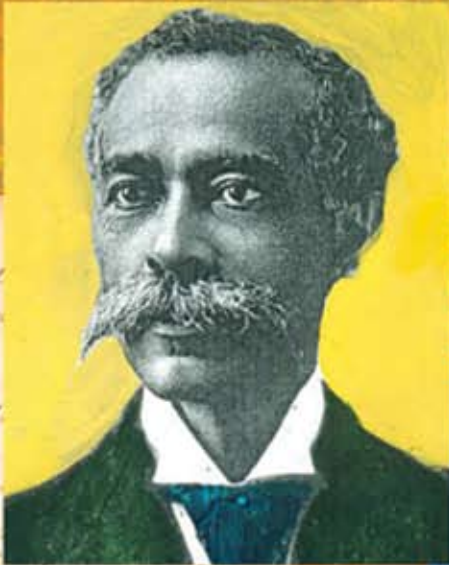


triumphlearning[™]
**Common
Core Coach**

for American Literature
and Informational Texts **II**



Vault
1895 49
Dannock
County Mo
My Friend
no doubt, as
I think it
facts concern
difficulty is to do justice to the
subject in such a small space
as I am compelled to use
for want of time.
Dannock City is in latitude
45°. North situated in Neophippe
cut is called by the name of
of
black and Louis Millard Smith
she camped upon its bank in
the year— "Bernard" is from



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Reading Fiction

Sometimes the story you begin is a very different story by the end. Plot twists are one of the most enjoyable traits of fiction writing: they keep the story moving, they can surprise readers, and they can even provide an entirely new meaning to a narrative. A well-executed plot twist may surprise you, but it should be no surprise that the author intended it from the beginning.

The two short stories you will read are by O. Henry and Isaac Asimov. Born in 1862, William Sydney Porter began writing stories while he was in prison. Upon his release, he

changed his name to O. Henry and moved to New York City, where he continued to write stories full of irony, wit, and plot twists. Asimov, who was a biochemistry professor as well as a writer, is one of the most well-known science fiction writers. In addition to short stories, he also wrote or edited more than 500 books.

In these stories, both writers rely on important plot twists that reveal much about the main characters as well as something about human nature.

Whole Class

Consider ► What would you do if you received a generous, yet unexpected, gift?
Is it fair to assume that people will always act selfishly?

One Thousand Dollars

by *O. Henry*

STRUCTURE How a story opens is one way the author can establish the setting or set a tone. In this opening paragraph, O. Henry begins the story with someone speaking. Why might the author have chosen this opening line to start the story?

CHARACTER How a character looks, talks, and interacts with others reveals information about his or her personality. Gillian's response to the lawyer is the first time we hear the main character speak. What does Gillian's response to the lawyer suggest about his character?

1 "One thousand dollars," repeated Lawyer Tolman, solemnly and severely, "and here is the money."

Young Gillian gave a decidedly amused laugh as he fingered the thin package of new fifty-dollar notes.

"It's such a confoundedly awkward amount," he explained, genially, to the lawyer. "If it had been ten thousand a fellow might wind up with a lot of fireworks and do himself credit. Even fifty dollars would have been less trouble."

"You heard the reading of your uncle's will," continued Lawyer Tolman, professionally dry in his tones. "I do not know if you paid much attention to its details. I must remind you of one. You are required to render to us an account of the manner of **expenditure** of this \$1,000 as soon as you have disposed of it. The will stipulates that. I trust that you will so far comply with the late Mr. Gillian's wishes."

5 "You may depend upon it," said the young man, politely, "in spite of the extra expense it will entail. I may have to engage a secretary. I was never good at accounts."



Gillian went to his club. There he hunted out one whom he called Old Bryson.

Old Bryson was calm and forty and **sequestered**. He was in a corner reading a book, and when he saw Gillian approaching he sighed, laid down his book and took off his glasses.

“Old Bryson, wake up,” said Gillian. “I’ve a funny story to tell you.”

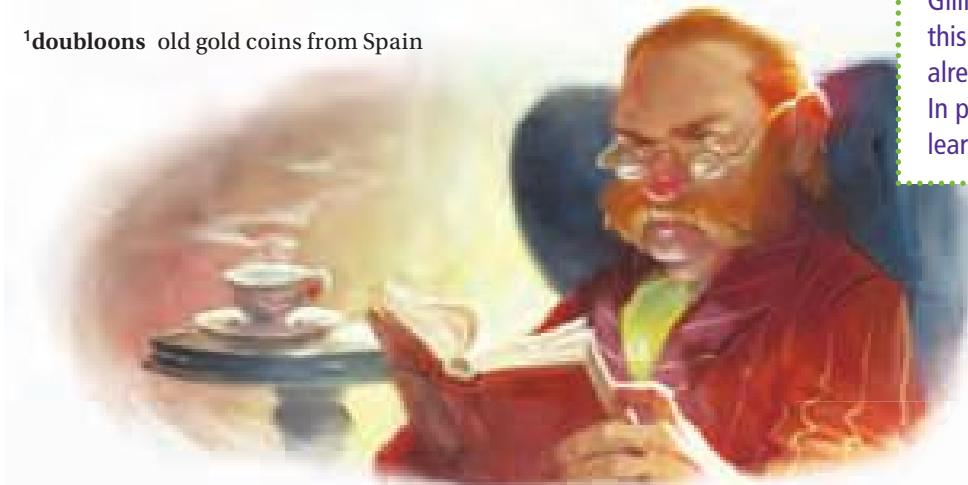
“I wish you would tell it to someone in the billiard room,” said Old Bryson. “You know how I hate your stories.”

10 “This is a better one than usual,” said Gillian . . . “and I’m glad to tell it to you. It’s too sad and funny to go with the rattling of billiard balls. I’ve just come from my late uncle’s firm of legal corsairs. He leaves me an even thousand dollars. Now, what can a man possibly do with a thousand dollars?”

“I thought,” said Old Bryson, showing as much interest as a bee shows in a vinegar cruet, “that the late Septimus Gillian was worth something like half a million.”

“He was,” assented Gillian, joyously, “and that’s where the joke comes in. He’s left his whole cargo of doubloons¹ to a microbe. That is, part of it goes to the man who invents a new bacillus and the rest to establish a hospital for doing away with it again. There are one or two **trifling** bequests on the side. The butler and the housekeeper get a seal ring and \$10 each. His nephew gets \$1,000.”

¹doubloons old gold coins from Spain



INFERENCE Readers make inferences, or logical assumptions, based on details from the text and their own experiences. From Old Bryson’s reaction when he sees Gillian, what can you infer about his attitude toward the young man?

CHARACTER Authors make decisions about characters based on how they want the plot to proceed and the theme they wish to convey. O. Henry develops Gillian’s uncle as a character in this story, even though he is already deceased when it begins. In paragraphs 10–12, what do we learn about Gillian’s uncle?

Vocabulary Strategy

Context Clues

Use the context in which a word appears to help determine the meaning of a word you do not know. The context that provides the best clues may be close to the unknown word or separated by several sentences.

expenditure

sequestered

trifling

impertinent

codicil



15

CENTRAL IDEA The central idea is what the story is mainly about. How does the request Gillian directs toward Bryson at the end of paragraph 16 relate to the central idea of the story?

THEME A theme is an overall message the author wants to share with the reader. In short stories, writers usually deal with one or two themes. In paragraph 18, Old Bryson suggests many things one could do with \$1,000. What is the author implying about the various uses of money? How does this provide a clue about the theme?

SARCASM Sarcasm is a type of humor that uses cutting language to make fun of or insult someone, often by implying an opposite meaning to what is actually said. Old Bryson employs sarcasm in the last line of paragraph 18. What is Bryson saying about Gillian with this last suggestion? What is the effect of this line?

“You’ve always had plenty of money to spend,” observed Old Bryson.

“Tons,” said Gillian. “Uncle was the fairy godmother as far as an allowance was concerned.”

“Any other heirs?” asked Old Bryson.

“None.” Gillian frowned . . . and kicked the upholstered leather of a divan uneasily. “There is a Miss Hayden, a ward of my uncle, who lived in his house. She’s a quiet thing—musical—the daughter of somebody who was unlucky enough to be his friend. I forgot to say that she was in on the seal ring and \$10 joke, too. I wish I had been. Then I could have had two bottles of brut, tipped the waiter with the ring and had the whole business off my hands. Don’t be superior and insulting, Old Bryson—tell me what a fellow can do with a thousand dollars.”

Old Bryson rubbed his glasses and smiled. And when Old Bryson smiled, Gillian knew that he intended to be more offensive than ever.

“A thousand dollars,” he said, “means much or little. One man may buy a happy home with it and laugh at Rockefeller. Another could send his wife South with it and save her life. A thousand dollars would buy pure milk for one hundred babies during June, July, and August and save fifty of their lives. You could count upon a half hour’s diversion with it at faro in one of the fortified art galleries. It would furnish an education to an ambitious boy. I am told that a genuine Corot was secured for that amount in an auction room yesterday. You could move to a New Hampshire town and live respectably two years on it. You could rent Madison Square Garden for one evening with it, and lecture your audience, if you should have one, on the precariousness of the profession of heir presumptive.”

“People might like you, Old Bryson,” said Gillian, always unruffled, “if you wouldn’t moralize. I asked you to tell me what I could do with a thousand dollars.”

20

“You?” said Bryson, with a gentle laugh. “Why, Bobby Gillian, there’s only one logical thing you could do. You can go buy Miss Lotta Lauriere a diamond pendant with the money, and then take yourself off to Idaho and inflict your presence upon a ranch. I advise a sheep ranch, as I have a particular dislike for sheep.”

CHECK IN Make sure you understand what you have read so far by answering the following question: What have you learned about Gillian so far? Explain his motivation.

“Thanks,” said Gillian, rising, “I thought I could depend upon you, Old Bryson. You’ve hit on the very scheme. I wanted to chuck the money in a lump, for I’ve got to turn in an account for it, and I hate itemizing.”

Gillian phoned for a cab and said to the driver:

“The stage entrance of the Columbine Theatre.”

Miss Lotta Lauriere was assisting nature with a powder puff, almost ready for her call at a crowded matinée, when her dresser mentioned the name of Mr. Gillian.

25 “Let it in,” said Miss Lauriere. “Now, what is it, Bobby? I’m going on in two minutes.”

“Rabbit-foot your right ear a little,” suggested Gillian, critically. “That’s better. It won’t take two minutes for me. What do you say to a little thing in the pendant line? I can stand three ciphers with a figure one in front of ‘em.”

“Oh, just as you say,” carolled Miss Lauriere. “My right glove, Adams. Say, Bobby, did you see that necklace Della Stacey had on the other night? Twenty-two hundred dollars it cost at Tiffany’s. But, of course—pull my sash a little to the left, Adams.”

“Miss Lauriere for the opening chorus!” cried the callboy without.

Gillian strolled out to where his cab was waiting.

30 “What would you do with a thousand dollars if you had it?” he asked the driver.

“Open a s’loon,” said the cabby, promptly and huskily. “I know a place I could take money in with both hands. It’s a four-story brick on a corner. I’ve got it figured out. . . . If you was thinking of putting up the cap—”

“Oh, no,” said Gillian, “I merely asked from curiosity. I take you by the hour. Drive ‘til I tell you to stop.”

SETTING An author may set a story in just one time or place or may use multiple settings throughout. What is the purpose of introducing a new setting here?

UNDERSTATEMENT

Understatement is a humor technique in which the author says less than is actually or literally true. How does Gillian use an understatement when he says, “I can stand three ciphers with a figure one in front of ‘em”? Why does he use this literary device?

THEME Authors often repeat ideas that are central to the plot or theme of a story. How does the driver’s answer echo Old Bryson’s suggestions to Gillian? How does this suggestion help develop the plot and theme?



Eight blocks down Broadway Gillian poked up the trap with his cane and got out. A blind man sat upon a stool on the sidewalk selling pencils. Gillian went out and stood before him.

“Excuse me,” he said, “but would you mind telling me what you would do if you had a thousand dollars?”

35 “You got out of that cab that just drove up, didn’t you?” asked the blind man.

“I did,” said Gillian.

“I guess you are all right,” said the pencil dealer, “to ride in a cab by daylight. Take a look at that, if you like.”

He drew a small book from his coat pocket and held it out. Gillian opened it and saw that it was a bank deposit book. It showed a balance of \$1,785 to the blind man’s credit.

Gillian returned the book and got into the cab.

40 “I forgot something,” he said. “You may drive to the law offices of Tolman & Sharp, at——Broadway.”

Lawyer Tolman looked at him hostilely and inquiringly through his gold-rimmed glasses.

“I beg your pardon,” said Gillian, cheerfully, “but may I ask you a question? It is not an **impertinent** one, I hope. Was Miss Hayden left anything by my uncle’s will besides the ring and the \$10?”

“Nothing,” said Mr. Tolman.

“I thank you very much, sir,” said Gillian, and on he went to his cab. He gave the driver the address of his late uncle’s home.

45 Miss Hayden was writing letters in the library. She was small and slender and clothed in black. But you would have noticed her eyes. Gillian drifted in with his air of regarding the world as inconsequent.



STRUCTURE The order in which events happen in a story is extremely important. Writers carefully develop the plot in a way that helps readers understand the characters, conflict, and theme. Gillian has been driving to different places asking people a question. How has this helped you understand the conflict?

INFERENCE As a reader, you have to pay attention to the details of how characters speak and act to infer their feelings and attitudes. Notice O. Henry’s description of Gillian’s entrance in the last line of paragraph 45. What could you infer about Gillian’s attitude toward Miss Hayden?

“I’ve just come from old Tolman’s,” he explained. “They’ve been going over the papers down there. They found a”—Gillian searched his memory for a legal term—“they found an amendment or a post-script or something to the will. It seemed that the old boy loosened up a little on second thoughts and willed you a thousand dollars. I was driving up this way and Tolman asked me to bring you the money. Here it is. You’d better count it to see if it’s right.” Gillian laid the money beside her hand on the desk.

Miss Hayden turned white. “Oh!” she said, and again “Oh!”

Gillian half turned and looked out the window.

“I suppose, of course,” he said, in a low voice, “that you know I love you.”

50 “I am sorry,” said Miss Hayden, taking up her money.

“There is no use?” asked Gillian, almost light-heartedly.

“I am sorry,” she said again.

“May I write a note?” asked Gillian, with a smile. He seated himself at the big library table. She supplied him with paper and pen, and then went back to her secrétaire.

Gillian made out his account of his expenditure of the thousand dollars in these words:

55 “Paid by the black sheep, Robert Gillian, \$1,000 on account of the eternal happiness, owed by Heaven to the best and dearest woman on earth.”

Gillian slipped his writing into an envelope, bowed and went his way.

His cab stopped again at the offices of Tolman & Sharp.

CHECK IN Make sure you understand what you have read so far by answering the following question: How does Gillian resolve the conflict?

CHARACTER Authors have a special challenge when trying to describe moments of awkward communication or miscommunication between two characters. Notice that in paragraph 51, O. Henry describes the way Gillian asks Miss Hayden a question as “almost light-heartedly.” What does this tell the reader about Gillian?

THEME Characters’ actions often relate to the theme of the story. How does Gillian’s note hint at the story’s theme?



THEME The message, or theme, authors want to share is often about human nature or society. At this point in the story, Gillian has just given away his inheritance, yet he seems happy. What words indicate his state of mind? What is the author saying about the relationship between money and happiness?

TEXT EVIDENCE Text evidence includes details from the text that support your interpretation of an aspect of the story. In paragraph 61, Tolman reveals that Gillian might have a chance to gain \$50,000. From what you know so far, how do you think Gillian feels about this? What text evidence supports your interpretation?

“I have expended the thousand dollars,” he said cheerily, to Tolman of the gold glasses, “and I have come to render account of it, as I agreed. There is quite a feeling of summer in the air—do you not think so, Mr. Tolman?” He tossed a white envelope on the lawyer’s table. “You will find there a memorandum, sir, of the *modus operandi*² of the vanishing of the dollars.”

Without touching the envelope, Mr. Tolman went to a door and called his partner, Sharp. Together they explored the caverns of an immense safe. Forth they dragged, as trophy of their search a big envelope sealed with wax. This they forcibly invaded, and wagged their venerable heads together over its contents. Then Tolman became spokesman.

60 “Mr. Gillian,” he said, formally, “there was a **codicil** to your uncle’s will. It was entrusted to us privately, with instructions that it be not opened until you had furnished us with a full account of your handling of the \$1,000 bequest in the will. As you have fulfilled the conditions, my partner and I have read the codicil. I do not wish to encumber your understanding with its legal phraseology, but I will acquaint you with the spirit of its contents.

“In the event that your disposition of the \$1,000 demonstrates that you possess any of the qualifications that deserve reward, much benefit will accrue to you. Mr. Sharp and I are named as the judges, and I assure you that we will do our duty strictly according to justice—with liberality. We are not at all unfavorably disposed toward you, Mr. Gillian. But let us return to the letter of the codicil. If your disposal of the money in question has been prudent, wise, or unselfish, it is in our power to hand you over bonds to the value of \$50,000, which have been placed in our hands for that purpose.

²*modus operandi* Latin for “method of operation” or “method of procedure”



But if—as our client, the late Mr. Gillian, explicitly provides—you have used this money as you have money in the past, I quote the late Mr. Gillian—in reprehensible dissipation among disreputable associates—the \$50,000 is to be paid to Miriam Hayden, ward of the late Mr. Gillian, without delay. Now, Mr. Gillian, Mr. Sharp and I will examine your account in regard to the \$1,000. You submit it in writing, I believe. I hope you will repose confidence in our decision.”

Mr. Tolman reached for the envelope. Gillian was a little the quicker in taking it up. He tore the account and its cover leisurely into strips and dropped them into his pocket.

“It’s all right,” he said, smilingly. “There isn’t a bit of need to bother you with this. I don’t suppose you’d understand these itemized bets, anyway. I lost the thousand dollars on the races. Good-day to you, gentlemen.”

Tolman & Sharp shook their heads mournfully at each other when Gillian left, for they heard him whistling gayly in the hallway as he waited for the elevator.

SUMMARY A summary is a brief recap of the most important ideas and events in a story. How would you summarize the codicil Gillian’s uncle included as part of his will?

PLOT Authors may surprise readers with unexpected plot twists or character choices. In paragraph 62, Gillian destroys the note that explains how he spent his \$1,000. Were you surprised by this turn of events? How does this twist develop the central idea and theme?



Author's Craft

What Is Stated vs. What Is Implied

In fiction, writers do not always state information directly. They expect their audience to make logical connections about their meaning from clues they provide. Authors frequently use techniques like **satire**, **sarcasm**, **irony**, or **understatement** to imply certain information in ways that are entertaining for the reader. For example, in “One Thousand Dollars,” Gillian asks Old Bryson what he should do with the \$1,000 gift he received as an inheritance. Old Bryson offers this suggestion:

“Why, Bobby Gillian, there’s only one logical thing you could do. You can go buy Miss Lotta Lauriere a diamond pendant with the money, and then take yourself off to Idaho and inflict your presence upon a ranch. I advise a sheep ranch, as I have a particular dislike for sheep.”

Here, O. Henry uses irony, sarcasm, and understatement to imply the nature of Old Bryson’s relationship with Gillian. Bryson says there is only one logical thing for Gillian to do (buy a sheep ranch), which is completely illogical for a city-dweller like Gillian who is used to the finer things in life. Bryson uses the phrase “inflict your presence” to sarcastically imply that Gillian would be detrimental to a ranch of any kind. Lastly, Bryson suggests a sheep ranch because Bryson dislikes sheep—an understated way to inform Gillian that Bryson would never visit or see him again. By hinting at Bryson’s attitude toward Gillian with humor instead of directly stating his feelings, O. Henry entices the reader to consider the text in a different way.

Try It

For each phrase below, describe what O. Henry implies about his characters. You may need to revisit the story to recall the context of each phrase.

1. “showing as much interest as a bee shows in a vinegar cruet” (paragraph 11)

2. “He’s left his whole cargo of doubloons to a microbe.” (paragraph 12)

3. “Miss Lotta Lauriere was assisting nature with a powder puff.” (paragraph 24)

Vocabulary Strategy

Context Clues

Consider how context clues can help you determine the meaning of unfamiliar words. Each sentence includes a vocabulary word from the story. Use context clues to determine the meaning of the word. (You may want to go back to the selection to find more context for the word.) Then write a new sentence using the word.

1. “You are required to render to us an account of the manner of **expenditure** of this \$1,000 as soon as you have disposed of it.”

expenditure _____

2. Old Bryson was calm and forty and **sequestered**.

sequestered _____

3. There are one or two **trifling** bequests on the side.

trifling _____

4. “I beg your pardon,” said Gillian, cheerfully, “but may I ask you a question? It is not an **impertinent** one, I hope.”

impertinent _____

5. “Mr. Gillian,” he said, formally, “there was a **codicil** to your uncle’s will.”

codicil _____

Comprehension Check

Answer these questions about the selection you have just read. Use details from the selection to support your responses.

1. Based on the ending of the story, how would you describe Septimus Gillian, the main character’s deceased uncle? What techniques does O. Henry use to characterize someone who is central to the story but does not actually participate in it?
2. What does Gillian learn from the people he asks about the \$1,000 inheritance? How does this help him finally resolve the problem?
3. How is Gillian’s decision about the \$50,000 similar to his decision about the \$1,000? How does this decision help you understand the theme of the story?