

All illustrations and text
in this short-run large type edition
have been reproduced
without attempt to clarify them

Large Type Edition
Published with permission



American Printing House
for the Blind, Inc.

P.O. Box 6085
Louisville, Kentucky 40206-0085

PEARSON COMMON CORE
Literature
GRADE 9



PEARSON

Hoboken, New Jersey • Boston, Massachusetts
Chandler, Arizona • Glenview, Illinois



COVER: Filip Fuxa/Shutterstock.com

Acknowledgments appear in the back of this book, and constitute an extension of this copyright page.

Copyright © 2015 Pearson Education, Inc., or its affiliates. All Rights Reserved. Printed in the United States of America. This publication is protected by copyright, and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or likewise. For information regarding permissions, write to Rights Management & Contracts, Pearson Education, Inc., 221 River Street, Hoboken, New Jersey 07030.

PEARSON COMMON CORE Literature Grade 9

Pearson, Prentice Hall, and Pearson Prentice Hall are trademarks, in the U.S. and/or other countries, of Pearson Education, Inc., or its affiliates.

Use of the trademarks implies no relationship, sponsorship, endorsement, sale, or promotion on the part of Pearson Education, Inc., or its affiliates.

Common Core State Standards © Copyright 2010.
National Governors Association Center for Best
Practices and Council of Chief State School Officers.
All rights reserved.

ISBN-13: 978-0-13-326820-1

ISBN-10: 0-13-326820-9

PEARSON

8 9 10 11 12 13 V057 18 17 16 15 14



UNIT 2

The Big ? : Is knowledge the same as understanding?



UNIT PATHWAY

PART 1 SETTING EXPECTATIONS

- INTRODUCING THE BIG QUESTION
- CLOSE READING WORKSHOP

PART 2 TEXT ANALYSIS GUIDED EXPLORATION

- CHANGING PERSPECTIVES

PART 3 TEXT SET DEVELOPING INSIGHT

- THE GREAT DEPRESSION

PART 4 DEMONSTRATING INDEPENDENCE

- INDEPENDENT READING
- ONLINE TEXT SET

187

187

CLOSE READING TOOL

Use this tool to practice the close reading strategies you learn.

STUDENT eTEXT

Bring learning to life with audio, video, and interactive tools.

ONLINE WRITER'S NOTEBOOK

Easily capture notes and complete assignments online.

Find all Digital Resources at pearsonrealize.com

Introducing the Big Question

The Big ?: Is knowledge the same as understanding?

We are constantly working to learn more about the world. We find information in a variety of sources, and we struggle to comprehend the facts. We may study books, interpret charts, and conduct research. We may talk to others to gain insight. Through all these activities we gain knowledge, but does that mean we truly understand? For example, does knowing about relationships help us get along, or do we have to experience friendship to truly understand what it means? Is knowledge the same as understanding?

Exploring the Big Question

Collaboration: Group Discussion Begin thinking about the Big Question by analyzing what you know and how you know it. List topics that you have knowledge about and also understand. Describe an example from each of the following categories.

- a grandparent or an older adult you know well
- a concept you have learned in school
- a speech you have read over and over
- an argument you have had that still bothers you

- something you have read about but also experienced
- the memory of an important event in your life

Before you begin a formal discussion, share your list in a group. Talk about any differences you discover between your knowledge and your understanding of these topics. Then, set rules that will lead to a cooperative exchange. For example, consider any specific goals you want to achieve, whether to assign a mediator, and how you will handle disagreements. Capture the rules in a format everyone can use as the discussion takes place.

Connecting to the Literature Each reading in this unit will give you additional insight into the Big Question. After you read each selection, pause to consider ways in which you have gained knowledge or understanding.

189**189**

Vocabulary

Acquire and Use Academic Vocabulary The term “academic vocabulary” refers to words you typically encounter in scholarly and literary texts and in technical and business writing. It is language that helps to express complex ideas. Review the definitions of these academic vocabulary words.

ambiguous (am big' yōō əs) adj. having more than one meaning; able to be interpreted in different ways

clarify (klar'ə fī) v. make something more clear or understandable

comprehend (käm' prē hend') v. understand

concept (kän' sept') n. idea; notion

interpret (in tər prət) v. understand or explain the meaning of a concept or an idea

Use these words as you complete Big Question activities that involve reading, writing, speaking, and listening.

Gather Vocabulary Knowledge Additional words related to knowledge and understanding are listed below. Categorize the words by deciding whether you know each one well, know it a little bit, or do not know it at all.

connection

fact

feeling

information

insight

instinct

research

senses/sensory

sources

statistics

Then, complete the following steps:

1. Write the definitions of the words you know.
2. Consult a print or an online dictionary to confirm each word's meaning. Revise your original definitions if necessary.
3. Use the dictionary to look up the meanings of the words you do not know. Then, write the definitions.
4. If a word sounds familiar but you are not sure of its meaning, consult the dictionary. Then, record the meaning.
5. Use all of the words in a paragraph about knowledge and understanding. Choose words and phrases that convey your ideas precisely.

Common Core State Standards

Speaking and Listening

1.b Work with peers to set rules for collegial discussions and decision-making, clear goals and deadlines, and individual roles as needed.

Language

4.c 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.

4.d Verify the preliminary determination of the meaning of a word or phrase.

6. Acquire and use accurately grade-appropriate 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.

190

190

Close Reading Workshop

In this workshop, you will learn an approach to reading that will deepen your understanding of literature and will help you better appreciate the author's craft. The workshop includes models for the close reading, discussion, research, and writing activities you will complete as you study the texts in this unit. After you have reviewed the strategies and models, practice your skills with the Independent Practice selection.

Common Core State Standards

RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.5, RI.9-10.6; SL.9-10.1; W.9-10.2, W.9-10.7, W.9-10.9b, W.9-10.10

[For full standards wording, see the chart in the front of this book.]

CLOSE READING: NONFICTION

In Part 2 of this unit, you will focus on reading various nonfiction works. Use these strategies as you read the texts:

Comprehension: Key Ideas and Details

- Read first for comprehension.
- Determine the meanings of unfamiliar words. Consult a dictionary, if necessary.
- Briefly research unfamiliar details.
- Distinguish ideas that the author states directly from those he or she suggests through details.

Ask yourself questions such as these:

- What is the author's central idea, claim, or thesis?
- What is the author's point of view or opinion?
- What evidence does the author present to support or illustrate the central idea?

Text Analysis: Craft and Structure

- Consider how the genre of the work relates to the types of ideas the author presents.
- Analyze the structure of the work. Pay attention to connections among sentences, paragraphs, and sections.
- Take note of how the author uses figurative language or rhetorical devices.
- Consider the author's word choice. Notice whether the words are formal or informal, emotional or neutral. Determine what attitude toward the subject the words convey.

Craft and Structure

2 Hand uses three questions to frame his argument: first, why people come to the U.S.; second, what it means to “seek liberty”; and, finally, what liberty means. This structure methodically walks the listener through Hand's ideas.

We sought liberty; freedom from oppression, freedom from want, freedom to be ourselves. This we then sought; this we now believe that we are by way of winning. What do we mean when we say that first of all we seek liberty?² I often wonder whether we do not rest our hopes too much upon constitutions, upon laws and upon courts. These are false hopes; believe me, these are false hopes. Liberty lies in the hearts of men and women;³

Key Ideas and Details

3 By dismissing the role of the law and placing liberty “in the hearts” of his listeners, Hand starts to present his central idea: Words promising liberty in the U.S. legal system are meaningless unless citizens dedicate themselves to that ideal.

when it dies there, no constitution, no law, no court can save it; no constitution, no law, no court can

even do much to help it. While it lies there it needs no constitution, no law, no court to save it. And what is this liberty which must lie in the hearts of men and women?² It is not the ruthless, the unbridled will; it is not freedom to do as one likes. That is the denial of liberty, and leads straight to its overthrow. A society in which men recognize no check upon their freedom soon becomes a society where freedom is the possession of only a savage few; as we have learned to our sorrow.

What then is the spirit of liberty? I cannot define it; I can only tell you my own faith. The spirit of liberty is the spirit which is not too sure that it is right; the spirit of liberty is the spirit which seeks to understand the minds of other men and women; the spirit of liberty is the spirit which weighs their interests along side its own without bias;⁴

Integration of Knowledge and Ideas

4 The repetition and parallelism in this sentence emphasize that each idea is equally important to Hand's definition of liberty.

the spirit of liberty remembers that not even a sparrow falls to earth unheeded; the spirit of liberty is the spirit of Him who, near two thousand years ago, taught mankind that lesson it has never learned, but has never quite forgotten; that there

may be a kingdom where the least shall be heard and considered side by side with the greatest.⁵

Craft and Structure

5 Researching these phrases shows they are Biblical allusions. "Not even a sparrow falls" refers to Jesus's statement that every action is willed by God. "Him" is Jesus, who said that, in heaven, all people are equal.

And now in that spirit, that spirit of an America which has never been, and which may never be; nay, which never will be except as the conscience and courage of Americans create it;⁶

Integration of Knowledge and Ideas

6 This parallel construction suggests liberty and America are synonymous, or the same. Hand sums up his argument: The perfect "spirit of liberty" does not exist, but it should remain an ideal for all Americans.

yet in the spirit of that America which lies hidden in some form in the aspirations of us all; in the spirit of that America for which our young men are at this moment fighting and dying; in that spirit of liberty and of America I ask you to rise and with me pledge our faith in the glorious destiny of our beloved country.

192

192

Discuss

Sharing your own ideas and listening to the ideas of others can deepen your understanding of a text and help you look at a topic in a whole new way. As you participate in collaborative discussions, work to have a genuine exchange in which classmates build upon one another's ideas. Support your points with evidence and ask meaningful questions.

Discussion Model

Student 1: Why would Hand, a federal judge, start his speech by saying people have too much faith in constitutions, laws, and courts? You'd think he would defend those things.

Student 2: I think Hand's position as a judge makes his argument stronger. As a part of the system that he is arguing against, Hand's opinion is worth a lot. He probably regularly saw people who thought it was up to the courts and the courts alone to defend liberty.

Student 3: I didn't think of that at first, but I agree. He is giving power to his audience, who are probably just ordinary people. He puts himself on an equal level with them, which, when you think about it, is a big part of democracy. I liked this speech a lot, and I thought it was powerful.

But I wonder about the occasion of this speech—what was “I Am An American Day”?

Research

Targeted research can clarify unfamiliar details and shed light on various aspects of a text. Consider questions that arise in your mind as you read, and use those questions as the basis for research.

Research Model

Question: What was “I Am An American Day”?

Key Words for Internet Search: “I Am An American Day” and History

Result: Constitution Day and Citizenship Day site of the Library of Congress

What I Learned: “I Am An American Day” was created by a joint resolution of Congress in 1940. Originally celebrated in May, the day honored all new citizens of the United States. Then, in 1952, Congress passed a resolution to replace “I Am An American Day” with “Constitution Day.” The same resolution called for the celebration to be moved to September 17th, the anniversary of the signing of the U.S. Constitution. In 2004, Congress renamed the day “Constitution Day and Citizenship Day.”

Write

Writing about a text will deepen your understanding of it and will also allow you to share your ideas more formally with others. The following model essay explains Hand's use of rhetorical devices in his speech.

Writing Model: Explanatory Text**Rhetorical Devices in Learned Hand's
"I Am An American Day" Address**

Public speakers often use rhetorical devices to make their points more memorable. In his "I Am An American Day" speech, Learned Hand effectively uses repetition, parallelism, questions, and allusions to emphasize his central idea about liberty.

The writer makes a strong claim, or thesis statement, in the first paragraph. This reveals the focus of the essay to readers.

Hand structures the first part of his argument using three questions and his answers. He uses these questions to refine his definition and emphasize the previous point. These questions also anticipate questions that could come from the audience about his statements. Questions are an effective device

because they cue the reader that it is time to pay attention: "What was the object that nerved us, or those who went before us, to this choice? We sought liberty; freedom from oppression, freedom from want, freedom to be ourselves." Hand's listeners may have had that same question, and he guided their thinking to his answer.

In explaining why Hand uses a specific structure, the writer demonstrates an understanding of rhetorical devices.

Through effective use of repetition and parallelism, Hand dismisses the possible counterclaim that liberty resides with the government, not with the citizens: "When it dies there, no constitution, no law, no court can save it; no constitution, no law, no court can even do much to help it. While it lies there it needs no constitution, no law, no court to save it." He repeats the phrase "no constitution, no law, no court" to emphasize his point and ensure listeners remember it. Hand later uses parallelism again to define what he calls the "spirit of liberty." His use of parallel structure in a long sentence reinforces the equal importance of each part of his definition.

The writer supports claims with evidence from the speech.

Hand also uses Biblical allusions to connect the idea that liberty is connected to faith: “The spirit of liberty remembers that not even a sparrow falls to earth unheeded.” His other allusion reminds listeners of the idea of heaven, which encourages his audience to make comparisons between heaven and the United States. While every listener may not understand every allusion, these references are useful tools for clarifying ideas without wasting words.

At the time of Hand's speech, the country was involved in a deadly war in Europe and the Pacific. Americans at home during 1944 wanted patriotic messages that made them feel part of a noble cause. Hand's speech may have helped the nation really understand what they were fighting for. Hand has a clear answer: “the spirit of liberty.”

The writer incorporates relevant information from research in order to support a claim more effectively.

INDEPENDENT PRACTICE

As you read the following essay, apply the close reading strategies you have learned. You may need to read the work multiple times to come to a full and deep understanding of the author's craft and the insights she expresses.



Meet the Author

When she was twenty five, **Rebecca Walker** (b. 1969) was named by Time magazine as one of fifty influential American leaders under the age of forty. Her essays and articles have appeared in many magazines and publications. She has received awards both her writing and her work as an advocate for young women.

Before Hip Hop Was Hip Hop

by Rebecca Walker

If you ask most kids today about hip-hop, they'll spit out the names of recording artists they see on TV: Eminem, P. Diddy, J. Lo, Beyoncé. They'll tell you about the songs they like and the clothes they want to buy. They'll tell you about the indisputable zones of hip-hop like "EO" (East Orange, New Jersey), the "ATL" (Atlanta, Georgia), and the "West Side" (Los Angeles, California), neighborhoods they feel they know because they've seen them in all the glossiest, "flossiest" music videos. Hip-hop is natural to these kids, like air or water, just there, a part of the digital landscape that streams through their lives.

I watch this cultural sea change with fascination. It astounds me that hip-hop has grown into a global industry, a force that dominates youth culture from Paris to Prague, Tokyo to Timbuktu. I can't believe that in small, all-white towns like Lincoln, Nebraska, high school boys wear their clothes in the latest "steelo": pants sagging off their waists, sports jerseys hanging to their knees, baseball hats cocked to one side. Even in the pueblos of Mexico, where mariachi bands and old school crooners still rule, it is hip-hop that sells cars, sodas, and children's toys on TV.

The vast empire of hip-hop amazes me because I knew hip-hop before it was hip-hop. I was there when it all began.

Way back then, in what today's ninth graders might call the ancient eighties, there was no MTV or VH-1. We found out about music by listening to the radio, flipping through the stacks at the record store, or buying "mix tapes" from local deejays at two dollars apiece. Back then, we carried combs in our back pockets and clipped long strands of feathers to the belt loops of our designer jeans. We wore our names in cursive gold letters around our necks or in big brass letters on our belt buckles. We picked up words and inverted them, calling something that we thought was really cool, "hot," and something that had a whole lot of life, "def."

CLOSE READING TOOL

Read and respond to this selection online using the Close Reading Tool.

195**195**

We didn't know a whole new language was rolling off our tongues as we flipped English upside down and pulled some Spanish and even a few words from Africa into our parlance. We didn't know that young people for years to come would recycle our fashions and sample the bass lines from our favorite tracks.

We thought we were just being kids and expressing ourselves, showing the grown-ups we were different from them in a way that was safe and fun. In fact we were at the epicenter¹ of one of America's most significant cultural revolutions, making it happen. Who knew?

Not me.

When I moved from Washington, D.C., to the Bronx the summer before seventh grade, I had one box of records, mostly albums I had ordered from the Columbia Record Club. In 1982, if you promised to buy a record a month for one whole year, the Club sent you eight records for a penny. I had Bruce Springsteen's "The River," REO Speedwagon's "The Letter," "Belladonna" by Stevie Nicks. I had "Stairway to Heaven," by Led Zeppelin and the soundtrack from the movie Saturday Night Fever, which I played so many times I thought my mother would go crazy from listening to me belt out the lyrics with those lanky, swanky Bee Gees.

Along with my albums I had loads of 45s, what today we would call singles, little records with just two songs on them, that I bought at the record store near my school for just a dollar a piece. I had Chaka Khan's "I'm Every Woman," and Luther Vandross's "Never Too Much," and Chuck Brown and Soul Searcher's big hit, "Bustin' Loose." I had Michael

Jackson's "Rock with You" and even Aretha Franklin's cover of "You Make Me Feel Like a Natural Woman," which I sang along to in the mornings as I styled my hair.

If you had asked me then about rap music I would have shrugged my shoulders and looked at you like you were crazy. Rap music? What's that?

But then I started seventh grade and my whole world turned upside down. At Public School 141, I went to classes with kids from all over the Bronx. There were kids whose families came from Puerto Rico and the Dominican Republic, and kids whose families came from Russia and China. There were kids who were African-American and kids who were Irish-American, kids who were Italian-American and kids who were Greek-American. There were kids whose families were poor, kids whose families were well off, and kids whose families were somewhere in between. Some were Jewish, and others devout Catholics. Some were Muslim. Some of the Asian kids were even Buddhist.

1. epicenter (ep' i sent' əɹ) n. focal or central point.

196

196

The charge created by so many different elements coming together was palpable.² The school crackled

with energy, and as you can imagine, things weren't always smooth. There were some pretty entrenched cliques, and a few vicious fights in the schoolyard. But there was also so much "flavor." You could hear Spanish spoken with a thick "Nuyorican" accent to a kid wearing a "yamulke." A seemingly reserved Asian-American girl would get out of her parents' car, wait for them to drive off, and then unzip her coat to reveal a fire engine red Adidas sweatsuit. A guy in a preppy, button-down shirt would "sport" gold chains with pendants of every denomination: the Jewish Star of David, the Arabic lettering for Allah, and a shiny gold cross. He was everything, that was his "steelo," and everyone gave him "props" for it.

Vocabulary

entrenched (en trecht') adj. securely established; unmovable

When I got to 141, I felt like a blank canvas. Nothing had prepared me for the dynamism, the screaming self-expression of the place and its students. For the first few weeks I secretly studied the habits of the seventh, eighth and ninth graders with whom I walked the halls and shared the cafeteria. I was transfixed by the way they infused their words with attitude and drama, moving their hands and heads as they spoke. I was captivated by the way many of

them walked and ran and joked with each other with confidence and **bravado**. I noted what they wore and how they wore it: the razor sharp creases of their Jordache jeans, the spotless sneakers with the laces left loose and untied.

Vocabulary

bravado (brə vä' dô) **n.** pretended courage or defiant confidence

Slowly, I began to add some of what I saw into my "look." I convinced my grandmother to buy me a name chain to wear around my neck, and my stepmother to buy me dark dyed designer jeans. I bought my first pair of Nike sneakers, red, white and blue Air Cortez's, with money I saved from my allowance.

One by one, I started to make friends—Diane, Loida, James, Jesus, Maya. When James and Jesus weren't making fun of me for being so "square," they took me to parties on the Grand Concourse, the big boulevard lined with old apartment buildings and department stores that ran through the Bronx. The parties were incredible, filled with young people who didn't drink, smoke or fight, but who just wanted to dance and laugh and ooh and ahhh over the "scratching" sounds and funky beats the DJ's coaxed out of their turntables.

A lot of the kids at the parties were “breakers” or “poppers and lockers,” which meant they could breakdance, a style of movement that blends the Brazilian martial art of Capoeira with a dance called the Robot, and incorporates classical dance moves as well. The “breakers” moved in “crews” that competed against each other.

2. palpable (pal' pə bəl) adj. able to be touched, felt, or handled; tangible.

197

197

Standing in a circle we watched as members of the different groups “moonwalked” into the center, and then hurled themselves to the floor, spinning on their heads, kicking their legs into the air, and making elaborate hand gestures, each more intricate and acrobatic than the last. Everyone at the party who wasn't “breaking” was a judge by default, and we registered our scores by clapping and yelling.

When Loida and Diane weren't “capping on” or making fun of my clothes, they were “hipping” me to Kiss 98.7 and WBLS, the radio stations that had started to slip some of the songs we liked into their rotation. Songs like “Planet Rock” by Soul Sonic Force and “Take Me Home” by Lisa Lisa and the Cult Jam. After school and on the weekends, they took me to the street vendors that sold the accessories we all coveted: the big knockoff Porsche sunglasses

everybody wanted but not everybody could afford, and the heavy gold chains people collected around their necks like so many pieces of string. Loida and Diane also took me around the city on the bus, familiarizing me with the routes of the M1 and M3 and M7, showing me all the different neighborhoods like Little Italy and Chinatown, Bed-Stuy and Harlem.

I remember looking out the big sliding glass windows of the bus at the lines drawn in concrete and glass and thinking that while the world outside seemed so divided, inside, in my circle, among my friends, those lines didn't seem to exist. Loida was Dominican and Diane was Puerto Rican. Our friend Mary was Irish-American, and Lisa was Italian-American. Maya's family was from Haiti. Julius was Russian-American. We were different ages, with different likes and dislikes, but we were united in our love of hip-hop. We loved the "dope"³ beats, the ever changing and ever expanding **lexicon**, the outrageous dance moves, the cocky swagger, the feeling that we were part of something dynamic and "fresh"⁴ that was bigger than any one of us. That world, that other realm that we created on the streets and in our minds, that streamed from the radio in the privacy of our bedrooms and coursed between us as we talked on the phone, that was where we lived.

Vocabulary

lexicon (lek' si kăn') n. special vocabulary of a particular subject

That was where we felt free.

Looking back on it now, I can see that hip-hop was born of the diversity I found at 141. Unlike the hip-hop of today, it didn't come pre-packaged from a marketing department with millions of dollars to spend. Our hip-hop was the product of a bunch of kids from a bunch of different places trying to talk to each other, trying to create a common language that could cut through the many languages people spoke at home. Intuitively, kids were making a community where there was none; we were affirming our sameness in a world that seemed to only emphasize our difference.

3. dope (dōp) adj. slang term meaning "great; irresistible."

4. fresh (fresh) adj. slang term meaning "new."

198

198

That desire to come together irrespective of superficial differences and sometimes in celebration of them, was what gave hip-hop authenticity, that

was what kept it honest and as crucial to our well being as food. It's what kept it real.

I can't say much about hip-hop today, but I can say that old hip-hop, original hip-hop, changed my life forever. I only lived in the "Boogie Down Bronx" for a year, but those twelve months gave me so much. I learned that art could bring people together and make them forget their differences. I learned how good it could feel to move with a "posse," a group of friends who had my back no matter what. I learned that I could express myself and communicate with others through what I wore and how I walked and what music I liked. I learned that it doesn't take money or a special degree to transform the grit and drive and hardness of the city into something beautiful.

Loyalty. Community. Self-confidence. Creativity. Hip-hop taught me more about real life than anything I learned that year in class.

I hope when kids today look at shiny videos by their favorite hip-hop artists, they will see through the expensive cars and exotic locations, the women in skimpy outfits and the men trying to approximate a "gangsta" lean. I hope they will remember that hip-hop was born without a formula and without a lot of expensive props or violent undertones. I hope they will marvel at the fact that in the early days of hip-

hop, young people were making it up as they went along, following their hearts, following what felt good. I hope they will think about what it takes to create culture that is unique and transcendent and honest, and I hope they begin to dream about creating a new world for themselves.

I hope hip-hop inspires them to make their own revolution.

199**199**

Close Reading Activities

Read

Comprehension: Key Ideas and Details

1. According to Walker, why did Public School 141 “crackle” with energy?
2. (a) **Interpret:** Why was it so important for Walker and her friends to define themselves through clothing, language, dance, and music? (b) **Analyze:** What evidence does Walker use to support her assertions about early hip-hop culture?
3. (a) **Interpret:** What does Walker mean when she describes herself as a “blank canvas”? (b) **Infer:** In what ways did being a “blank canvas” allow Walker to fully experience her school's culture? Explain.

4. Summarize: Write a brief, objective summary of the essay. Cite details from the essay in your writing.

Text Analysis: Craft and Structure

5. (a) Distinguish: What structure, or organization, does Walker use to organize her essay? Explain. **(b) Evaluate:** What makes this structure effective? Cite details from the text to support your answer.

6. Analyze: What effect does Walker create through her use of repetition and parallelism at the end of the essay? Cite specific examples from the text in your response.

7. (a) Infer: Tone is the author's attitude toward the subject. What is the tone of Walker's essay? **(b) Defend:** Which details in the essay contribute to that tone?

8. (a) Identify two examples of Walker's use of slang. **(b) Infer:** Why might she have chosen to include slang in this essay? **(c) Interpret:** How does Walker's use of slang affect the tone of the essay? Explain.

Connections: Integration of Knowledge and Ideas

Discuss

Conduct a **small-group discussion** about Walker's purpose in writing "Before Hip-Hop Was Hip-Hop" and how she fulfills that purpose.

Research

Walker mentions that modern hip-hop "sample[s] the bass lines from our favorite tracks." Briefly research the practice of sampling in hip-hop and other pop music. In particular, consider the following:

- a. early hip-hop songs that gained more fame later as samples
- b. artists who have made careers out of sampling
- c. the legal or copyright issues involved in sampling

Take notes as you perform your research. Then, write a brief **report** on the ways in which early hip-hop continues to influence people today, including musicians and writers like Walker.

Write

A good essayist uses strong evidence to support and develop a clear central idea. Write an **essay** in which

you identify Walker's central idea and explain how she uses related ideas, facts, and other evidence to develop that idea. Cite details from Walker's essay to support your analysis.

THE BIG ?

Is knowledge the same as understanding?

What knowledge does Walker gain from learning about hip-hop at P.S. 141? How does that knowledge influence her understanding of her school, her culture, and her own identity? Explain your answer.

200

200



“It is a **narrow mind** which **cannot** look at a subject from **various** points of view.” —George Eliot

Critical Viewing

**From what point of view is this scene presented?
From what other points could this subject be
presented? What might be visible from those other
points of view that are not visible in this image?**