When people don’t express themselves, they die one piece at a time.

—Laurie Halse Anderson
COLLECTION 4
Making Your Voice Heard

In this collection, you will explore the many ways people express their ideas—and themselves.

COLLECTION PERFORMANCE TASK Preview
At the end of this collection, you will write a speech in which you present an argument either in favor of or against owning exotic animals, using selections from the collection to provide ideas, information, and support. Your challenge will be to justify your opinion with appropriate facts and examples and to convince others to share your opinion.

ACADEMIC VOCABULARY
Study the words and their definitions in the chart below. You will use these words as you discuss and write about the texts in this collection.

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
<th>Related Forms</th>
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<tr>
<td>appropriate</td>
<td>suitable or acceptable for a particular situation, person, place, or condition</td>
<td>appropriately, appropriateness</td>
</tr>
<tr>
<td>authority</td>
<td>an accepted source, such as a person or text, of expert information or advice</td>
<td>authoritative</td>
</tr>
<tr>
<td>consequence</td>
<td>something that logically or naturally follows from an action or condition</td>
<td>consequent, consequently, consequential</td>
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<tr>
<td>justify</td>
<td>to demonstrate or prove to be just, right, reasonable, or valid</td>
<td>justifiably, justifiable, justification</td>
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<tr>
<td>legal</td>
<td>permitted by law; of, related to, or concerned with law</td>
<td>legally, legalism, legality, legalize</td>
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</table>
He was white. White as memories lost. He was free. Free as happiness is. He was fantasy, liberty, and excitement. He filled and dominated the mountain valleys and surrounding plains. He was a white horse that flooded my youth with dreams and poetry.

Around the campfires of the country and in the sunny patios of the town, the ranch hands talked about him with enthusiasm and admiration. But gradually their eyes would become hazy and blurred with dreaming. The lively talk would die down. All thoughts fixed on the vision evoked by the horse. Myth of the animal kingdom. Poem of the world of men.

White and mysterious, he paraded his harem through the summer forests with lordly rejoicing. Winter sent him to the plains and sheltered hillsides for the protection of his
females. He spent the summer like an Oriental potentate in his woodland gardens. The winter he passed like an illustrious warrior celebrating a well-earned victory.

He was a legend. The stories told of the Wonder Horse were endless. Some true, others fabricated. So many traps, so many snares, so many searching parties, and all in vain. The horse always escaped, always mocked his pursuers, always rose above the control of man. Many a valiant cowboy swore to put his halter and his brand on the animal. But always he had to confess later that the mystic horse was more of a man than he.

I was fifteen years old. Although I had never seen the Wonder Horse, he filled my imagination and fired my ambition. I used to listen open-mouthed as my father and the ranch hands talked about the phantom horse who turned into mist and air and nothingness when he was trapped. I joined in the universal obsession—like the hope of winning the lottery—of putting my lasso on him some day, of capturing him and showing him off on Sunday afternoons when the girls of the town strolled through the streets.

It was high summer. The forests were fresh, green, and gay. The cattle moved slowly, fat and sleek in the August sun and shadow. Listless and drowsy in the lethargy of late afternoon, I was dozing on my horse. It was time to round up the herd and go back to the good bread of the cowboy camp. Already my comrades would be sitting around the campfire, playing the guitar, telling stories of past or present, or surrendering to the languor of the late afternoon. The sun was setting behind me in a riot of streaks and colors. Deep, harmonious silence.

I sit drowsily still, forgetting the cattle in the glade. Suddenly the forest falls silent, a deafening quiet. The afternoon comes to a standstill. The breeze stops blowing, but it vibrates. The sun flares hotly. The planet, life, and time itself have stopped in an inexplicable way. For a moment, I don’t understand what is happening.

Then my eyes focus. There he is! The Wonder Horse! At the end of the glade, on high ground surrounded by summer green. He is a statue. He is an engraving. Line and form and white stain on a green background. Pride, prestige, and art

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1 Oriental potentate (pōt´n-tāt´): Asian king.
2 mystic (mi'stik): inspiring a sense of mystery and wonder.

lethargy (lēth'ər-jē) n. In a state of lethargy, a person experiences drowsiness, inactivity, and a lack of energy.
incarnate in animal flesh. A picture of burning beauty and virile freedom. An ideal, pure and invincible, rising from the eternal dreams of humanity. Even today my being thrills when I remember him.

A sharp neigh. A far-reaching challenge that soars on high, ripping the virginal fabric of the rosy clouds. Ears at the point. Eyes flashing. Tail waving active defiance. Hoofs glossy and destructive. Arrogant ruler of the countryside.

The moment is never-ending, a momentary eternity. It no longer exists, but it will always live. . . . There must have been mares. I did not see them. The cattle went on their indifferent way. My horse followed them, and I came slowly back from the land of dreams to the world of toil. But life could no longer be what it was before.

That night under the stars I didn’t sleep. I dreamed. How much I dreamed awake and how much I dreamed asleep, I do not know. I only know that a white horse occupied my dreams and filled them with vibrant sound, and light, and turmoil.

Summer passed and winter came. Green grass gave place to white snow. The herds descended from the mountains to the valleys and the hollows. And in the town they kept saying that the Wonder Horse was roaming through this or that secluded area. I inquired everywhere for his whereabouts. Every day he became for me more of an ideal, more of an idol, more of a mystery.

It was Sunday. The sun had barely risen above the snowy mountains. My breath was a white cloud. My horse was trembling with cold and fear like me. I left without going to mass. Without any breakfast. Without the usual bread and sardines in my saddlebags. I had slept badly but had kept the vigil well. I was going in search of the white light that galloped through my dreams.

On leaving the town for the open country, the roads disappear. There are no tracks, human or animal. Only a silence, deep, white, and sparkling. My horse breaks trail with his chest and leaves an unending wake, an open rift, in the white sea. My trained, concentrated gaze covers the landscape.

vigil (vīj’al) n. A vigil is an act or a time of watching, often during normal sleeping hours.

virile (vîr’îl): having or showing male spirit, strength, vigor, or power.
from horizon to horizon, searching for the noble silhouette of the talismanic horse.

It must have been midday. I don’t know. Time had lost its meaning. I found him! On a slope stained with sunlight. We saw one another at the same time. Together, we turned to stone. Motionless, absorbed, and panting, I gazed at his beauty, his pride, his nobility. As still as sculptured marble, he allowed himself to be admired.

A sudden, violent scream breaks the silence. A glove hurled into my face. A challenge and a mandate. Then something surprising happens. The horse that in summer takes his stand between any threat and his herd, swinging

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4 talismanic (tālˈə-sə-mənˈtāk): possessing or believed to possess magical power.

5 A glove hurled into my face: a defiant challenge. Historically, one man challenged another to a duel by throwing down a glove, or gauntlet.
back and forth from left to right, now plunges into the snow. Stronger than they, he is breaking trail for his mares. They follow him. His flight is slow in order to conserve his strength.


One by one the mares become weary. One by one, they drop out of the trail. Alone! He and I. My inner ferment\(^6\) bubbles to my lips. I speak to him. He listens and is quiet.

He still opens the way, and I follow in the path he leaves me. Behind us a long, deep trench crosses the white plain. My horse, which has eaten grain and good hay, is still strong. Under-nourished as the Wonder Horse is, his strength is waning. But he keeps on because that is the way he is. He does not know how to surrender.

I now see black stains over his body. Sweat and the wet snow have revealed the black skin beneath the white hair.

Snorting breath, turned to steam, tears the air. White spume above white snow. Sweat, spume,\(^7\) and steam. Uneasiness.

I felt like an executioner. But there was no turning back. The distance between us was growing relentlessly shorter. God and Nature watched indifferently.

I feel sure of myself at last. I untie the rope. I open the lasso and pull the reins tight. Every nerve, every muscle is tense. My heart is in my mouth. Spurs pressed against trembling flanks. The horse leaps. I whirl the rope and throw the obedient lasso.


Deep, gasping quiet. The Wonder Horse is mine! Both still trembling, we look at one another squarely for a long time. Intelligent and realistic, he stops struggling and even takes a hesitant step toward me. I speak to him. As I talk, I approach him. At first, he flinches and recoils. Then he waits for me. The two horses greet one another in their own way. Finally,

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\(^{6}\) ferment (fur’mënt’): agitation or excitement.

\(^{7}\) spume (spyoom): foam or froth.
I succeed in stroking his mane. I tell him many things, and he seems to understand.

Ahead of me, along the trail already made, I drove him toward the town. Triumphant. Exultant. Childish laughter gathered in my throat. With my newfound manliness, I controlled it. I wanted to sing, but I fought down the desire. I wanted to shout, but I kept quiet. It was the ultimate\(^8\) in happiness. It was the pride of the male adolescent. I felt myself a conqueror.

Occasionally the Wonder Horse made a try for his liberty, snatching me abruptly from my thoughts. For a few moments, the struggle was renewed. Then we went on.

It was necessary to go through the town. There was no other way. The sun was setting. Icy streets and people on the porches. The Wonder Horse full of terror and panic for the first time. He ran, and my well-shod horse stopped him. He slipped and fell on his side. I suffered for him. The **indignity**. The humiliation. Majesty degraded. I begged him not to struggle, to let himself be led. How it hurt me that other people should see him like that!

Finally we reached home.

“What shall I do with you, Mago?\(^9\) If I put you into the stable or the corral, you are sure to hurt yourself. Besides, it would be an insult. You aren’t a slave. You aren’t a servant. You aren’t even an animal.”

I decided to turn him loose in the fenced pasture. There, little by little, Mago would become accustomed to my friendship and my company. No animal had ever escaped from that pasture.

My father saw me coming and waited for me without a word. A smile played over his face, and a spark danced in his eyes. He watched me take the rope from Mago, and the two of us thoughtfully observed him move away. My father clasped my hand a little more firmly than usual and said, “That was a man’s job.” That was all. Nothing more was needed. We understood one another very well. I was playing the role of a real man, but the childish laughter and shouting that bubbled up inside me almost destroyed the impression I wanted to create.

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\(^8\) **ultimate** (ul´ta-mít): the greatest extreme; maximum.

\(^9\) **Mago** (mä´gô): Spanish: magician, wizard.
That night I slept little, and when I slept, I did not know that I was asleep. For dreaming is the same when one really dreams, asleep or awake. I was up at dawn. I had to go to see my Wonder Horse. As soon as it was light, I went out into the cold to look for him.

The pasture was large. It contained a grove of trees and a small gully. The Wonder Horse was not visible anywhere, but I was not worried. I walked slowly, my head full of the events of yesterday and my plans for the futures. Suddenly I realized that I had walked a long way. I quicken my steps. I look apprehensively around me. I begin to be afraid. Without knowing it, I begin to run. Faster and faster.

He is not there. The Wonder Horse has escaped. I search every corner where he could be hidden. I follow his tracks. I see that during the night he walked incessantly, sniffing, searching for a way out. He did not find one. He made one for himself.

I followed the track that led straight to the fence. And I saw that the trail did not stop but continued on the other side. It was a barbed-wire fence. There was white hair on the wire. There was blood on the barbs. There were red stains on the snow and little red drops in the hoofprints on the other side of the fence.


Standing there, I forgot myself and the world and time. I cannot explain it, but my sorrow was mixed with pleasure. I was weeping with happiness. No matter how much it hurt me, I was rejoicing over the flight and the freedom of the Wonder Horse, the dimensions of his indomitable spirit. Now he would always be fantasy, freedom, and excitement. The Wonder Horse was transcendent. He had enriched my life forever.

My father found me there. He came close without a word and laid his arm across my shoulders. We stood looking at the white trench with its flecks of red that led into the rising sun.

**COLLABORATIVE DISCUSSION** Think about what the narrator learns about the Wonder Horse. Does he have to capture the Wonder Horse to learn these things? Why or why not? With a partner, discuss your response. Point out text evidence that supports your ideas.
**Determine Theme**

A **theme** is a story’s message about life or human nature. The theme is different from the **topic**, which is simply the subject the author is writing about. A topic can be stated in a few words. However, it usually takes at least one full sentence to express the theme of a text. In addition, a text may have more than one theme.

A story’s theme is not stated directly. Instead, readers need to figure it out using particular details in the text. To determine a story’s theme, notice the following:

- the title of the story, which can suggest an important idea or symbol
- the main conflict faced by the main character and the lessons the character learns
- important statements that the narrator or main character make
- the setting, which can affect the characters and influence action
- **symbols**, which can be a person, place, or thing that stands for something beyond itself

As you analyze “My Wonder Horse,” think about the important messages about life the author wants to share with readers. Use these ideas to determine the theme of the story.

**Describe Stories: Conflict**

Every story centers on a conflict. A **conflict** is the problem or struggle that the main character faces.

- An **internal conflict** is a struggle that takes place within a character. An internal conflict is expressed through the character’s thoughts and actions. The struggle often involves a decision the character must make.

- An **external conflict** is a struggle with a force outside of the character, such as another character, society, or nature.

To determine the conflicts in a story, ask yourself:

- What problems or struggles does the main character face?
- Is each struggle external or internal?

“My Wonder Horse” contains both external and internal conflicts. As you analyze “My Wonder Horse,” notice the conflicts the main character faces.
Analyzing the Text

1. **Identify** Reread lines 6–25. What does the Wonder Horse do that makes him legendary? Tell what qualities and characteristics of the horse the men admire.

2. **Infer** Reread lines 26–34. What does the narrator tell about himself? Explain how this information helps you understand why he wants to capture the Wonder Horse.

3. **Analyze** Reread lines 50–57. Tell which words and phrases stand out in the description of the horse. What do these words suggest about the narrator’s view of the horse?

4. **Interpret** What symbol is present in the story? What meaning does it have for the narrator?

5. **Cause/Effect** Reread lines 62–78. What is the internal conflict? How has this conflict developed and intensified?


7. **Connect** Think about conflicts in the story, and what the narrator learns from the Wonder Horse, its capture, and its escape. What are some important messages or themes the author shares?

**PERFORMANCE TASK**

**Writing Activity: Informative Essay**

Find out more about wild mustangs or other wild animals of the West. Then write a one- or two-page informative essay.

- Use online and print resources to find information about your topic.
- Take notes about the animals’ population, location, habits, and any threats to their existence.
- Share your essay with the class.
Critical Vocabulary

lethargy  vigil  mandate
recoil  indignity  indomitable

Practice and Apply  Answer each question and explain your answer.

1. Would you be more likely to experience lethargy after a good night’s sleep or if you had very little sleep? Explain.

2. Would a bird enthusiast be more likely to hold an owl-watching vigil at night or during the day?

3. If a leader gives a clear mandate, are people more or less likely to listen to that person? Explain.

4. Would you be more likely to recoil from a snake or from an apple? Explain.

5. Which do you see as the greater indignity—tripping and falling in public or giving the wrong answer to a question in class?

6. If the opposing team is indomitable, is your team likely to win or lose?

Vocabulary Strategy: Interpret Figures of Speech in Context

Writers often use figures of speech, or language that communicates meanings beyond the literal meaning of words to help them express ideas in imaginative ways. Here are three common figures of speech.

A simile is a comparison between two unlike things that uses the words like or as.  A metaphor is a comparison of two unlike things that does not use the words like or as.  Personification is giving human qualities to an animal, thing, or idea.

In “My Wonder Horse,” there is “Only a silence, deep, white, and sparkling.” This example of personification helps you see silence in a new and interesting way. The silence is compared to the snow and is personified as sparkling. The brightness of the snow helps you understand what sparkling means.

Practice and Apply  Write a definition for each boldface word. Then use a dictionary to confirm your answers.

1. The avaricious sponge soaked up all the water on the counter.

2. Except for one sturdy bench, the stage props were as flimsy as a house made of paper.
Language Conventions: Improving Expression

The author of "My Wonder Horse" chose formal language, or Standard English to describe the horse, the setting, and the narrator’s thoughts. The author of "The Ravine" (Collection 1) included informal language, such as shuddup, to mimic how teenagers actually sound. Another author might use slang, or made-up words and ordinary words with new meanings, to create situations and characters that are authentic to a particular place and time.

Sometimes writers use a blend of informal and formal language to express certain ideas, or mix formal language with slang to create or highlight a contrast. Sometimes, however, a writer’s methods of expression cause problems for the reader. Here are two strategies you should use to improve expression in writing:

- **Consider your audience.** Is your audience a group of students your own age, younger children, or professional adults? With students your own age, you can use more informal language, but slang might confuse younger students. You show respect for an older or professional audience by using a formal tone.

- **Use a consistent method of expression.** Knowing your audience will help you choose your tone. Your method of expression should be consistent. When a writer starts to stray from one method of expression to another, readers may be confused and wonder to whom the writer is speaking.

**Practice and Apply**  Edit and revise the dialogue to match the tone of the first paragraph.

As Karla passed the principal’s office, she thought about how she admired that Ms. Hansen was quiet, but kind and direct. Karla’s thoughts were interrupted when she heard Ms. Hansen’s door open behind her.


“To get some grub,” said Karla as she turned around.

“What’s been going on today?” asked Ms. Hansen.

“Been better,” sighed Karla. “Epic fail.”
Wild Animals Aren’t Pets
Editorial by USA TODAY

In many states, anyone with a few hundred dollars and a yen\(^1\) for the unusual can own a python, a black bear or a big cat as a “pet.” For $8,000 a baby white tiger can be yours. Sometimes, wild animals are even offered free: “Siberian tigers looking for a good home,” read an ad in the Animal Finder’s Guide.

Until recently, though, few people knew how easy it is to own a wild animal as a pet. Or how potentially tragic.

\(^1\) yen (yēn): a strong desire or inclination.
But just as a 2007 raid on property owned by football star Michael Vick laid bare the little known and cruel world of dogfighting, a story that unfolded in a small Ohio city recently opened the public’s eyes to the little known, distressing world of “exotic” pets. We’re not suggesting that people who own these animals are cruel. Many surely love them. But public safety, common sense and compassion for animals all dictate the same conclusion: Wild animals are not pets.

If that weren’t already obvious, it became more so when collector Terry Thompson opened the cages on his Zanesville farm, springing dozens of lions, tigers, bears and other wild creatures before killing himself. With animals running loose and darkness closing in, authorities arrived with no good choices to protect the public. They shot all but a handful of the animals as the nation watched, transfixed\(^2\) and horrified.

Owners of “exotic” animals claim they rarely maim or kill. But is the death rate really the point?

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\(^2\) **transfixed** (tråns-\(f\)ıkst’): motionless, as with terror, amazement, or other strong emotion.
In 2009, a 2-year-old Florida girl was strangled by a 12-foot-long Burmese python, a family pet that had gotten out of its aquarium. That same year, a Connecticut woman was mauled and disfigured by a neighbor’s pet chimp. Last year, a caretaker was mauled to death by a bear owned by a Cleveland collector. In Zanesville, it was the animals themselves, including 18 rare Bengal tigers, who became innocent victims.

Trade in these beautiful creatures thrives in the USA, where thousands are bred and sold through classified ads or at auctions centered in Indiana, Missouri and Tennessee. There’s too little to stop it.

A 2003 federal law, which forbids the interstate transport of certain big cats, has stopped much of the trade on the Internet, according to the Humane Society of the U.S. But monkeys, baboons and other primates were left out, and measures to plug that hole have twice stalled in Congress.

Only collectors who exhibit animals need a federal license. Those, such as Thompson, who keep the animals as “pets” are left alone, unless states intervene. And many do not. Eight—Alabama, Idaho, Ohio, Nevada, North Carolina, South Carolina, West Virginia and Wisconsin—have no rules, and in 13 others the laws are lax, according to Born Free USA, which has lobbied for years for stronger laws.

After the Cleveland bear-mauling, then-Ohio Gov. Ted Strickland issued an emergency order to ban possession of wild animals. While it exempted current owners, Thompson might have been forced to give up his menagerie because he had been cited for animal cruelty. We’ll never know. Strickland’s successor, John Kasich, let the order expire.

**Menagerie**

A menagerie is a collection of live wild animals, often kept for showing to the public.

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3 **Intervene** (in’tər-vən’): to come between so as to block or change an action.

4 **Lax** (läks): not rigorous, strict, or firm.

5 **Exempted** (ig-zəmpt’əd): freed or excused from following a law or duty which others must obey.
Trace and Evaluate an Argument

The editorial you have just read is an argument, which is a carefully stated claim supported by reasons and evidence. An argument is made up of two parts. The claim is the writer’s position on a problem or issue. The support is the reasons and evidence that help prove the claim. Reasons are statements made to explain a belief. Evidence is a specific reference, such as a fact, statistic, quotation, or opinion that is used to support a claim. Support in an argument is usually for or against an issue; it is used to justify a viewpoint.

To trace, or follow the reasoning, of an argument:
- Identify the claim, or the writer’s position on the issue.
- Look for reasons and specific types of evidence (facts, statistics, quotations, or opinions) that support the claim.
- Identify counterarguments, which are statements that address opposing viewpoints.

To evaluate an argument, or decide whether it makes sense and is convincing:
- Determine whether the evidence supports the claim in a logical way.
- Make sure ideas are presented in a way that makes sense and is clear.
- Determine whether the counterarguments are adequately addressed.

As you analyze the editorial, look at how the author constructs and supports the argument.

Analyzing the Text

Cite Text Evidence Support your responses with evidence from the text.

1. Identify What is the claim of the editorial? Where is it found?
2. Summarize Reread lines 17–23. What specific evidence is used in this paragraph to support the editorial’s claim?
3. Interpret Reread lines 24–32. What counterargument does the author address?
4. Summarize Reread lines 37–48. What legal issues make it possible for people to own exotic pets?
5. Evaluate Do you think the writer’s argument is convincing? Cite reasons and evidence from the text that you feel were the weakest or the strongest.
Let People Own Exotic Animals
by Zuzana Kukol

The recent tragedy in Zanesville, Ohio brought back the question of whether private ownership of wild and exotic animals should be legal.

The simple answer is yes. Responsible private ownership of exotic animals should be legal if animal welfare is taken care of. Terry Thompson didn’t represent the typical responsible owner. He had a criminal record and animal abuse charges. What Thompson did was selfish and insane; we cannot regulate insanity.

People keep exotic animals for commercial reasons and as pets. Most exotic animals—such as big cats, bears or apes—are in commercial, federally inspected facilities. These animals are born in captivity, and not “stolen” from the wild. Captive breeding eliminates the pressure on wild populations, and also serves as a backup in case the animals go extinct.¹

¹ commercial (kə-mûr’shəl): of or relating to commerce or trade.

² extinct (ɪk-stɪŋkt): no longer existing or living.
Dangers from exotic animals are low. On average in the United States, only 3.25 people per year are killed by captive big cats, snakes, elephants and bears. Most of these fatalities are owners, family members, friends and trainers voluntarily on the property where the animals were kept. Meanwhile, traffic accidents kill about 125 people per day.

If we have the freedom to choose what car to buy, where to live, or what domestic animal to have, why shouldn’t we have the same freedom to choose what species of wild or exotic animal to own and to love?

Would the Ohio situation be any different if the animals were owned by a government and their caretaker released them? Is this really about private ownership, or is it about certain people’s personal issues with exotics in captivity?

If society overreacts and bans exotics because of actions of a few deranged\(^3\) individuals, then we need to ban kids, as that is the only way to totally stop child abuse, and we need to ban humans, because that is the only way to stop murder. Silly, isn’t it?

**COLLABORATIVE DISCUSSION**  With a partner, discuss whether the editorial or the commentary most closely matches your point of view. Point out specific passages or ideas in each text with which you strongly agree or disagree.

\(^3\) *deranged* (dër-ăng′d): mentally unbalanced; insane.
Analyze the Meaning of Words and Phrases

When a writer makes an argument for or against an issue, he or she will often use persuasive techniques to convince readers to see things their way. **Persuasive techniques** are methods used to influence others to adopt a certain opinion or belief or to act a certain way.

Persuasive techniques can make a strong argument even more powerful. They can also be used to disguise flaws in weak arguments. One persuasive technique that writers use is **loaded language**. **Loaded language** consists of words and phrases with strongly positive or negative connotations. (**Connotations** are meanings that are associated with a word beyond its dictionary meaning.)

To help you analyze loaded language:
- Look for words in the text that have strong impact. Think about how these words make you feel.
- Ask yourself if the argument is strong without the use of these words.

As you analyze “Let People Own Exotic Animals,” look for examples of loaded language.

**Analyzing the Text**

1. **Identify**  What is the claim of the commentary? Where is it found?
2. **Summarize**  Reread lines 10–15. According to the writer, where are most exotic animals kept and what is the benefit of breeding them?
3. **Analyze**  Reread lines 16–21. What specific evidence does the writer use to support the argument that people should be allowed to own exotic animals? Explain how the evidence is or is not directly related to the claim.
4. **Interpret**  Review lines 30–33. What examples of loaded language do you find? What are the positive or negative associations of these words?
Compare and Contrast: Arguments

When you compare and contrast two arguments on the same issue, you analyze how each argument is presented. First, you trace and evaluate each argument: identify its claim, follow its support and reasoning, and decide whether it is convincing. Then you determine how each author’s viewpoint or attitude toward the issue differs.

To compare and contrast persuasive writing texts:
- Look at the evidence each writer provide as support—facts, examples, statistics. Does the evidence support the claim in a logical way?
- Determine if the writers are trying to be persuasive by appealing to your emotions, to your logic, or to both. Look for words with strong positive or negative connotations.

Analyzing the Text

Cite Text Evidence
Support your responses with evidence from the texts.

1. **Compare** Compare each writer’s claim and the kinds of evidence that support it. Does each author include enough evidence to support the claim?

2. **Evaluate** Examine each text and identify examples of loaded language. For each text, tell whether the author’s word choices are effective and why.

3. **Identify** Reread lines 4–9 of “Let People Own Exotic Animals.” What counterargument does the author address?

4. **Critique** Which argument do you think is more authoritative? Why?

PERFORMANCE TASK

Writing Activity: Argument
Write an argument telling whether or not you would own a particular exotic animal and why.

- First, conduct research on owning a specific exotic animal. Take notes on the care, safety, and feeding of this animal.
- Next, decide whether you would or would not own this animal as a pet.
- Then draft your essay, starting with a clearly stated claim.
- Use your research notes to provide evidence that supports your claim.
Critical Vocabulary

exotic dictate menagerie regulate

Practice and Apply Answer each question, choosing one or more responses.

1. Which of the following could be described as exotic?
   a food from another country   a backpack   a rare type of orchid
2. Which of the following is something our government can dictate?
   how birthdays could be celebrated   taxes people have to pay
3. Which of these might you find in a menagerie?
   monkeys   a stuffed lion   stars
4. Which of the following are things we could regulate?
   laughter   dreams   how fast people should drive

Vocabulary Strategy: Part-to-Whole Analogies

An analogy presents a relationship between pairs of words. Sometimes writers use analogies to explain unfamiliar ideas. A typical analogy begins with a pair of items that are related in some way. One of the most common analogies is part to whole. Here is an example, displayed first as a sentence and then with special symbols:

Baseball card is to collection as tiger is to menagerie.

baseball card : collection :: tiger : menagerie

Both versions express a part-to-whole relationship: baseball card and tiger are parts; collection and menagerie are wholes. In the second version, the single colon stands for “is to” and the double colon stands for “as.” Examining the full analogy helps you understand how the word pairs are related.

Practice and Apply Complete each part-to-whole analogy by choosing the letter of the best answer.

1. petal : _____ :: child : family
   a. flower
   b. stem

2. chapter : book :: _____ : army
   a. uniform
   b. soldier

3. Ohio : _____ :: lettuce : salad
   a. United States
   b. Zanesville

4. elbow : arm :: people : _____
   a. business
   b. population
Language Conventions: Spell Words Correctly

The main reason for writing is to communicate ideas with others. That’s why it is extremely important for writers to use and spell words correctly.

Many common words, such as *loose* and *lose*, are spelled differently and sound slightly different, but they are close enough to be easily confused or misused. Look at this example from “Wild Animals Aren’t Pets”:

> With animals running *loose* and darkness closing in, authorities arrived with no good choices to protect the public.

The word *loose* is commonly misspelled as *lose*, which is a different word with a different meaning. If the writer had misspelled *loose* as *lose*, readers would have been confused and distracted. The following words are often confused:

| advice/advise | lie/lay | passed/past | than/then | two/too/to | their/there/they’re |

Practice and Apply Choose the word from each commonly confused pair that correctly completes each sentence.

1. Gena would not (accept/except) Mindy’s offer of a ride to school.
2. Do not discuss this any (farther/further) with the police until you have seen a lawyer.
3. The lawyer will (advice/advise) you of your rights.
4. The rusty fire escape did not look like it could (bare/bear) the weight of a small child.
5. Russell slammed his foot on the (brake/break) to avoid hitting the duck crossing the road in front of him.
6. The judge’s ruling today will have a significant (affect/effect) on similar cases waiting to be heard.
7. Malia (passed/past) the library on her way to the store.
8. We would rather see a movie (than/then) go to the park.
Sandra Cisneros (b. 1954) is one of seven children born to her Mexican father and Mexican American mother. When Cisneros was eleven, her family moved to a poor neighborhood in Chicago. Cisneros’s first novel, The House on Mango Street, published in 1984, paints a picture of this neighborhood and the people who lived in it. It took Cisneros eight years to write the book. Cisneros has won many awards for her poems, short stories, and novels. She now lives in San Antonio, Texas.

**Eleven**

**Short Story by Sandra Cisneros**

**SETTING A PURPOSE** As you read, pay attention to how the narrator feels and the clues that help you understand why she feels the way she does.

What they don’t understand about birthdays and what they never tell you is that when you’re eleven, you’re also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don’t. You open your eyes and everything’s just like yesterday, only it’s today. And you don’t feel eleven at all. You feel like you’re still ten. And you are—underneath the year that makes you eleven.

Like some days you might say something stupid, and that’s the part of you that’s still ten. Or maybe some days you might need to sit on your mama’s lap because you’re scared, and that’s the part of you that’s five. And maybe one day when you’re all grown up maybe you will need to cry like if you’re
three, and that’s okay. That’s what I tell Mama when she’s sad and needs to cry. Maybe she’s feeling three.

Because the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one.

That’s how being eleven years old is.

You don’t feel eleven. Not right away. It takes a few days, weeks even, sometimes even months before you say Eleven when they ask you. And you don’t feel smart eleven, not until you’re almost twelve. That’s the way it is.

Only today I wish I didn’t have only eleven years rattling inside me like pennies in a tin Band-Aid box. Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I’d have known what to say when Mrs. Price put the red sweater on my desk. I would’ve known how to tell her it wasn’t mine instead of just sitting there with that look on my face and nothing coming out of my mouth.

“Whose is this?” Mrs. Price says, and she holds the red sweater up in the air for all the class to see. “Whose? It’s been sitting in the coatroom for a month.”

“Not mine,” says everybody. “Not me.”

“It has to belong to somebody,” Mrs. Price keeps saying, but nobody can remember. It’s an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope. It’s maybe a thousand years old and even if it belonged to me I wouldn’t say so.

Maybe because I’m skinny, maybe because she doesn’t like me, that stupid Sylvia Saldivar says, “I think it belongs to Rachel.” An ugly sweater like that, all raggedy and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out.

“That’s not, I don’t, you’re not . . . Not mine,” I finally say in a little voice that was maybe me when I was four.

“Of course it’s yours,” Mrs. Price says. “I remember you wearing it once.” Because she’s older and the teacher, she’s right and I’m not.

Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two, and math problem number four. I don’t know why but all of a sudden I’m feeling sick inside, like the part of me that’s three wants to come out of my eyes, only I squeeze them shut tight and bite down on my teeth real
hard and try to remember today I am eleven, eleven. Mama is making a cake for me for tonight, and when Papa comes home everybody will sing Happy birthday, happy birthday to you.

But when the sick feeling goes away and I open my eyes, the red sweater’s still sitting there like a big red mountain. I move the red sweater to the corner of my desk with my ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine.

In my head I’m thinking how long till lunchtime, how long till I can take the red sweater and throw it over the schoolyard fence, or leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs. Price says loud and in front of everybody, “Now, Rachel, that’s enough,” because she sees I’ve shoved the red sweater to the tippy-tip corner of my desk and it’s hanging all over the edge like a waterfall, but I don’t care.

“You put that sweater on right now and no more nonsense.”

“But it’s not—”

“Now!” Mrs. Price says.

This is when I wish I wasn’t eleven, because all the years inside of me—ten, nine, eight, seven, six, five, four, three, two, and one—are pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren’t even mine.

That’s when everything I’ve been holding in since this morning, since when Mrs. Price put the sweater on my desk, finally lets go, and all of a sudden I’m crying in front of everybody. I wish I was invisible but I’m not. I’m eleven and

alley
(al-e) n. An alley is a narrow street or passage behind or between city buildings.

invisible
(in-vis-ə-bal) adj. If something is invisible, you cannot see it.
it’s my birthday today and I’m crying like I’m three in front of everybody. I put my head down on the desk and bury my face in my stupid clown-sweater arms. My face all hot and spit coming out of my mouth because I can’t stop the little animal noises from coming out of me, until there aren’t any more tears left in my eyes, and it’s just my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast.

But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldívar, says she remembers the red sweater is hers! I take it off right away and give it to her, only Mrs. Price pretends like everything’s okay.

Today I’m eleven. There’s a cake Mama’s making for tonight, and when Papa comes home from work we’ll eat it. There’ll be candles and presents and everybody will sing Happy birthday, happy birthday to you, Rachel, only it’s too late.

I’m eleven today. I’m eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away like a runaway balloon, like a tiny o in the sky, so tiny-tiny you have to close your eyes to see it.

COLLABORATIVE DISCUSSION With a partner, discuss how the story events and other characters affect the narrator’s feelings. Cite specific passages to support your ideas.
Analyze Word Choice and Tone

A piece of writing usually has a particular style. A style is a manner of writing; it involves how something is said rather than what is said. Style is shown through elements such as

- **word choice**—the way words and phrases are used to express ideas
- **sentence structure**—the types, patterns, and lengths of sentences used, including fragments (pieces of sentences)
- **dialogue**—realistic conversation between characters
- **tone**—the writer’s attitude toward the subject, such as serious, playful, mocking, and sympathetic

The author’s choice to tell “Eleven” from Rachel’s point of view affects the style of the writing. For example, reread the first paragraph. Note that the writer uses a combination of long and short sentences and conversational words as if Rachel were talking directly to you. When Rachel describes how she feels about turning eleven, the tone might be described as annoyed or grumpy. These style elements draw us into Rachel’s world and help us see the story from her perspective.

As you analyze “Eleven,” find other examples of these techniques that reveal the writer’s style and the tone of the story.

Describe Characters’ Responses

The way a writer develops characters is known as characterization. Writers develop their story characters through the characters’ words, thoughts, and actions. They also use other methods, such as describing how a character looks, telling how other characters react to him or her, and by commenting directly on the character through the use of a narrator.

By noticing and analyzing these methods of characterization, readers can better understand what motivates the characters and makes them behave the way they do. As you analyze Rachel’s character, ask yourself:

- What does she look like?
- What does she think about turning eleven?
- How does Mrs. Price treat her?
- How does Rachel respond to the conflict in the story?

As you analyze “Eleven,” look for more examples of the author’s characterization of Rachel as well as other characters in the story.
Analyzing the Text

Cite Text Evidence Support your responses with evidence from the text.

1. Draw Conclusions In “Eleven,” Rachel says that when you’re eleven, you’re also ten, nine, eight, seven, six, five, four, three, two, and one. What does Rachel mean by this and why do you think the author chose these words to convey that meaning?

2. Interpret Reread lines 17–20. When Rachel says that growing old is “like an onion,” she is using a simile, a comparison that uses the word like or as. What other similes does she use in lines 17–20, and what meaning do all the similes convey?

3. Synthesize Explain how Rachel’s inability to speak up to Mrs. Price contributes to how she feels about turning eleven.

4. Analyze What are the consequences of Rachel’s being unable to speak up to Mrs. Price? Explain why Rachel has such a negative reaction to wearing the sweater.

5. Evaluate Reread lines 97–101. What do Rachel’s words about Phyllis and Sylvia reveal about her character? Are Rachel’s comments justified? Why or why not?

6. Analyze How would you describe the tone at the end of the story? What techniques does the author use to convey this tone?

7. Analyze How would you describe the author’s style? Describe some of the aspects that convey the author’s style.

PERFORMANCE TASK

Speaking Activity: Collaborative Discussion In a small group, discuss the role of Mrs. Price as a minor character in “Eleven.” Together, explain why Mrs. Price’s actions are an important part of the story.

- Appoint one member of the group to take notes.
- List words that describe Mrs. Price.
- Describe Rachel’s reactions to Mrs. Price as an authority figure.

- Discuss how the first-person point of view with Rachel as narrator affects how Mrs. Price is described and how the reader sees her.
- When the discussion is finished, review the key ideas expressed. Then share the group’s ideas with the rest of the class. Be sure to point out examples in the story that support the group’s ideas.
Critical Vocabulary

rattle    raggedy    alley    invisible

Practice and Apply Use what you know about the Vocabulary words to answer the questions.

1. Which Vocabulary word goes with narrow? Why?
2. Which Vocabulary word goes with noisy? Why?
3. Which Vocabulary word goes with shredded? Why?
4. Which Vocabulary word goes with hidden? Why?

Vocabulary Strategy:
Denotations and Connotations

A word’s denotation is its dictionary meaning. A word’s connotation includes the feelings and ideas associated with it. For example, the dictionary definition of the word frigid is “extremely cold.” The word wintry also means “cold,” but the two words can have different connotations.

Writers use connotations of words to communicate positive or negative feelings. Frigid has the negative connotation of meaning the weather is so cold that you do not want to be outside in it. In contrast, wintry has a more positive connotation and may bring to mind crisp air or cheery snow flurries. Each word creates a different tone in the writing and elicits different feelings in the reader.

In “Eleven,” Rachel describes the sweater as raggedy, which means “tattered, worn out.” From this, you can tell that Rachel is angry partly because the sweater is in bad shape. Thinking about a word’s connotation will help you to understand the writer’s purpose in using that word.

Practice and Apply Read the words in each group below. (The first word in each group is from “Eleven.”) Look up any words you do not know in a dictionary. Then arrange each group of words in order from positive to negative connotation. Discuss your responses with a partner or small group.

1. skinny, thin, gaunt, narrow, scrawny
2. raggedy, torn, ripped, frayed, shredded, tattered
3. hanging, dangling, drooping, falling, swinging
4. rattling, shaking, quivering, wobbling, jerking, jiggling
5. shoved, pushed, guided, propelled, crammed, forced
6. squeezed, jammed, crushed, stuffed, condensed, smashed, compressed
**Language Conventions:**

**Punctuating Dialogue**

**Dialogue** is written conversation between two or more characters. In fiction, dialogue is usually set off with quotation marks. Keep the following rules in mind when you write dialogue:

- Put quotation marks before and after a speaker’s exact words.
- Place punctuation marks, such as commas, question marks, and periods, inside the quotation mark.
- If a speaker tag, such as *she said,* comes before the quotation, set a comma after the speaker tag.
- If a speaker tag follows the exact words of the quotation, set a comma after the quotation but before the closing quotation mark.

Note how the following dialogue from “Eleven” follows the rules for punctuating dialogue:

> “Whose is this?” Mrs. Price says, and she holds the red sweater up in the air for all the class to see. “Whose? It’s been sitting in the coatroom for a month.”

> “Not mine,” says everybody. “Not me.”

> “It has to belong to somebody,” Mrs. Price keeps saying, but nobody can remember.

**Practice and Apply**  Rewrite the incorrectly punctuated sentences, adding or correcting the punctuation as needed.

1. “Birthdays are not what you expect them to be” said Rachel.
2. Mrs. Price glared at me and said It is not appropriate to burst into tears in the middle of class.
3. “You think I’m skinny, don’t you”? asked Rachel.
4. I don’t,” replied Sylvia.
5. “The sweater is mine, admitted Phyllis. I left it in the coatroom and forgot all about it.”
Background In the early 1900s, more than one million Mexicans immigrated to the United States. Many came to find jobs but found discrimination as well. During the same time period, the need for workers in Northern factories of the United States caused a mass migration of African Americans from the South. Many African Americans settled in Harlem, a neighborhood of New York City. There, writers, along with artists and musicians, worked to establish a proud cultural identity. This movement was called the Harlem Renaissance.

A VOICE

Poem by Pat Mora

Pat Mora (b. 1942) was born in El Paso, Texas, to a Mexican American family that spoke both English and Spanish. Mora grew up speaking both languages, and today writes in English and in Spanish. When not writing, Mora spends much of her time encouraging children of all languages to read books. In 1996, she founded a holiday called “El día de los niños/El día de los libros.” In English that means “Children’s Day/Book Day.”

Poem by Langston Hughes

Langston Hughes (1902–1967) began writing poetry as a child, but he didn’t gain fame until he met a famous poet in a restaurant where Hughes was working. Hughes left several of his poems at the poet’s table; the poet was impressed and helped introduce Hughes to a wider audience. Hughes became one of the most important voices in the Harlem Renaissance. Much of his work focuses on the experiences of his fellow African Americans who lived around him in Harlem.

SETTING A PURPOSE As you read, focus on the challenges and feelings each poet expresses about being an American, paying close attention to how each poet’s background affects his or her perspective.
A VOICE
by Pat Mora

Even the lights on the stage unrelenting¹ as the desert sun couldn’t hide the other students, their eyes also unrelenting, students who spoke English every night

as they ate their meat, potatoes, gravy. Not you. In your house that smelled like rose powder, you spoke Spanish formal as your father, the judge without a courtroom

in the country he floated to in the dark on a flatbed truck. He walked slow as a hot river down the narrow hall of your house. You never dared to race past him,

to say, “Please move,” in the language you learned effortlessly, as you learned to run, the language forbidden at home, though your mother said you learned it to fight with the neighbors.

You liked winning with words. You liked writing speeches about patriotism and democracy. You liked all the faces looking at you, all those eyes. “How did I do it?” you ask me now. “How did I do it when my parents didn’t understand?”
The family story says your voice is the voice of an aunt in Mexico, spunky² as a peacock. Family stories sing of what lives in the blood.

¹ unrelenting (ə-nəl-rîng): steady and persistent; continuing on without stopping.
² spunky (spûŋk’ě): spirited, plucky; having energy and courage.
You told me only once about the time you went to the state capitol, your family proud as if you’d been named governor. But when you looked around, the only Mexican in the auditorium, you wanted to hide from those strange faces. Their eyes were pinpricks, and you faked hoarseness. You, who are never at a loss for words, felt your breath stick in your throat like an ice-cube. “I can’t,” you whispered.

“I can’t.” Yet you did. Not that day but years later. You taught the four of us to speak up.

This is America, Mom. The undo-able is done in the next generation. Your breath moves through the family like the wind moves through the trees.

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3 **pinpricks** (pinˈpriksˌ): small wounds or punctures made by or as if by a pin.

4 **generation** (jēnˈə-rāˈshən): all the people who are at the same stage of descent from a common ancestor; grandparents, parents, and children represent three different generations.
WORDS LIKE FREEDOM
by Langston Hughes

There are words like Freedom
Sweet and wonderful to say.
On my heartstrings freedom sings
All day everyday.

There are words like Liberty
That almost make me cry.
If you had known what I know
You would know why.

COLLABORATIVE DISCUSSION  With a partner, discuss how “A Voice” and “Words Like Freedom” explore ideas such as freedom and equality. Use evidence from the texts in your discussion.
Determine the Meaning of Figurative Language

Poets often use figurative language to express ideas. A **simile** is a comparison of two things that uses the words *like* or *as*. A **metaphor** is a comparison of two things that does not use *like* or *as*. Similes and metaphors help readers see ideas in an imaginative way. The poem “A Voice” opens with a simile:

```
Even the lights on the stage unrelenting as the desert sun couldn’t hide the other students, . . .
```

The simile emphasizes how unforgiving and severe the stage lights seem. This comparison helps readers understand how the speaker’s mother felt. To determine the meaning of a simile or metaphor, ask yourself:

- What two ideas is the poet comparing?
- What feelings and attitudes does the simile or metaphor help explain?

As you analyze “A Voice,” look for other examples of figurative language.

Analyze Tone

Tone is another way a writer expresses ideas. A writer’s **tone** is his or her attitude toward a subject. Tone is often described with a single adjective, such as *angry, playful, or mocking*. Writers establish tone through thoughts, actions, images, and word choices.

An **inference** is a logical guess. Readers can identify and put together clues, such as the poet’s choice of words and images, to make inferences about a poem’s tone.

In “A Voice,” the simile “In your house that smelled like rose powder, you spoke Spanish formal . . .” provides a clue about the home of the speaker’s mother. From this, readers can infer that the **speaker**, or the voice that “talks” to the reader, has a deep understanding of what her mother’s home life was like. The speaker’s tone can be described as *understanding*.

Use the following clues to make inferences about tone in the poems:

- Identify the topic.
- Pay attention to images and descriptions. Are they serious, silly, or frightening?
- Decide how the speaker feels about the subject. Does he or she feel happy, sad, or angry?
Analyzing the Text

Cite Text Evidence  Support your responses with evidence from the text.

1. Infer  Review lines 6–14 of "A Voice," in which the speaker describes her grandfather. What is the simile in these lines? What inference can you make about the relationship between the speaker’s mother and her father?

2. Interpret  Reread lines 17–23 of "A Voice." How does the speaker’s mother feel about herself as a young girl? Explain how the simile in lines 22–23 shows the connection the mother has to her family.

3. Interpret  Reread lines 5–8 of "A Voice." Identify the metaphor in these lines. What does the metaphor tell you about the father?

4. Connect  Reread lines 34–35 of "A Voice." What lesson does the speaker say she learned from her mother, and how does the poet express this lesson now?

5. Interpret  Reread lines 37–39 of "A Voice." Describe the poet’s tone. How does her tone help her convey the ideas she expresses?

6. Analyze  Think about the speaker’s attitude in "Words Like Freedom." How would you describe the poet’s tone?

7. Compare  Compare line 24 of "A Voice" with lines 3–4 of "Words Like Freedom." How are these metaphors similar in the experiences and ideas they address?

PERFORMANCE TASK

Writing Activity: Poem  In "A Voice" and "Words Like Freedom," the poets express their opinions and make their voices heard. Write a poem in which you express your views about a freedom you enjoy, or about the freedom to have an opinion at all.

- Choose your topic. Be sure it is clear and specific.
- Choose a few adjectives that clearly tell how you feel about your topic. These words are the tone you want to create in your poem.
- Include at least one simile and one metaphor in your poem.
- Create comparisons that help express your ideas. Try a number of different ones until you find those that express your feelings in a vivid way.
- Review your word choices. Make sure they express your opinions precisely.
- Keep in mind the tone you chose as you review your work. Make adjustments as needed.
Present an Argument in a Speech

A good argument can convince people to change their minds about a topic. Now you will draft an argument and deliver it in a speech that justifies your views on whether people should own exotic animals. Use evidence from “Wild Animals Aren’t Pets” and “Let People Own Exotic Animals” to support your position.

A successful argument

- contains an engaging introduction that establishes the claim
- supports the claim with clear reasons and relevant evidence
- establishes and maintains a formal style
- uses language that effectively conveys ideas and adds interest
- includes a conclusion that follows from the argument presented and leaves a lasting impression

Mentor Text Notice how this excerpt from “Wild Animals Aren’t Pets” grabs the reader’s attention and establishes the claim.

“In many states, anyone with a few hundred dollars and a yen for the unusual can own a python, black bear or a big cat as a ‘pet.’ For $8,000 a baby white tiger can be yours. . . . Until recently, though, few people knew how easy it is to own a wild animal as a pet. Or how potentially tragic.”

Choose Your Position Think about both sides of this argument: Should people own exotic animals? Then take the position you can argue most effectively.

Gather Information Review the evidence that supports each claim in “Wild Animals Aren’t Pets” and “Let People Own Exotic Animals.”

- Make a list of reasons you have taken the position you chose. Note evidence, such as facts, that will support your reasons.
- Think about counterclaims that might keep your audience from agreeing with you.

ACADEMIC VOCABULARY

As you plan and present your speech, be sure to use the academic vocabulary words.

- appropriate
- authority
- consequence
- justify
- legal
Organize Your Ideas  A graphic organizer can help you present your ideas logically. Place your claim in the top box, your reasons in the next row of boxes, and your evidence in the last row.

Consider Your Purpose and Audience  Ask yourself: Who will listen to this speech? Which ideas will be most convincing to them? What language will you use to convey your position?

Draft Your Argument  As you draft your argument, keep the following in mind:

- Introduce the topic to your audience. Grab your listeners’ attention with an interesting quote or surprising fact.
- State your position clearly. Use your notes and graphic organizer to create a logical sequence of your reasons and evidence. Include facts, and details that support your claim.
- Address counterclaims and tell why your position is more valid.
- Maintain a formal writing style, and use transition words and phrases such as because, therefore, and for that reason to clarify relationships between ideas.
- In your conclusion, restate your claim. Remind your audience why you believe your position is the right one.

Language Conventions: Modify to Add Details

Adverbs modify, or describe, verbs, adjectives, and other adverbs. They answer the questions where, when, how, and to what extent? In this excerpt from “Wild Animals Aren’t Pets,” notice how the adverb recently tells when the story unfolded.

“... a story that unfolded in a small Ohio city recently opened the public’s eyes to the little known, distressing world of ‘exotic’ pets.”
Evaluate Your Speech Have your partner or group of peers review the draft of your speech. Use the following chart to revise it.

<table>
<thead>
<tr>
<th>Questions</th>
<th>Tips</th>
<th>Revision Techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does my introduction grab the audience’s attention?</td>
<td>Underline the introduction.</td>
<td>Add an interesting fact, example, or quotation.</td>
</tr>
<tr>
<td>Does my introduction present a clear claim?</td>
<td>Highlight the claim.</td>
<td>Add a claim, or replace the claim with a clearer one.</td>
</tr>
<tr>
<td>Is my claim supported with several reasons?</td>
<td>Underline the reasons that support the claim.</td>
<td>Add reasons that support the claim.</td>
</tr>
<tr>
<td>Is each reason supported by at least one piece of evidence?</td>
<td>Highlight the evidence that supports each reason.</td>
<td>Add evidence to support each reason. Explain each piece of evidence.</td>
</tr>
<tr>
<td>Do I use adverbs to provide details about when, where, or how events occurred?</td>
<td>Highlight adverbs.</td>
<td>Add adverbs to accurately describe how events occurred.</td>
</tr>
<tr>
<td>Do I restate my claim in the conclusion?</td>
<td>Underline the conclusion.</td>
<td>Add a restatement of the claim.</td>
</tr>
</tbody>
</table>

Practice Your Speech Deliver your argument as a speech to a group of peers. You can also practice in front of a mirror.

- Use your voice effectively. Speak loudly, varying your pitch and tone. Be sure to pause to emphasize important points.
- Maintain eye contact. Look directly at individuals in your audience.
- Use gestures and facial expressions that show your audience you are confident about your position.

Deliver Your Speech Finalize your speech and share it with your audience. You might present your speech as a webcast.
<table>
<thead>
<tr>
<th>Ideas and Evidence</th>
<th>Organization</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The introduction grabs the audience's attention; the claim clearly states the speaker's position on an issue.</td>
<td>• The reasons and evidence are organized logically throughout the speech.</td>
<td>• The speech reflects a formal style.</td>
</tr>
<tr>
<td>• Logical reasons and relevant evidence support the speaker's claim.</td>
<td>• Transitions effectively connect reasons and evidence to the speaker's claim.</td>
<td>• Sentence beginnings, lengths, and structures vary and have a rhythmic flow.</td>
</tr>
<tr>
<td>• Opposing claims are anticipated and effectively addressed.</td>
<td>• The concluding section effectively summarizes the claim.</td>
<td>• Grammar, usage, and mechanics are correct.</td>
</tr>
</tbody>
</table>

**4**

<table>
<thead>
<tr>
<th>Ideas and Evidence</th>
<th>Organization</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The introduction could do more to grab the audience's attention; the speaker's claim states a position on an issue.</td>
<td>• The organization of reasons and evidence is logical in most places.</td>
<td>• The style becomes informal in a few places.</td>
</tr>
<tr>
<td>• Most reasons and evidence support the speaker's claim.</td>
<td>• A few more transitions are needed to connect reasons and evidence to the speaker's claim.</td>
<td>• Sentence beginnings, lengths, and structures vary somewhat.</td>
</tr>
<tr>
<td>• Opposing claims are anticipated, but the responses need to be developed more.</td>
<td>• The concluding section restates the claim.</td>
<td>• Some grammatical, usage, and mechanics errors are present.</td>
</tr>
</tbody>
</table>

**3**

<table>
<thead>
<tr>
<th>Ideas and Evidence</th>
<th>Organization</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The introduction does not grab listeners' attention; the speaker's claim identifies an issue, but the position is not clearly stated.</td>
<td>• The organization of reasons and evidence is confusing in some places, and it often does not follow a pattern.</td>
<td>• The style becomes informal in many places.</td>
</tr>
<tr>
<td>• The reasons and evidence are not always logical or relevant.</td>
<td>• Few transitions are used, but the speech is not difficult to understand.</td>
<td>• Sentence structures rarely vary, and some fragments are present.</td>
</tr>
<tr>
<td>• Opposing claims are anticipated but not addressed logically.</td>
<td>• The concluding section includes an incomplete summary of the claim.</td>
<td>• Grammar, usage, and mechanics are incorrect in many places, but the speaker's ideas are still clear.</td>
</tr>
<tr>
<td>• The concluding section is missing.</td>
<td>• A logical organization is not used; reasons and evidence are presented randomly.</td>
<td>• The style is inappropriate for the speech.</td>
</tr>
</tbody>
</table>

**2**

<table>
<thead>
<tr>
<th>Ideas and Evidence</th>
<th>Organization</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The introduction is confusing and does not state a claim.</td>
<td>• The organization of reasons and evidence is confusing in some places, and it often does not follow a pattern.</td>
<td>• Repetitive sentence structure and fragments make the speech hard to follow.</td>
</tr>
<tr>
<td>• Supporting reasons and evidence are missing.</td>
<td>• Few transitions are used, making the speech difficult to understand.</td>
<td>• Many grammatical and usage errors change the meaning of ideas.</td>
</tr>
<tr>
<td>• Opposing claims are neither anticipated nor addressed.</td>
<td>• The concluding section is missing.</td>
<td>• The style is inappropriate for the speech.</td>
</tr>
</tbody>
</table>

**1**