ads.
- 9 The findings are based on 466 Dutch children between the ages of eight and 11, who took an online survey two times, one year apart. On both occasions the kids answered questions about life satisfaction—how happy they were at home, at school, in their relationships and with themselves.
- 10 They also rated the importance of material possessions in their life, and the degree to which they thought those things could bring happiness or win them friends.
- 11 Overall, Oprea’s team found no evidence that materialistic kids became less happy by the second survey.
- 12 However, kids who were relatively unhappy in the first survey tended to become more materialistic over the next year—but only if they regularly watched TV shows popular with the preteen crowd.
- 13 The study points only to general patterns. And there are limitations; the researchers used kids’ TV show viewing as a proxy<sup>3</sup> for their exposure to ads, for example.
- 14 And in the big picture, according to Oprea, TV ads would be just one factor that could affect a child’s level of materialism. The same is true of life dissatisfaction, she said.
- 15 “Children’s social environment—that is, family and peers—plays an important role,” Oprea said. “Values held by family members and peers are more likely to be adopted by the child.”
- 16 No studies have been done to show whether parents’ values win out over TV ads when it comes to kids’ materialism.
- 17 But, Oprea said, “what we do know is that parents can counteract advertising’s influence.”
- 18 Parents can help, she noted, by teaching kids to view ads with a critical eye, and to be skeptical of images that imply a product can make life better. Encouraging kids to see other sources of happiness—like “love, friendship, and play”—might also help, according to Oprea’s team.
- 19 And why should parents worry about keeping kids off the path toward materialism?

2. **consumer** *adj.* related to products available for purchase.

3. **proxy** (PROK see) *n.* substitute that can act the same as the original.

- 20 It's true that in this study, kids' materialism did not seem to lead to unhappiness, Oprea noted. But that was only the short-term outlook, she said.
- 21 "Previous studies conducted among adults suggest that it is very likely that children's materialism will lead to decreased life satisfaction later in life," Oprea said.
- 22 Whether or not TV ads do affect some kids' materialism, experts already recommend that parents limit children's TV viewing and help them become savvy about advertising in general.
- 23 The American Academy of Pediatrics suggests that kids get no more than two hours of noneducational "screen time"—TV and computers—each day. The group also advises parents to keep TVs and computers out of their kids' bedrooms. 🐼

# A Dose of What the Doctor Never Orders

Ihara Saikaku

translated by G. W. Sargent

## About the Author

**Ihara Saikaku** (1642–1693) was a Japanese poet and novelist who wrote during the revival of Japanese literature in the seventeenth century. Saikaku first became famous for his formidable ability to write tens of thousands of lines of poetry in just one day. However, he is best known for his novels, which detail the romantic adventures of members of the wealthy Japanese merchant class.

## BACKGROUND

The *Ishinhō* (982), the oldest surviving Japanese medical work, is based on older Chinese medical works and categorizes diseases and their treatments by the affected organs or parts. The *Keitekishū*, published in 1574, classifies diseases and symptoms into 51 groups, including ones related to old age. This selection copies the form of Japanese medical literature to tell a story.

## NOTES

- 1 **F**or each of the four hundred and four bodily ailments celebrated physicians have produced infallible remedies, but the malady which brings the greatest distress to mankind—to even the wisest and cleverest of us—is the plague of poverty.
- 2 “Is there a treatment to cure this?” a poor man asked a gentleman of great wealth.
- 3 “My dear fellow,” the rich man replied, “if you have lived till now without knowing such things, you have wasted precious years. In matters of health the best time to take preventive measures is before you reach the wrong side of forty, and you have left this consultation until rather late. However, I observe certain factors which may yet pull you through—your custom of wearing deerskin socks, for example, and bamboo clogs with thick leather soles. If that indicates your approach to life, we may even make a moderately rich man out of you. I have, it so happens, an

excellent nostrum<sup>1</sup> called ‘The Millionaire Pill,’ and I shall give you the prescription:

|   |                  |          |
|---|------------------|----------|
| 4 | Early rising     | 5 parts  |
| 5 | The family trade | 20 parts |
| 6 | Work after hours | 10 parts |
| 7 | Economy          | 7 parts  |
| 8 | Sound health     | 7 parts  |

9 “Grind the ingredients thoroughly, use common sense to get the proportions correct, mix carefully, swallow and inwardly digest twice daily—and there is no reason why you should not become a millionaire. However, during treatment it is imperative to abstain from certain noxious things:

- 10 1. Expensive foods, expensive women, silken suits for day-to-daywear.
2. Private palanquins<sup>2</sup> for wives; private lessons in music or poem-cards for eligible daughters.
3. A professor of percussion for the sons of the house.
- 13 4. Kickball, miniature archery, perfume appreciation, and poetry gatherings.
- 14 5. A craze for the tea ceremony, and for remodeling the best rooms on tea principles.
- 15 6. Flower-viewing, boating excursions, baths in the middle of the day.
- 16 7. Evenings out with friends, gambling parties, playing Go or backgammon.
- 17 8. Classes for townsmen in sword-drawing and dueling.
- 18 9. Temple-going, and preoccupation with the next world.
10. Getting involved in others’ troubles, and standing surety.
11. Lawsuits over reclaimed land, and meddling in new mining projects.
12. Sake<sup>3</sup> with supper, excessive pipe-smoking, unnecessary journeys to Kyōto.
13. Backing Sumō<sup>4</sup> contests for charity, and giving too generously to temple funds.
14. Carving knick-knacks during business hours, and collecting fancy sword-accessories.
15. Familiarity with Kabuki<sup>5</sup> actors, and with brothel quarters.
- 25 16. Borrowing money at a monthly rate of more than eight in the thousand monme.

1. **nostrum** *n.* ineffective medicine prepared by an unqualified person.  
 2. **palanquins** *n.* covered vehicles for one passenger, carried on two horizontal poles by four or six bearers.  
 3. **Saké** (SAH kay) Japanese drink made from fermented rice and traditionally drunk warm in small porcelain cups.  
 4. **Sumō** (SOO moh) Japanese form of heavyweight wrestling.  
 5. **Kabuki** form of traditional Japanese drama.

- 26 “All these things are more deadly than blister-fly drugs or arsenic. I need hardly say, of course, that to taste any one of them is fatal—but the very idea of them must never enter your head.”
- 27 He bent close to his questioner’s ear—a little ear, full of the promise of poverty—and the man listened enraptured, accepting every word as a drop of pure gold. He resolved to follow this wealthy person’s advice, and to work unremittingly from morn till night.
- 28 But this was Edo,<sup>6</sup> unfortunately, where the competition would be stiff in whatever trade he chose. He would do well to select some line of business which was a little out of the ordinary. With this in mind, seeking inspiration, he stood for one whole day, from early dawn, at the southern end of Nihon<sup>7</sup> bridge. Truly, this was the place where all the provinces of Japan rubbed shoulders. The bridge was a mountain which moved, and no crowds at the Gion festival in Kyōto, nor at Osaka’s<sup>8</sup> Tenma carnival, were ever more tightly packed. Day after day brought new prosperity to Edo and age after age the power of its lord and the breadth of its highways grew. But even this great road of Tōri-chō, recently widened to twenty-four yards from side to side, was already too narrow. On the bridge itself, at any moment of the day he might have counted at least one horseman, one priest, and one halberdier. But no one dropped anything of value, and, screw his eyes though he might, he could not detect a single zeni. Reflecting on this, he came to appreciate the true value of the coin: it was not a thing to be lightly spent.
- 29 “The only way is to try my luck at a trade,” he told himself. “But if you start with empty hands these days—unless you’re a wrestling instructor or a midwife—there’s no hope of making money. I’ve never heard of a koban nor even a zeni sprouting from seedless soil. Can there be no way of making something out of nothing, I wonder?”
- 30 He was still looking about him and racking his brains when, back from the day’s work at the various daimyō<sup>9</sup> mansions, walking in their separate groups—now two hundred, now three hundred strong—came a procession of carpenters and roof-thatchers, chattering loudly and discordantly, side-locks falling over ears, heads comically disheveled, kimonos<sup>10</sup> dirty at the collar, waistbands tied outside their coats, sleeves frayed at the cuff. Some brandished two-yard measures as walking sticks. Most walked with hands in pockets and shoulders hunched. He needed

6. **Edo** former name of Tokyo, Japan.

7. **Nihon** (nee HOHN) Japanese name for Japan, along with Nippon (nee POHN).

8. **Osaka** (OH sah kah) port and commercial city in central Japan, on the island of Honshu.

9. **daimyō** (DY myoh) land owner who served the shogun, or military ruler, in medieval Japan.

10. **kimonos** (kih MOH nohz) long, loose robes with wide sleeves and tied with a sash, originally worn as a formal Japanese garment.

no signboard to tell him their employment. Behind them they had apprentice boys to carry shavings and wood-ends, but if precious scraps of cypress were dropped and wasted, no one bothered. It must indeed be the castle-town of castle-towns, he thought, where even workmen are as liberal as daimyō. Keeping his eyes about him and picking up the dropped pieces one by one, he followed along from the Suruga-chō crossroads to Sujikai bridge in Kanda, and in that distance collected as much as he could safely carry in one load across his shoulders. He sold the pieces just as they were, and made a clear profit of two hundred and fifty zeni. It irked him to think that he had overlooked till now opportunities which lay at his very feet, and every day thereafter, waiting impatiently for nightfall, he kept a look-out for the homeward-bound carpenters and picked up whatever they left in their wake. His catch was never less than five full loads. On days when it was too wet to do anything else he carved the wood scraps into chopsticks, and then sold them wholesale to the grocers' stores in Suda-chō and Setomono-chō. He became famous along Kamakura bank as Chopstick Jinbei, and gradually acquired a considerable fortune. Later, when the scraps in which he dealt had grown to trees, he bought a large mansion in Timber Merchants' block, where he employed more than thirty clerks alone, and he bought up forest land no less extensive than the holdings of Kawamura, Kashiwagi, or Fushimiya. Next—his ambition boundless as the ocean, his fortune's sails set square to the winds of trade—he stocked his timber yard with tall ships' masts, and sold them all at prices merchants dream about. In a mere forty years he made a hundred thousand ryō. All this was the result of taking millionaire pills in his younger days.

31 Now that he was well past his seventieth year he judged that a little relaxation of the treatment would do no harm, and for the first time in his life he changed into a complete outfit of Hida homespun silk, and even cultivated a taste for the marine delicacies of Shiba. On his way back from regular morning worship at the Nishi Honganji temple in Tsukiji he dropped in at theaters in Kobiki-chō, and in the evenings he played Go at home with groups of friends. While snow fell outside he held social gatherings to mark the opening of the winter's first tea-jars, and as soon as the early daffodils were in bloom he set out tasteful flower arrangements in the impressionist manner. Exactly when he had learnt all these refinements is not clear—but money makes everything possible.

32 There are people who draw no distinction between the beginning and the end, and who remain close-fisted all their lives;



but Jinbei, who knew that even if he saved a Fuji-yama<sup>11</sup> of silver his body was nevertheless destined to be smoke above Hashiba and dust on Musashi plain, had wisely set aside a portion for his declining days, and with this he thoroughly enjoyed himself. When he reached eighty-eight all who knew of his good fortune begged him to cut them lucky bamboo rice-levels and to choose names for their newborn children. At last, weary of the ways of men, craving no further earthly honors, he died as a saint might die, in a spiritual state conducive to the immediate attainment of Nirvana,<sup>12</sup> and people felt all the more admiration and envy at the thought that he might fare no worse in the next world than in this.

33 The golden rule for men is to save in youth and spend in old age. It is impossible to take your money to heaven, and it is essential to have it on earth. 🍌

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11. **Fuji-yama** (foo jee YAH muh) Mount Fuji; dormant, or inactive, volcano on the island of Honshu in Japan. The volcano, part of Japan's highest mountain, is regarded as sacred by the Japanese.

12. **Nirvana** ideal state of bliss attainable after death in most forms of Buddhism.

# My Possessions, Myself

Russell W. Belk



## About the Author



**Russell W. Belk** is an authority in the field of consumer research. His work focuses on how people relate to each other through possessions. Belk received a B.S. and a Ph.D. from the University of Minnesota. He has taught marketing at University of Exeter in England and York University in Canada.

## BACKGROUND

The personal possessions described in this informative essay are not limited to the things people own as status symbols. Belk also treats items with sentimental or historical value, special relationships, and memories as possessions with great personal value.

- 1 **B**urglary victims often say that they feel they have been personally polluted. . . . Since they never had any personal contact with the burglar, what has been violated is the sense of self that exists in their jewelry, clothing, photographs, and other personal possessions.
- 2 The feeling of violation goes even deeper since the burglar has also wounded the family's sense of identity by penetrating its protective skin, the family home. Clearly, the sense of self is not only individual. Heirlooms, for example, can represent and extend a family's sense of identity, while public buildings, monuments, and parks help us develop regional and national identities. Although we Americans think of ourselves as highly individualistic, aggregate<sup>1</sup> identity is important to us, as the willingness to preserve and restore symbols such as the Statue of Liberty shows.

1. **aggregate** (AG ruh giht) *adj.* gathered together into a whole; taken as one.

## NOTES

- 3 What we possess is, in a very real way, part of ourselves. Our thoughts and our bodies are normally the most central part of our self-concept. But next in importance are what we do—our occupations and skills—and what we have—our unique set of possessions. The fact that jewelry, weapons, and domestic utensils are found in prehistoric burial sites is evidence that we have long considered possessions as part of the person, even after death.
- 4 We find the same identification of people with possessions in examples as diverse as the reverence religions pay to relics of saints and prophets, the intensity of autograph hounds, the emphasis auctioneers place on the previous ownership of objects up for bid and the difficulty secondhand stores have in selling . . . garments worn close to the body. In each case a sense of the prior owners is thought to remain in the things that touched their lives.
- 5 We generally include four types of possessions in our personal sense of self: body and body parts, objects, places and time periods, persons and pets. Body parts are normally so well integrated into our identities that we think of them as “me” rather than merely “mine.” But several studies have shown that body parts vary widely in their importance to us.
- 6 Recently, doctoral student Mark Austin and I gave 248 adults a group of cards, each of which listed a single item in one of the four categories: body parts such as kidneys, hearts, and knees; objects such as a favorite dessert or the contents (other than money) of your wallet; places and times such as a favorite city or time of life; and particular people or pets.
- 7 We asked people to put the 96 cards in two piles, things they considered self and nonself. They then sorted each of these into two piles representing a little or a lot of self or nonself. We then gave each pile a “self” score (1, 2, 3, 4) and calculated average scores for each card. This gave us a rating of how central each item was to the sense of identity . . .
- 8 Objects were somewhat less central than body parts to the sense of self. Not surprisingly, the most important material possessions were dwellings, automobiles, and favorite clothes—each a kind of second skin that embellishes the self we present to others. Automobiles were particularly important to the identities of the men.
- 9 For both houses and cars, the more recently they had been acquired and the better their condition, the more important they were to someone’s sense of self; and the more important they were, the better care they got—dusting, painting, and remodeling in the case of houses; washing, waxing and oil changing for the cars. The similarities stopped when it came to the possession’s age. Here, older houses and newer cars were considered more important parts of the self. It may be that houses are looked on as heirlooms, for which age is a virtue, while new cars run and look better.

- 10 Other objects important to a sense of self included favorite rooms, artwork, jewelry, and clothing—all meaningful attachments to the body and the home. We found that academics were especially likely to cite books as favorite possessions, perhaps because they represent the knowledge on which their work is based. For other people, sporting goods represent what they can or could do, while the contents of wallets or purses were important because they indicated central characteristics such as age, sex, and organizational memberships, as well as personal power to spend (credit cards) and travel (driver’s license).
- 11 For some, collections were a significant part of their extended selves—possessions that had been acquired through considerable personal effort. For others, heirlooms were vital parts of family self, providing a sense of the past and of continuity with prior generations.
- 12 The third category of possessions important to the extended self is the less tangible one of time and place. To most of the people in our study, and others we interviewed, childhood was an especially important time of life. They tended to cherish memories, accurate or otherwise, of this period. We found that older people were most likely to name nearby cities, states, and countries as important to their sense of self, while younger ones generally named places farther away.
- 13 Our interviews showed that people can be as acquisitive of places they visit as they are of objects they collect. We even found a sedentary form of place acquisition. An Amish<sup>2</sup> man whose religion forbids him to drive a motorized vehicle collected the hometowns of people who visited his community. While speaking to us, he reeled off a list of their states and countries much as other people mention the places they have visited personally.
- 14 There were few surprises in the final major category of possessions—people and pets—that individuals used to define themselves. The most important people were generally parents, spouses, siblings, children, and favorite friend of the same sex. Prominent political figures and favorite stars of movies and television were usually at the opposite end of the “selfness” continuum, unrelated to the sense of identity.
- 15 The common idea that some people consider their pets part of the family (and therefore of themselves) was supported by a series of interviews with people who owned dogs, cats, ferrets, birds, and various other animals. While not all owners identified strongly with their pets, some felt closer to them than to their immediate families.

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2. **Amish** belonging to a Christian group whose members favor plain lives free of modern conveniences.

- 16 Is the fact that we are what we possess desirable or undesirable? There is no simple answer, but certain advantages and disadvantages seem evident. Among the advantages is that possessions provide a sense of the past. Many studies have shown that the loss of possessions that follows natural disasters or that occurs when elderly people are put in institutions is often traumatic. What people feel in these circumstances is, quite literally, a loss of self. Possessions also help children develop self-esteem, and learning to share possessions may be important in the growth of both individual and aggregate senses of self.
- 17 Incorporating possessions deeply into the sense of self can also have undesirable consequences. Too much attachment to pets can reflect an unhealthy drive to dominate and possess power and result in less devotion to family and friends. Investing too much of the self in collections and other possessions may displace love from people to things. Regarding other people as parts of our self can lead to jealousy and excessive possessiveness. Or by identifying too strongly with a spouse or child, we may end up living vicariously, instead of developing our own potential. As Erich Fromm<sup>3</sup> asked in his book *To Have or To Be*, “If I am what I have and if what I have is lost, who then am I?” 🐾

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3. **Erich Fromm** (1900–1980) philosopher who studied the connections between psychology and society.

# Heirlooms' Value Shifts from Sentiment to Cash

Rosa Salter Rodriguez

## About the Author



**Rosa Salter Rodriguez** is a reporter and feature writer for *The Journal Gazette*, based in Fort Wayne, Indiana. Rodriguez's journalism career spans more than three decades, and her writing focuses on religion, profiles, and real estate trends.

## BACKGROUND

An heirloom is an object, such as a piece of furniture or jewelry, that has been passed down within a single family for multiple generations. Traditionally, these heirlooms accrue great emotional and sentimental value to the families that own them over time.

- 1 **H**untington, Ind. – A few weeks ago, Jean Allen found herself revisiting a stately Victorian-style home in Huntington to wait while someone picked up an antique grand piano.
- 2 The piano was a Chickering, a quality name, from the early part of the last century and in relatively good shape, Allen says. A generation ago, such an item might have been jealously passed down among members of a family.
- 3 But not anymore. Folks just aren't holding on to family heirlooms the way they used to, Allen says.
- 4 "It was beautiful, and I sold it for a pittance,"<sup>1</sup> says Allen, owner of JS Allen Estate Sales, a company that helps people clean out houses and liquidate their contents.
- 5 "Children don't know what to do with all this stuff, and don't have room for it, and just get to the point that they throw their hands up and say, 'This has got to go,'" she said.

1. **pittance** (PIHT uhns) n. small amount of money.

## NOTES

- 6 It's a trend that dealers in used items and antiques have noticed. They point to a variety of reasons people are ditching family heirlooms.
- 7 Families are smaller, with fewer brothers and sisters among whom to divide possessions, they say. A plethora<sup>2</sup> of baby boomers are downsizing. The cost of moving or storing bulky items such as furniture is high, and rapidly changing technology makes things obsolete more quickly.
- 8 Even decorating and lifestyle trends play a role.
- 9 Got a dining room set with a giant matching hutch stacked with Grandma's fine china? Some homes don't even have dining rooms, so not everyone can use the furniture, Allen says.
- 10 And as for those old dishes, if they've got gold or silver trim, they won't go into today's microwave or dishwasher.
- 11 "Nobody wants to wash dishes by hand," she says.
- 12 Besides, adds Ron Wiegmann, owner of Wiegmann Auctioneers, "With men and women working and kids playing sports, it's paper plates and plastic forks and eating out. The china and dinnerware doesn't mean as much.
- 13 "The younger generation, I think, are kind of letting the family heirlooms go," he adds. "Some families are more sentimental than others, but most of them are turning them into cash."
- 14 While the trend to dispose of items might seem to mean a boom for their businesses, auctioneers and antiques dealers say the trend cuts both ways—the stuff that people want to sell is often the same stuff people don't want to buy.
- 15 Shirley Ward, who works in sales at Stollers Antique Mall, says collectible porcelain dolls are a case in point.
- 16 The dolls were popular as decorator items in the 1980s and '90s, and some cost hundreds of dollars then, she says. But few want them today, so they're not worth as much at resale.
- 17 "They're nice dolls, but there's thousands of them," she says.
- 18 "Even Barbies don't sell like they used to."
- 19 And, as for collectible plates and figurines—well, let's just say they're going through a down market phase, too.
- 20 "Cherished Teddies, and Hummels and Pretty as a Picture, Precious Moments—we've got hundreds of them. We carry them, and people still buy them, if you get the right buyer or somebody just broke one. "But we're not looking to buy more."
- 21 With eBay and other resale websites, people don't see such items as being as scarce as they once might have when the only place they could get them was the village gift shop, Ward says.
- 22 Allen says she often has to deliver bad pricing news to clients.
- 23 For example, she often wants to split up bedroom sets because she's found individual pieces sell better. Most new homes today

2. **plethora** (PLETH uh uh) *n.* overabundance; excessive number.

have walk-in closets with built-in storage, so people don't want those bulky matching dressers, she's found.

24 "People don't have that kind of space anymore," she says. And, she notes, a single item doesn't require as big an outlay on the part of a buyer.

25 "You see all these people [selling items] struggle because everybody thinks their stuff is worth ten times more than it is."

26 However, some people are finding new ways to hang on to sentimental items, says Debra McClintock, in sales with Keepsake Threads.

27 That business takes textiles with sentimental value and repurposes them into items for display, décor, or other reuse.

28 Among the company's products have been stuffed animals made from a deceased husband's ties, a quilt made with a grandmother's old dresses and scarves made from old handkerchiefs. "A lot of people have things in a closet, textiles, that they got from Mom and Grandmom, and they don't know what to do with them. Instead of knowing things are there and thinking, 'What can I do with them?' why not do something," McClintock says.

29 Repurposed items can become cherished gifts for occasions such as weddings, anniversaries, christenings, and birthdays, she says.

30 Indeed, Wiegmann says, many of the heirloom items that sell quickly today are inexpensive items that people turn into other things.

31 He recalls an old farm implement, a rotary hoe that a buyer bought to turn the wheel into a wall hanging.

32 "A stuffed chair that you paid \$300 for—it might go for \$30," he says. But an old metal gasoline sign might fetch \$300. "You see crazy prices on oil cans and gasoline signs," Wiegmann says. "Crazy stuff. They [buyers] want goofy stuff nowadays." ❧