



Guided by a Cause

“The fullness of our heart comes in our actions.”

—Mother Teresa

COLLECTION 6

Guided by a Cause



In this collection, you will consider the question: What inspires people to take action to improve their world?



Channel One News®

COLLECTION

PERFORMANCE TASK Preview

At the end of this collection, you will have the opportunity to:

- research and write an informative essay about a dramatic and deadly fire that destroyed a New York City factory in 1911
- participate in a panel discussion on what commitment to a cause can mean

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.

Word	Definition	Related Forms
contrast (kən-trāst´) <i>v.</i>	to show differences between two or more things that are being compared	contrasted, contrasting, contrastive
despite (dī-spīt´) <i>prep.</i>	in spite of; even though	despiteful
error (ēr´ər) <i>n.</i>	a mistake	erroneous, erroneously, errorless
inadequate (īn-ād´ī-kwīt) <i>adj.</i>	not enough or sufficient to fulfill a need or meet a requirement	adequate, adequately, inadequacy, inadequately
interact (īn´tər-ākt´) <i>v.</i>	to act upon each other	interaction, interacting, interactive, interactively

COMPARE ANCHOR TEXTS

Background *An event can be so dramatic and so haunting that it compels the generations that follow it to dissect its details and to trace its impact. A deadly disaster occurred in New York City in 1911 at a company in the ten-story Asch Building. Known today as the Brown Building, it is now a National Historic Landmark. These history writings are detailed accounts of what happened and the long-term effects.*



The Triangle Factory Fire

from **Flesh & Blood So Cheap: The Triangle Fire and Its Legacy**

History Writing by Albert Marrin

Albert Marrin (b. 1936) taught social studies in a junior high school and then became a college teacher. But he realized that he missed telling stories as he had as a teacher. That's when Marrin decided to write history for young adults. He has now produced more than thirty nonfiction books, for which he has won numerous awards.

from **The Story of the Triangle Factory Fire**

History Writing by Zachary Kent

Zachary Kent is the author of over fifty books for young readers. He writes primarily about history and has written biographies of various noted figures, including Abraham Lincoln and Charles Lindbergh.

SETTING A PURPOSE As you read, think about how each writer presents information on the same event. How are the pieces similar? How are they different? Write down any questions you have while reading.

myNotebook

As you read, mark up the text. Save your work to **myNotebook**.

- Highlight details
- Add notes and questions
- Add new words to **myWordList**

from **Flesh & Blood So Cheap**

by Albert Marrin

The Triangle Waist Company occupied the top three floors of the Asch Building. On the eighth floor, forty cutters,¹ all men, worked at long wooden tables. Nearby, about a hundred women did basting² and other tasks. Paper patterns hung from lines of string over the tables. Although cutters wasted as little fabric as possible, there were always scraps, which they threw into bins under the tables. Every two months or so, a rag dealer took away about a ton of scraps, paying about seven cents a pound. He then sold them back
10 to cotton mills to remake into new cloth. The last pickup was in January.

On March 25, the cutters prepared for their next day's work. Since it was Saturday, everyone would leave early, at 4:45 P.M. Workers from other firms had already left; Triangle employees had to stay longer to fill back orders. Carefully, cutters spread "lawn" (from the French word *lingerie*) on their tables 120 layers thick. Lawn was not just *any* cotton fabric. Sheer and lightweight, it was beautiful and comfortable—and burned as easily as gasoline. Each layer was separated from the
20 others by a sheet of equally **flammable** tissue paper.

After cutting, the various pieces would go by freight elevator to the ninth floor for sewing and finishing. There, eight rows of sewing machine tables, holding 288 machines in all, occupied the entire width of the room. Only a narrow aisle separated one row from another; the tables were so close together that chairs touched back to back between the rows. From time to time, workers would take the finished shirtwaists³ to the tenth floor for inspection, packing, and shipping. This floor also held the showroom and
30 owners' offices.

By 4:40 P.M., the cutters had finished their work. With five minutes to go, they stood around, talking until the quitting bell rang. Although it was against the rules, some lit cigarettes, hiding the smoke by blowing it up their jacket sleeves. On the floor above, workers had begun to walk toward the lockers to

flammable

(flām'ə-bəl) *adj.*

If something is *flammable*, it is easy for it to catch on fire and burn.

¹ **cutters:** people who cut cloth in a clothing factory.

² **basting:** stitching.

³ **shirtwaists:** women's blouses that resemble men's shirts.

get their coats and hats. They looked forward to Sunday and family visits, boyfriends, dances, and nickelodeons.⁴ Although they had no inkling of what was about to happen, many had only minutes to live.

40 We will never know for sure what started the Triangle Fire. Most likely, a cutter flicked a hot ash or tossed a live cigarette butt into a scrap bin. Whatever the cause, survivors said the first sign of trouble was smoke pouring from beneath a cutting table.

Cutters flung buckets of water at the smoking spot, without effect. Flames shot up, igniting the line of hanging paper patterns. “They began to fall on the layers of thin goods underneath them,” recalled cutter Max Rothen. “Every time another piece dropped, light scraps of burning fabric began to
50 fly around the room. They came down on the other tables and they fell on the machines. Then the line broke and the whole string of burning patterns fell down.” A foreman ran for the hose on the stairway wall. Nothing! No water came. The hose had not been connected to the standpipe.⁵ Seconds later, the fire leaped out of control.

Yet help was already on the way. At exactly 4:45 P.M., someone pulled the eighth-floor fire alarm. In less than two minutes, the horse-drawn vehicles of Engine Company 72 arrived from a firehouse six blocks away. The moment
60 they arrived, the firefighters unloaded their equipment and prepared to swing into action. As they did, the area pumping station raised water pressure in the hydrants near the Asch Building. Other units soon arrived from across the Lower East Side with more equipment.

Meanwhile, workers on the eighth floor rang furiously for the two passenger elevators. Safety experts have always advised against using elevators in a fire. Heat can easily damage their machinery, leaving trapped passengers dangling in space, to burn or suffocate. Despite the danger, the
70 operators made several trips, saving scores of workers before heat bent the elevators’ tracks and put them out of action.

Those who could not board elevators rushed the stairway door. They caused a pileup, so that those in front could not open the door. Whenever someone tried to get it open, the crowd pinned her against it. “All the girls were falling on me

⁴ **nickelodeons:** early movie theaters that charged five cents for admission.

⁵ **standpipe:** a large pipe into which water is pumped.

and they squeezed me to the door,” Ida Willensky recalled. “Three times I said to the girls, ‘Please, girls, let me open the door. Please!’ But they would not listen to me.” Finally, cutter Louis Brown barged through the crowd and forced the
80 door open.

Workers, shouting, crying, and gasping for air, slowly made their way downstairs. There were no lights in the stairway, so they had to grope their way in darkness. A girl fell; others fell on top of her, blocking the stairs until firefighters arrived moments later. Yet everyone who took the stairway from the eighth floor got out alive, exiting through the Washington Place doors. Those on the ninth floor were not so lucky.

New Yorkers say that March comes in like a lion (with
90 cold wind) and leaves like a lamb (with April’s warm showers). Now, as fire raged on the eighth floor, the elevator shafts became wind tunnels. Wind gusts made eerie sounds, like the howling of great beasts in pain, while sucking flaming embers upward. On the ninth floor, embers landed on piles of finished shirtwaists and cans of oil used to make the sewing machines run smoothly. Instantly, the air itself seemed to catch fire.

Had there been fire drills, surely more would have survived. Unfortunately, confusion **reigned**. Workers had to make life-and-death decisions in split seconds amid fire,
100 smoke, and panic. It was everyone for themselves. “I was throwing them out of the way,” Mary Bucelli said of the women near her. “No matter whether they were in front of me or coming from in back of me, I was pushing them down. I was only looking out for my own life.” Mary joined others who ran to the Greene Street stairway. They made it down to the street or up to the tenth floor and the roof, before flames blocked this escape route.

Others headed for the elevators and stairway on the Washington Place side of the building. Forcing open the
110 doors to the elevator shaft, they looked down and saw an elevator starting what would be its last trip from the eighth floor. “I reached out and grabbed the cables, wrapped my legs around them, and started to slide down,” recalled Samuel Levine, a sewing machine operator. “While on my way down, as slow as I could let myself drop, the bodies of six girls went falling past me. One of them struck me, and I fell on top of the elevator. I fell on the dead body of a girl. Finally I heard

reign

(rān) v. If some things *reign* over something else, it means they dominate it.



Firefighters in a horse-drawn fire engine race to respond to the fire at the Triangle Waist Company.

the firemen cutting their way into the elevator shaft, and they came and let me out.”

120 Those who reached the ninth-floor stairway door found it locked. This was not unusual, as employers often locked doors to discourage latecomers and keep out union organizers. “My God, I am lost!” cried Margaret Schwartz as her hair caught fire. Nobody who went to that door survived, nor any who reached the windows.

130 With a wave of fire rolling across the room, workers rushed to the windows, only to meet more fire. Hot air expands. Unless it escapes, pressure will keep building, eventually blowing a hole even in a heavy iron container like a boiler. Heat and pressure blew out the eighth-floor windows. Firefighters call the result “lapping in”—that is, sucking flames into open windows above. That is why you see black scorch marks on the wall above the window of a burnt-out room.

140 With fire advancing from behind and flames rising before them, people knew they were doomed. Whatever they did meant certain death. By remaining in the room, they chose death by fire or suffocation. Jumping ninety-five feet to the ground meant death on the sidewalk. We cannot know what passed through the minds of those who decided to jump. Yet

their thinking, in those last moments of life, may have gone like this: If I jump, my family will have a body to identify and bury, but if I stay in this room, there will be nothing left.

A girl clung to a window frame until flames from the eighth floor lapped in, burning her face and setting fire to her hair and clothing. She let go. Just then, Frances Perkins reached the scene from her friend's town house on the north side of Washington Square. "Here they come," onlookers shouted as Engine Company 72 reined in their horses. "Don't
150 jump; stay there." Seconds later, Hook and Ladder Company 20 arrived.

Firefighters charged into the building, stretching a hose up the stairways as they went. At the sixth-floor landing, they connected it to the standpipe. Reaching the eighth floor, they crawled into the inferno on their bellies, under the rising smoke, with their hose. Yet nothing they did could save those at the windows. Photos of the **portable** towers show streams of water playing on the three top floors. (A modern high-pressure pumper can send water as high as one thousand feet.)
160 Plenty of water got through the windows, but not those with people standing in them. A burst of water under high pressure would have hurled them backward, into the flames.

Hoping to catch jumpers before they hit the ground, firefighters held up life nets, sturdy ten-foot-square nets made of rope. It was useless. A person falling from the ninth floor struck with a force equal to eleven thousand pounds. Some jumpers bounced off nets, dying when they hit the ground; others tore the nets, crashing through to the pavement. "The force was so great it took men off their feet," said Captain
170 Howard Ruch of Engine Company 18. "Trying to hold the nets, the men turned somersaults. The men's hands were bleeding, the nets were torn and some caught fire" from burning clothing. Officers, fearing their men would be struck by falling bodies, ordered the nets removed. The aerial ladders failed, too, reaching only to the sixth floor. Desperate jumpers tried to grab hold of a rung on the way down, missed, and landed on the sidewalk.

People began to jump singly or in groups of two or three, holding hands as they stepped out the windows.
180 William G. Shepherd, a reporter for United Press, watched the "shower of bodies" in horror.

portable
(pôr'tə-bəl) *adj.*
If something is *portable*, it can be carried or moved easily.

I saw every feature of the tragedy visible from outside the building. I learned a new sound—a more horrible sound than any description can picture. It was the sound of a speeding, living body on a stone sidewalk.

Thud—dead, thud—dead, thud—dead, thud—dead. Sixty-two thud—dead. I call them that, because the sound and the thought of death came to me each time, at the same instant. . . . Down came the bodies in a shower, burning, smoking—flaming bodies, with the disheveled hair trailing upward. . . .

On the sidewalk lay heaps of broken bodies. A policeman later went about with tags, which he fastened with wires to the wrists of the dead girls. . . . The floods of water from the firemen’s hose that ran into the gutter was actually stained red with blood.

Onlookers saw many dreadful sights, none more so than the end of a love affair. A young man appeared at a window. Gently, he helped a young woman step onto the windowsill, held her away from the building—and let go. He helped another young woman onto the windowsill. “Those of us who were looking saw her put her arms around him and kiss him,” Shepherd wrote. “Then he held her out into space and dropped her. But quick as a flash he was on the windowsill himself. . . . He was brave enough to help the girl he loved to a quicker death, after she had given him a goodbye kiss.”

Meanwhile, others managed to reach the fire escape. It had not been designed for a quick exit. FDNY⁶ experts later declared that those on the three top floors of the Asch Building could not have made it to the ground in under three hours. In reality, they had only minutes.

People crowded onto the fire escape. As they walked single file, flames lapped at them through broken windows. Worse, the human load became too heavy for the device to bear. Bolts that fastened it to the building became loose. It began to sway, then collapsed at the eighth floor, tumbling dozens into the courtyard. “As the fire-crazed victims were thrown by the collapse of the fire escape, several struck the sharp-tipped palings,”⁷ the New York *Herald* reported. “The body of one woman was found with several iron spikes driven

⁶ **FDNY:** the Fire Department of New York City.

⁷ **palings:** fences with stakes.



This is a photograph of the gutted tenth floor of the Asch Building that was taken in the aftermath of the fire.

entirely through it.” Others crashed through the skylight into the room below, where they died on the cement floor.

The tenth floor was the best place to be. Those who worked there, or reached it from the floor below, survived by dashing up the stairs to the roof. When they arrived, they found the roof fifteen feet lower than its Washington Place neighbor’s, a building shared by New York University and the American Book Company.

230 Luckily, Professor Frank Sommer was teaching his law class in a room that overlooked the Asch Building. When Sommer realized what was happening, he led his class to the roof of their building. There they found two ladders left by painters during the week. Students lowered the ladders, climbed down, and helped survivors to safety. For some women, said Sommer, “it was necessary to beat out the flames that had caught their clothing, and many of them had blackened faces and singed hair and eyebrows.” Yet only one person from the tenth floor died. Seeing flames licking up from the ninth floor, she panicked and jumped out a window.

240 By 5:15 P.M., exactly thirty-five minutes after flames burst from beneath a cutting table, firefighters had brought the blaze under control. An hour later, Chief Croker made his **inspection**. He found that the Asch Building had no damage

inspection
(in-spĕk´shən) *n.*
An *inspection* is an official examination or review.

to its structure. Its walls were in good shape; so were the floors. It had passed the test. It was fireproof.

The woodwork, furniture, cotton goods, and people who worked in it were not. Of the 500 Triangle employees who reported for work that day, 146 died. Of these, sixteen men were identified. The rest were women or bodies and body
250 parts listed as “unidentified.” The Triangle Fire was New York’s worst workplace disaster up to that time. Only the September 11, 2001, terrorist attacks on the twin towers of the World Trade Center took more (about 2,500) lives.

Chief Croker was no softie; he was used to the horrors that came with his job. But this was different. As he explored the top three floors of the Asch Building, he saw sights “that utterly staggered him,” the *New York World* reported. “In the drifting smoke, he had seen bodies burned to bare bones, skeletons bending over sewing machines.” Those sights sent
260 him down to the street with quivering lips.

Next morning, March 26, Chief Croker returned for another look. The only creatures he found alive were some half-drowned mice. He picked one up, stroked it gently, and put it in his pocket. The chief would take it home, he said. “It’s alive. At least it’s alive.”



Determine Central Idea and Details

The **central idea**, or main idea, in a piece of history writing is the most important idea about the topic. It may be stated explicitly in a sentence, or it may be implied. The main idea is often suggested by smaller key ideas, each developed in a paragraph or a longer section of the work.

Main ideas are supported by **details**, facts and other pieces of information that build upon or clarify the main ideas. When you read history writing, notice the details that answer basic questions, such as, *When and where does the event take place? Who is involved? What are the causes and the immediate and long-term effects?*

As you read, you can keep track of key ideas and details by taking notes in outline form. Restate the main ideas of paragraphs or sections, numbered in Roman numerals. Below each idea, list the supporting details.

The Triangle Waist Company Fire

I. *The Triangle factory was a dangerous firetrap.*

A. *Paper scraps hung from the rafters.*

B. *There were always scraps under the tables.*

C.

Once you have completed an outline for the entire text, look to see how all the main ideas and details help to develop the main idea of the entire text. What other details from *Flesh & Blood So Cheap* could you add to this outline?

Analyzing the Text

Cite Text Evidence

Support your responses with evidence from the text.

- 1. Summarize** Review the text to find details about the different floors of the building. What is important to understand about these locations?
- 2. Cause/Effect** Reread lines 97–100. Why does the author give a detail about fire drills?
- 3. Draw Conclusions** According to the author, why might workers have jumped from the windows?
- 4. Cite Evidence** What does the author seem to think of the firefighters' efforts during this disaster?
- 5. Evaluate** What is most important to understand about this event?
- 6. Connect** Why is the story of the Triangle Fire still being told?



from **The Story of the Triangle Factory Fire**

by Zachary Kent

In the days following the fire, city officials sifted through the charred rubble at the Asch Building and tried to fix the fault for the tragedy. Fire Chief Croker angrily stated, “There wasn’t a fire escape anywhere fronting on the street by which these unfortunate girls could escape.” Doors that opened inward instead of outward, overcrowding in work areas, and blocked exits also were to blame. Fire Marshal William Beers stunned New Yorkers by soon declaring, “I can show you 150 loft buildings far worse than this one.”

10 Lillian D. Wald of the Joint Board of Sanitary Control also reported on the general situation. “The conditions as they now exist are hideous. . . . Our investigators have shown that there are hundreds of buildings which invite disaster just as much as did the Asch structure.”

Accused of ignoring their employees’ safety, Triangle owners Blanck and Harris were charged with manslaughter. During the three week trial angry citizens packed the courtroom. Outside, in the **corridors**, women screamed, “Murderers! Murderers! Make them suffer for
20 killing our children!” Lawyers argued that Blanck and Harris kept all of the Triangle doors locked during the workday, therefore causing many of the deaths. Weighing the evidence, however, the jury returned a verdict of not guilty. “I cannot see that anyone was responsible for the disaster,” explained juror H. Houston Hierst. “It seems to me to have been an act of the Almighty.¹” The *New York Call* viewed the matter differently. “Capital can commit no crime,” it angrily declared, “when it is in pursuit of profits.”

Furious New Yorkers refused to let the issue rest.
30 In October 1911 the city established a Bureau of Fire Prevention to inspect safety standards in other buildings. Five months earlier the New York State legislature created a special Factory Investigating Commission. Through the

corridor
(kôr~ĩ-dər) *n.*
A *corridor* is a narrow hallway or passageway.

¹ **an act of the Almighty:** a term that refers to events or actions that are beyond the control of human beings.



New York City garment workers take part in a May Day parade in 1916.

next four years Commission investigators crawled and pried through the rooms and cellars of factories and tenement houses² all across the state. They examined workers' filthy living conditions and witnessed the dangers of crippling machinery and long work hours in dusty, dirty firetraps.

As a result of the Commission's shocking findings,
40 New York State quickly passed thirty-three new labor laws by 1914. These laws formed the foundation of New York

² **tenement houses:** very run-down city apartments where the poor and immigrants often live.

State's Industrial Code, the finest in the nation. Soon other states followed New York's example and **enacted** protective labor laws.

One Factory Commission investigator had witnessed the fateful Triangle fire. Frances Perkins said, "We heard the fire engines and rushed . . . to see what was going on. . . . We got there just as they started to jump. I shall never forget the frozen horror which came over us as we stood with our hands
50 on our throats watching that horrible sight, knowing that there was no help."

In 1933 President Franklin Roosevelt named Frances Perkins secretary of labor. She and other social reformers dedicated their lives to insuring worker safety throughout the country. "They did not die in vain and we will never forget them," vowed Perkins. From the ashes of the tragic Triangle factory fire came help for millions of United States laborers today.

enact

(ĕn-ăkt') v. If you *enact* something, you make it into a law.

COLLABORATIVE DISCUSSION You've now read two accounts of a disaster that occurred a century ago. If a similar fire were to start in a garment factory of today, how might the events be the same or different? Talk about your thoughts with other group members.



Analyze Structure: Chronological Order

A **pattern of organization** is the particular arrangement of ideas and information. Authors of history texts often use the **chronological order** organization to arrange events by their order of occurrence—what happens first, next, then, and finally. When reading history texts, pay attention to dates, times, and words and phrases that signal sequence, such as *before*, *meanwhile*, *later*, and *after that*.

Identify the clues to the chronological organization in this paragraph from *The Story of the Triangle Factory Fire*:

Furious New Yorkers refused to let the issue rest. In October 1911, the city established a Bureau of Fire Prevention to inspect safety standards in other buildings. Five months earlier the New York State legislature created a special Factory Investigating Commission. Through the next four years Commission investigators crawled and pried through the rooms and cellars of factories and tenement houses all across the state.

Analyzing the Text

ELA RI.7.1, RI.7.2, RI.7.5

ELD PI.7.6, PI.7.10, PII.7.1

Cite Text Evidence

Support your responses with evidence from the selection.

- 1. Infer** What was true of factories in New York City before the Triangle fire?
- 2. Summarize** What changes occurred in the aftermath of the tragedy? Within what time period did the changes happen?
- 3. Compare** Reread lines 15–28. How and why did the jurors' viewpoint differ from that of angry citizens?
- 4. Infer** Reread the last sentence. Despite the horror and loss of life caused by the fire, how might it have been a useful experience, according to the author?

Analyze Presentations of Information

History writing is nonfiction that presents events and people of the past. What makes this type of writing interesting is how it presents interactions between people and events. History writing often combines features of a narrative text (a true story with a setting, characters, and a plot) and an informational text (paragraphs of main ideas and factual details).

History writers base their work on factual research. However, two history writers might write about the same event in different ways. How writers shape their presentations of key information can depend on individual points of view. **Author's perspective** is the unique combination of ideas, values, feelings, and beliefs that influence the way a writer looks at a topic.

In comparing the perspectives of two or more authors writing about the same event, look for clues like these in the texts:

 Tone	<p>Tone is the author's attitude toward his or her subject. Would you describe the writing as serious? Lively? Angry? Notice any emotions the writer expresses while presenting the facts and how the emotions contribute to the overall effect of the writing.</p>
 Point of view	<p>Analyze the author's presentation of information to determine his or her point of view. When writing from a subjective point of view, an author includes personal opinions, feelings, and beliefs. When writing from an objective point of view, the author focuses on factual information and leaves out personal opinions.</p>
 Direct statements	<p>Be aware of any statements or comments that seem to come directly from the author. In particular, watch for ideas that may be repeated or restated. What light do these statements shed on the writer's interpretation of facts?</p>
 Emphasis	<p>Determine how each author presents his or her ideas about the topic. Do the writers emphasize different evidence? Do they put forth different interpretations of facts?</p>
 Portrayals	<p>Pay attention to how the historical figures are portrayed. Think about why that person is included and what makes him or her memorable.</p>

In the excerpt from *Flesh & Blood So Cheap*, read how author Albert Marrin describes Chief Croker (lines 261–265). Next, read the description of Croker by author Zachary Kent in lines 1–7 from *The Story of the Triangle Factory Fire*. Then, compare these two passages. What similarities and differences do you notice in the history writers' descriptions? What do these details reveal about each author's perspective?



Analyzing the Text

Cite Text Evidence

Support your responses with evidence from the texts.

- 1. Cause/Effect** Which of the two texts would you use to research the effects of the Triangle Fire? Why?
- 2. Compare** Look back at both texts to find mention of Frances Perkins. Why is she an important person to know about?
- 3. Infer** What kinds of sources did both authors use in researching this topic?
- 4. Analyze History Writing** Read lines 126–130 from *Flesh & Blood So Cheap*. Are these lines an example of author Albert Marrin's perspective? Explain why or why not.
- 5. Analyze Tone** Read lines 36–38 from *The Story of the Triangle Factory Fire*. What clues do you see in these lines to Zachary Kent's attitude about the conditions that are described?
- 6. Connect** What idea presented by both authors is most relevant to us today? Why?
- 7. Analyze Key Information** The two historical writings cover different aspects of the same event. Briefly review each text for its key details. Then tell what each selection emphasizes.

PERFORMANCE TASK



Speaking Activity: Summary

Presentation The Triangle Factory Fire raised issues about inadequate workplace safety, labor rights, and factory jobs. Despite great progress in improving working conditions since 1911, these issues are still in the news. Give a summary presentation about a current event that shares features with the Triangle Factory Fire.

- Use online and print resources to learn about a recent event.
- Use several sources to get varied viewpoints and interpretations of the event.
- Summarize the event by telling what happened, describing the people involved, and discussing any issues surrounding the event.
- End your presentation by telling how this event is similar to and different from the Triangle Factory Fire.
- After rehearsing, deliver your presentation to classmates.

Critical Vocabulary

flammable
inspection

reign
corridor

portable
enact

Practice and Apply Complete each sentence to show that you understand the meaning of the bold word.

1. If a cleaning fluid is **flammable**, you should . . .
2. Fear and worry **reign** when . . .
3. A **portable** desk is one that . . .
4. An **inspection** of a restaurant is done to . . .
5. A **corridor** is the same as . . .
6. If a rule is **enacted**, it . . .

Vocabulary Strategy: Latin Roots

A **root** is a word part that came into English from an older language. Roots from the ancient language of Latin appear in many English words. This chart shows three common Latin roots:

Latin Root	Meaning	Example Words
spec	"to look at"	inspect, spectacle, aspect
struct	"to build"	construct, destructive, instruction
dic	"to say or tell"	dictate, predict, contradiction

Note the words with Latin roots in this sentence from *Flesh & Blood So Cheap*:

An hour later, Chief Croker made his inspection. He found that the Asch Building had no damage to its structure.

The root meaning of *spec*, "to look at," is in the word *inspection*, "the act of looking closely." The root meaning of *struct*, "to build," is in the word *structure*, "something that is built." Finding a Latin root in an unfamiliar word can help to unlock the word's meaning. A print or digital dictionary can help confirm the meaning.

Practice and Apply Find the words with Latin roots in each sentence. Give a meaning for the word that includes the meaning of the Latin root.

1. Fire obstructed the doorways, so there was no prospect of escape.
2. Nobody could have predicted the destruction caused by the fire.
3. From the perspective of the jurors, their verdict was fair.

Language Conventions: Capitalization

When you proofread your writing, check to see that you have used capital and lowercase letters correctly. This chart shows general rules.

Capitalize	Examples
First words of sentences and quotations	<u>A</u> fire started. <u>O</u> ne man called, “ <u>E</u> veryone out now!”
People and titles	<u>M</u> ayor Sanchez, <u>G</u> eneral <u>R</u> obert <u>E.</u> <u>L</u> ee, <u>F</u> ire <u>C</u> hief <u>C</u> roker
Geographical names such as cities, continents, regions, streets, roads	<u>N</u> ew <u>Y</u> ork, <u>E</u> ast <u>R</u> iver, <u>F</u> ifth <u>A</u> venue
Organizations and buildings	League of <u>W</u> omen <u>V</u> oters, <u>I</u> nternational <u>M</u> onetary <u>F</u> und, <u>E</u> mpire <u>S</u> tate <u>B</u> uilding, <u>E</u> iffel <u>T</u> ower
Time periods such as days, months, holidays, events, and eras (but not seasons)	<u>F</u> riday, <u>M</u> ay 3; the <u>F</u> ourth of <u>J</u> uly; the <u>T</u> riangle <u>F</u> actory <u>F</u> ire; the <u>J</u> urassic <u>P</u> eriod
Documents and publications	<u>D</u> eclaration of <u>I</u> ndependence, <u>H</u> arper’s <u>W</u> eekly, <u>T</u> he <u>B</u> oston <u>G</u> lobe
Adjectives formed from proper nouns	<u>N</u> orth <u>A</u> merican cities, <u>J</u> apanese food, <u>M</u> exican folklore

When you’re unsure of which capitalization rule applies, a digital or print manual for usage and style can come in very handy to jog your memory of these rules.

Practice and Apply Some capital letters should be lowercase, and some lowercase letters should be capitalized. Find and fix the errors.

- Most of the workers at the Triangle waist company were young women, including many italian immigrants.
- The horse-drawn vehicles of engine company 72 arrived from a Firehouse six blocks away.
- Sewing machine Operator Samuel Levine recalled, “finally I heard the Firemen cutting their way into the elevator shaft, and they came and let me out.”
- on that Saturday in march, Frank Sommer, a Professor of law, was teaching his class in a room that overlooked the Asch building.
- The new York *world* reported on chief Croker’s reaction to viewing the horrible scene.



Margaret Peterson Haddix (b. 1964) grew up on a farm in Ohio. While her father was a farmer and her mother a nurse, Haddix always wanted to be a writer. Her inspiration was her father, who was always telling her stories. Haddix has now written more than a dozen books for young adults. Asked why she likes writing for young audiences, Haddix replies that teenagers are naturally great characters in books—often more interesting than adults.

from **Uprising**

Historical Novel by Margaret Peterson Haddix

SETTING A PURPOSE This fiction excerpt is based on the real-life event of the Triangle Factory Fire. As you read, think about how the author has used facts and her own imagination to make the events of the fire come to life.

Yetta

Yetta was listening for the bell on the time clock, waiting to finish her day. It was a Saturday afternoon in March, and the spring breezes were back. She'd heard them rattling the windows when the machines were shut down for lunch; she knew that as soon as she stepped outside, they'd tease at her hair and tug at her hat. This year, the breezes seemed to carry a slightly different message: *Another year past and what do you have to show for yourself? So you can read English a little bit better, so you handed out a few suffrage¹ flyers—do you*

10 *think that that's enough?*

What would ever be enough for Yetta?

¹ **suffrage**: the right or privilege of voting.

“I think they set the clocks back again,” the girl beside her muttered. “It’s got to be past quitting time!”

“And that’s why we need a strong union, why we need a closed shop,” Yetta muttered back.

The girl rolled her eyes at Yetta.

“Don’t you ever give up?” she asked over the clatter of the machine.

20 “No,” Yetta said, but she grinned at the girl, and the girl grinned back, and Yetta thought maybe, just maybe, they’d inched just a little closer to the solidarity² Yetta longed for. This girl’s name was Jennie, and she was new.

The bell finally rang, and Yetta and Jennie both stood up and stretched, reviving cramped muscles, unhunching rounded shoulders, stamping feet that had gone numb on the sewing machine pedal.

“I’m going dancing tonight,” Jennie said, **mischievously** tapping out a rhythm on the floor. “What are you doing?”

“Um . . . I don’t know,” Yetta said. “I haven’t decided yet.”

30 Bella and Jane had been nagging her to go visit Rahel and the new baby, a little boy they’d named Benjamin. Bella and Jane had already gone once, but Yetta had had a cold then and only sent her regrets.

Well, really, I wouldn’t want the baby getting sick because of me, Yetta told herself. *Maybe I’m not well enough, even yet. . . .*

“I bet that cutter who watches you all the time would take you dancing,” Jennie said. “All you have to do is just . . .” She pantomimed cozing up to an invisible man, gazing up adoringly at the invisible man’s face, fluttering her eyelashes.

40 Yetta blushed.

“There’s not a cutter who watches me all the time,” she said, but she couldn’t help glancing toward Jacob’s table. Jacob hadn’t said a word to her about dancing since she’d turned down his invitation, all those months ago. But he did seem to find lots of reasons to walk past her sewing machine, to ride in the same elevator with her, morning and evening. Even halfway across the room, she could instantly pick out his figure in the cluster of cutters standing around laughing and talking and smoking. Jacob was bent over the table, smoothing
50 out the layers of lawn fabric ready to be cut first thing Monday morning. There had to be at least a hundred and twenty layers

mischievous

(mɪsˈtʃə-vəs) *adj.*

If someone is *mischievous*, the person is naughty.

² **solidarity**: unity, especially in the case of workers joining together in a union.

of the gauzy fabric spread across the table, each one separated from the others by sheer tissue paper. Jacob handled it all so gently, almost lovingly. Above his head, the tissue-paper patterns dangled from wires, so when he stood up it was like watching someone across a forest, half hidden by hanging moss and low branches.

Suddenly Jacob and the other cutters jumped back. One of the men sprinted over to a shelf on the wall and seized a
60 red fire pail. Jerkily, he raced back and threw the pail of water under one of the tables, at the huge bin of fabric scraps left over from days and days of cutting out shirtwaists.

“Not again! Those cutters and their cigarettes,” Yetta said **scornfully**. It was clear what had happened: One of them had dropped a match or a cigarette butt or a still-burning ember into the scrap bin. At least someone was smart enough to keep buckets of water around, if the cutters couldn’t be stopped from smoking.

scorn
(skôrĭn) *n.* *Scorn* is disrespect or disdain.

But then there was a flash, and Yetta saw the flame jump,
70 from under the table to the top of it. More men grabbed buckets, desperately pouring water onto the flames, but there’d been only three buckets on that shelf, so they had to run across the room for more.

The water was nothing to the fire. The flames raced the length of the lawn fabric; they sprang up to the dangling paper patterns and danced from one to the next, the patterns writhing³ down to ash and spitting off more flames. In seconds the fire had gone from being something to scoff at under a table to a voracious beast ready to engulf
80 the entire room.

Beside Yetta, Jennie began to scream.

“Stop it! This is a fireproof building!” Yetta yelled at Jennie.

*But we’re tinder,*⁴ she remembered.

Yetta slammed her hands against Jennie’s shoulders and screamed, “Go!”

The aisle between the sewing machine tables was narrow, and the wicker baskets where they stacked the shirtwaists kept snagging their skirts. And other girls were blocking the aisle,
90 some screaming and hysterical like Jennie’d been. One girl

³ **writhing:** twisting.

⁴ **tinder:** material that burns easily.

fainted right at Yetta's feet. Yetta reached down and slapped her, jerked her up.

"No time for that!" Yetta screamed. "You'll die!"

Across the room, Yetta saw a spark land in a woman's hair. In seconds, the woman's whole pompadour⁵ was aflame. Everyone was screaming, but Yetta thought she could hear this woman's screams above all the others. The woman lurched across the room, slammed into one of the windows. No—slammed through. She'd thrown herself out the window.

100 *We're on the eighth floor*, Yetta thought numbly, and now it was her turn to freeze in panic and fear. Sparks were flying throughout the room now, landing everywhere. Anyone could be next.

Hands grabbed Yetta from behind.

"Yetta, come on!"

It was Jacob.

“Sparks were flying throughout the room now, landing everywhere.”



Jacob and Yetta shoved forward, toward the Washington Place stairs, pulling along Jennie and the girl who'd fainted. Yetta glanced back once more and was relieved to see that

110 Mr. Bernstein, the factory manager, had had some of the men pull a fire hose out of the Greene Street stairwell. He stood over the worst of the flames, pointing the hose confidently.

No water came out.

"Turn it on! Turn it on!" Mr. Bernstein was screaming. Yetta wasn't sure if she could hear him or if she was just reading his lips. "Where is the water?" he screamed again.

Not a drop. He flung down the hose and ran.

⁵ **pompadour**: a woman's hairstyle.

Now Mr. Bernstein was rushing through the crowds of girls, some still heading toward the cloakroom⁶ to get their hats.

120

“Don’t worry about your hats!” he screamed. “Just get out!”

He was slapping and punching the girls, beating them as though he blamed them for the fire. No—he was goading them toward the doors, toward the elevators and the fire escape. He was only slapping the hysterical girls, like Yetta had done with the girl who’d fainted. He was trying to save their lives.

We are on the same side now, Mr. Bernstein and me, Yetta marveled.

130

She shoved against a girl who’d dropped her purse, who’d seen her coins roll under the table.

“Don’t stop for that!” Yetta screamed. “It’s not worth it! Save your life!”

She and Jacob together pulled the girl up, lifting her past the table, toward the door. There were already dozens of other girls crowded around the door, screaming in Yiddish and English and what Yetta now recognized as Italian. “Open it! Open it!” “Oh, please, for the love of God!” “*Madonna mia, aiutami!*”

140

But it was locked.

Some of the girls were pounding on the elevator door, too, screaming for the elevator operator to come to them. Miraculously, the elevator door opened, and the crowd surged forward, sobbing and praying and screaming.

“Just wait—just wait—I’ll come right back!” the operator hollered.

The doors were closing, but Yetta shoved Jennie forward, shoving her on top of the girls already in the elevator. Saving her, at least.

150

“*Will* he come back?” Yetta asked Jacob, and Jacob shrugged.

Yetta couldn’t just stand there and wait. She wasn’t going to stand still while the flames raced toward her, while others pressed their faces against a door that might never open. She grabbed Jacob’s hand and pulled him along, circling around the fire. She looked back once and saw that someone had managed to open the door to the Washington Place stairs;

marvel

(mār’vəl) *v.* If you *marvel* at something, you are surprised or astonished by it.

⁶ **cloakroom:** a room where coats are hung up.

the door opened in, toward the crowd. Maybe it hadn't been locked after all. Maybe it was just the weight of the crowd
160 pushing forward, pinning it shut.

But it was too late to go back now. Flames were shooting across the path they'd just crossed, speeding across the oiled floor, licking up shirtwaists and fabric scraps and wicker baskets. The air itself seemed to be on fire, the flames living on fabric dust.

"Fire escape," Yetta moaned to Jacob, and it was so hot now that her words felt like flames themselves, painful on her tongue.

"No good," Jacob mumbled back. "Doesn't go all the way
170 to the ground."

So they didn't head for the window near the airshaft, where people were climbing out one at a time, onto the rickety metal railing. What was left?

"Greene Street stairs," Jacob whispered.

Those were back by the table where the fire had started, where it now burned the fiercest. But there was a partition wall blocking off the stairs and the elevator from the rest of the room. On a normal workday that was where the guard sat, inspecting purses and glaring at the girls as if he thought they
180 were all thieves. Today, maybe that partition was enough to keep the fire away from the stairs.

Yetta and Jacob raced on, skirting the flames, still pulling along hysterical, senseless workers who didn't seem to know where to go. They passed a desk where the bookkeeper, Miss Lipshutz, was shouting into the mouthpiece of a telephone, "Please! Somebody listen! Somebody's got to tell the ninth floor! Hello? Somebody—please!"

A spark landed on the sleeve of Yetta's shirtwaist, and she watched in horror as it sputtered and shimmered and burned
190 straight through. She could feel it **singeing** her skin.

Jacob slapped his bare hand onto Yetta's sleeve, starving the flame.

"A *dank*,"⁷ Yetta whispered, but there was no time for him to say, "You're welcome," because they were at the doorway to the partition now, shoving their way behind it.

No flames here.

singe

(sĭnj) v. If you *singe* something, you slightly burn it.

⁷ a **dank** (ă dănk): "thank you" in the Yiddish language.

Girls were still standing by the freight elevator door, the only elevator they were normally allowed to use. They were pounding on the closed door like they thought that was their
200 only chance. It was so hot behind the partition that Yetta could barely breathe.

Can people melt? she wondered. In her mind she saw wax dripping down from Sabbath⁸ candles. *My life, melting away . . .*

“Stairs!” Jacob screamed at the girls by the elevator door.

He jerked open the stairway door and it opened out, making another obstacle in the tiny vestibule. Yetta and Jacob shoved the girls through the doorway and scrambled in behind them. The stairway was airless and close and still
210 hot, but there were no sparks flying through the air. Through the window in the stairwell, Yetta could see the workers scrambling down the fire escape, teetering precariously on the metal railings, struggling past the metal shutters.

“Hurry!” Yetta screamed at the girls around her. They were sobbing hysterically, clutching the railing, clutching each other. They were yammering away in some language Yetta didn’t recognize, or maybe it wasn’t a language at all, just witless jabbering.

““ They were sobbing hysterically, clutching the railing, clutching each other. ””

“The fire!” one of them managed to say. “What if it’s
220 everywhere?”

“There’s no smoke coming from down there!” Yetta screamed at them, pointing at the landings below them. “Go down to the ground! You’ll be safe! The flames are going up, not down!”

Up.



⁸ **Sabbath:** the day of worship in the Jewish and other religions.

Yetta glanced up to the landing above her, remembering what the bookkeeper had been screaming into the phone:
Somebody listen! Somebody's got to tell the ninth floor!

230 They didn't know. One flight up, on the ninth floor, where two hundred and fifty girls worked, where Yetta had worked before the strike, where Bella worked now—up there, they had no idea there was an inferno raging beneath them, eating up the air, climbing higher and higher and higher.

Almost on their own, Yetta's feet had already started slapping down the stairs, once she finally got the jabbering girls moving. But now she stopped.

Bella, she thought. My other friends. My sisters. My comrades. My union.

240 "What are you doing?" Jacob screamed, already three steps down.

"Somebody has to tell the ninth floor!" she screamed back. "I have to!"

She turned around and began clattering up the stairs.

Jane

“Papa’s taking us shopping! Papa’s taking us shopping!” Harriet chanted, bouncing up and down joyously in the elevator on the way to Mr. Blanck’s office at the Triangle factory.

“Hush. Everybody knows that,” Millicent said scornfully.

“She’s just excited,” Jane said mildly. She patted Harriet’s
250 shoulder, trying to calm her down, and gave Millicent and the elevator operator a sympathetic smile. Harriet’s chanting was a bit maddening. But, as always, it was hard to know the best way to handle the girls. Miss Milhouse would have scolded Harriet soundly; she would have taken it as her personal mission to stifle the little girl’s exuberant personality. And she would have praised Millicent to the skies for her tidiness, her aversion to noise and mess, her ability to sit or stand still practically forever without squirming or exclaiming.

stifle
(stíˈfəl) v. If you *stifle* something, you hold it back.

Personally, Jane thought Millicent was in danger of
260 becoming a priggish bore. And she worried that someday somebody *would* stifle Harriet’s exuberance.

“Make it be like a stream,” Bella had advised her, when Jane had asked for help. “You don’t want to chop her off—*bam!*” She’d slammed the side of her right hand against her left palm. “But make it go a good way.”

“You mean, I should try to channel her enthusiasm into positive outlets?” Jane asked.

After Jane explained what “channel,” “enthusiasm,” “positive,” and “outlets” meant, Bella grinned and nodded:
270 “Yes, yes, exactly! You say what is in my heart for that girl!”

Now, as the elevator zoomed upward, Harriet began tugging on the elevator operator’s jacket.

“Mister, you didn’t know we were going shopping, did you? Papa’s taking us as a treat, because our mama went to Florida for the—what’s it called?—social season. And she took the car with her, on the train, so we had to take a taxi cab to get here, and the taxi cab’s still waiting outside, for us to come back. Except Madam’selle Michaud’s not going shopping with us, just Papa, and—”

280 “Harriet,” Jane said warningly.

“She’s okay,” the elevator operator said. “You’re the Blanck girls, right? The boss’s daughters?”

“Our papa and Uncle Isaac own the whole factory,” Millicent bragged. “They employ more than seven hundred people.”

“Millicent!” Jane shot the girl a **reproving** look. *Remember what I’ve told you about bragging?* she wanted to scold. But she’d always hated Miss Milhouse correcting her in front of other people, so she’d vowed not to do that to Millicent or
290 Harriet. It was just really tempting at times like this. *First thing Monday morning, I need to have a little talk with both girls . . .*

reprove
(rĭ-prōōv´) v. If you *reprove* someone, you express disapproval.

The elevator was gathering speed. Harriet clutched Jane’s hand.

“What if the elevator goes all the way through the roof?” she asked.

“Silly, that would never happen,” Millicent scoffed.

“Why not?”

“Because—because it wouldn’t be proper,” Millicent said.
300 She lowered her voice, as if that would keep the elevator operator from hearing. “If we went through the roof, the people below us could see up our skirts.”

The elevator operator’s face turned red, he was trying so hard not to laugh.

Jane sighed.

“There are scientific reasons the elevator would never go through the roof,” she said. “Because of how the elevator’s made, how it works.”

“How does it work?” Harriet asked.

310 Oops. Jane had been afraid she’d ask that. Somehow elevator mechanics had not been in the curriculum at Jane’s finishing school.

“Next week we can go to the bookstore and find a book that explains it all,” Jane said. “Or maybe you can find one with your papa.”

“The elevator runs on a cable,” the operator said. “The cable goes up to gears, and those are on the roof. Maybe sometime you can ask your papa to show you the gearbox. But if you want to go to the roof, you have to use the Greene Street
320 stairs. That’s the only way to get there.”

“Thank you,” Jane said, smiling gratefully at the operator. He was a pimply boy, maybe a little younger than her. A year ago, he would have been completely invisible to her, but now she wondered about his life. Which country had he come

from? Did he bring his family with him, or was he all alone? Was he supporting a widowed mother and a younger brother and sister or two on his salary as an elevator operator? Did Mr. Blanck and Mr. Harris pay him more or less than they paid their sewing machine operators?

330 “Tenth floor,” the operator announced, bringing the elevator to a halt and sweeping open the barred door. “Where your papa the boss works.”

He had the slightest hint of mockery in his voice, just enough for Jane to hear. He even gave her a conspiratorial wink, which was much too forward, but somehow Jane didn’t mind. She winked back, and stepped out onto the polished wood floor of a spacious reception area.

“Miss Mary! Miss Mary!” Harriet cried, running over to one of the desks.

340 “Oh, sweetie, Miss Mary’s busy right now,” said the short, frazzled-looking woman behind the desk. “The switchboard operator didn’t come in today, so Miss Mary has to do all her typing *and* connect every call that comes in. The eighth floor can’t even call the ninth floor without my help.”

Harriet inspected the telephone switchboard behind the woman’s desk, the wires hanging slack.

“So if you plug in this wire here, then—”

350 “Oh, sweetie, don’t touch,” Miss Mary said, gently pushing Harriet’s hand away. “I really don’t have time—I’ll explain it to you some other day.” She looked up at Jane. “You’re the governess, right? You can just take them into Mr. Blanck’s office, and then go tell him they’re here.”

“Where is Mr. Blanck?” Jane asked.

“Oh, he was just down on the ninth floor—no, wait, back in the storeroom? I’m sorry, I’d look for him myself, but—” The harried secretary gestured at the papers strewn across her desk, the bill poking out from her typewriter.

A contraption beside the typewriter buzzed, and Miss Mary looked over at it expectantly.

360 “What’s that?” Harriet whispered.

“Oh, it’s the new telautograph,” Miss Mary said. “The latest in business machinery,’ is how it’s advertised. Looks like there’s a message coming from the eighth floor. They write something on a pad of paper downstairs, and this pen is supposed to write the same thing on this pad right here.”

“Like magic,” Harriet breathed.

The pen didn't move.

"It'd be magic if it ever worked right," Miss Mary snorted. "Probably isn't anything anyhow, just the girls downstairs
370 playing with it on their way out the door."

Miss Mary turned back to her typing, and Jane shooed the girls toward Mr. Blanck's office.

"I want to go see the showroom!" Harriet said, skipping down the hall. "Madam'selle Michaud, you'll love it! You can see all the latest fashions before Paris!"

"That's because even Paris doesn't know as much about fashion as our papa," Millicent said, agreeing with her younger sister for once.

"Some other time," Jane said. "Miss Mary said to wait in
380 his office, remember?"

They turned in at a doorway, but the sign on the door said ISAAC HARRIS, not MAX BLANCK.

"Uncle Isaac!" Harriet called.

A man behind a desk waved, but there was another man with him, a dapper-looking gentleman holding up samples of delicate embroidery.⁹ Jane flashed an apologetic look at Mr. Harris and pulled the girls away.

"Look, you can see into the pressing department from here," Harriet said, pointing past a break in the wall into
390 a vast open space, where rows and rows of weary-looking workers stood over ironing boards. Each one of the irons was connected to the ceiling by an odd array of tubes.

"Is Papa afraid those workers are going to steal his irons?" Harriet asked. "Is that why the irons are tied up?"

Jane didn't have the slightest idea, so she was glad that Millicent answered first.

"No, silly. The gas comes down those tubes and heats the irons," Millicent said. "Papa says we must never ever go
400 in there, because one of those irons could blister our skin in an instant."

And does he care at all about the workers operating the irons? Jane wondered bitterly. Some of them look no older than Millicent!

"Quick, now," she told the girls. "Into the office. Wait right there."

⁹ **embroidery:** decorative needlework in cloth.

“ Papa says we must never ever go in there, because one of those irons could blister our skin in an instant. ”



410 She was infected suddenly with some of Miss Mary’s
franticness, or maybe she was just tired of hearing the
admiring tone in the girls’ voices every time they mentioned
their papa. Or maybe it was the sight of the **haggard** workers
hunched over their irons, girls who looked entirely too young,
who would probably look entirely too old after just a year
or two on the job. Regardless, Jane was ready to be done
working for the day, ready to be out in the fresh air, arm in
arm with Bella and Yetta. She was pretty sure that she and
Bella had finally convinced Yetta to go with them to visit
Rahel and Rahel’s new baby. It would probably be a touching
family reunion.

420 *Yes, Yetta will be so much happier if she’ll just forgive her
sister for getting married, Jane thought. My father and I, on the
other hand . . .*

She hadn’t forgotten her promise to Mr. Corrigan to write
her father a letter. She’d written him many, many letters,
actually—she’d just torn them all up.

What is there to say?

Jane pulled the door shut on Millicent and Harriet,
catching barely a glimpse of Mr. Blanck’s imposing mahogany
desk, of the lovely arched windows behind the desk. Harriet
was scrambling into the huge leather chair.

430 “Harriet! A young lady would never put her feet up on the
desk!” she heard Millicent cry out, in scandalized horror.

Jane decided to let Millicent wage that battle on her own.
Secretly, she was thinking, *Oh, Harriet, maybe you should go
on being the kind of girl who puts her feet on desks. Better that,
than hiding under them . . .*

She scurried down the hall, back to the double elevator
doors. She decided to look for Mr. Blanck on the ninth floor
first. She knew that was where Bella worked, and it’d be good

haggard

(hăg’ərd) *adj.* If you’re *haggard*, you are worn out and exhausted.

if she could warn Bella that she'd be a few minutes late getting out to the street, especially if it took her a long time to find

440 Mr. Blanck.

Passing Miss Mary's desk, Jane was surprised to notice that the woman had vanished, leaving the telephone receiver hanging off the hook.

That's odd. She seemed like such a conscientious sort

A different elevator operator came up this time, a swarthily handsome Italian man.

If Bella's precious Pietro looks anything like that, no wonder she can't forget him! Jane thought. Then she had to hide her face so he didn't see her giggling at her own wickedness.

450 The elevator buzzed annoyingly. Again and again and again.

"Eighth floor's going crazy," the elevator operator growled. He scowled at the panel of lights that kept flashing at him as he shut the door behind Jane and the elevator began its descent. "Hold on a minute! I'm coming! I'm coming!"

"They've probably all got spring fever," Jane said. "And it's Saturday."

"Yeah, yeah," the operator grumbled, letting her out on the ninth floor. "But do they gotta take it out on me?"

460 The ninth floor was not what Jane expected. After the cleanliness and elegance of the tenth floor, she wasn't prepared for this dim, dirty space with the tables and the machines and the girls packed in so tightly together. The room was huge, but the tables stretched from one side of the building to the other. By the windows, there wasn't even space to walk around the tables. And shirtwaists and shirtwaist parts were piled everywhere, mountains of fabric by each machine.

No wonder Bella felt so overwhelmed, coming here from her tiny little village in Italy, Jane thought.

470 Jane herself felt a little overwhelmed.

"Excuse me. Do you know where I could find Mr. Blanck or Bella Rossetti?" she asked the girl at the nearest sewing machine.

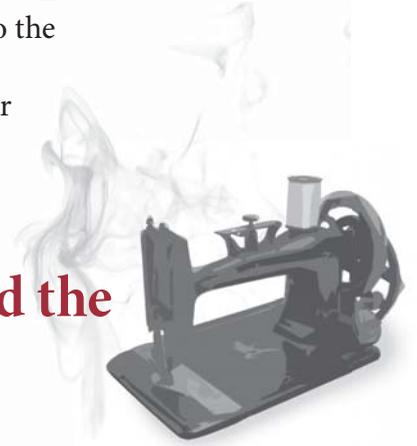
The girl looked up blankly, and said something that might have been "I don't speak English" in some other language. Just then a bell sounded, and the machines stopped and hundreds of girls sprang up from their machines all at once. It spooked Jane a little, the darkness of the room and the foreign jabbering and the girls moving like machines, themselves. But

480 then one of the girls stepping out of the cloakroom began to sing, “Ev’ry little movement has a meaning of its own”—one of those popular songs that you heard everywhere, nowadays. Some of the other girls joined in, and they all seemed so light-hearted suddenly. Saturday afternoon and the sun was shining and work was over; these girls looked happier than anyone Jane had ever seen at a formal ball.

Then, two tables away, Jane spotted Bella heading down the aisle between the tables and laughing and talking to the girls around her.

490 “Jane! What are you doing here?” Bella shouted over to her.

“Just then a bell sounded, and the machines stopped and hundreds of girls sprang up from their machines all at once.”



“Looking for you and Mr. Blanck,” Jane said.

“Well, we wouldn’t be together!” Bella called back merrily.

Jane worked her way through the crowd toward her friend. She explained about Millicent and Harriet and the shopping, and how long it would take her to get down to the sidewalk.

Then Bella said, “Oh, wait, you have to meet my friends—this is Annie and Dora and Josie and Essie and Ida. And come here—” She pulled her back down the aisle between the tables.

500 “This is my boss, Signor Carlotti. This is my friend, Jane Wellington, Signor Carlotti, and she knows proper Italian *and* proper English.”

“Hello,” Signor Carlotti said.

“I am a factory inspector,” Jane said, suddenly inspired to lie. “If I were to interview the girls in this factory, would they tell me that you treat them with respect? Are you fair to all your workers?”

At the first word out of her mouth, Signor Carlotti's face changed—first, to awe at her upper-class accent, then to fear.

510 “Oh, er—yes! Yes! Of course!” Signor Carlotti exclaimed.

It was all Jane and Bella could do, not to double over giggling as they walked away.

“Maybe he really will change how he treats you, Monday morning!” Jane whispered.

“Oh, do you think so?” Bella asked **wistfully**.

Across the room, strangely, Jane heard Yetta's voice now.

She couldn't make out the words, but Yetta seemed to be calling out in great excitement, from the midst of the crowd of girls getting ready to leave. Maybe she was talking them

520 into another strike. Maybe this one would work—maybe Yetta would get her dearest wish.

“Doesn't Yetta work on the eighth floor?” Jane asked.

Before Bella could answer, screams came suddenly from the back of the room. Screams—and a great burst of light.

wistful

(wɪst'fəl) *adj.* If you're *wistful*, you are thoughtful and longing for something.

Bella

Bella couldn't tell what had happened. It was just like her first day of work, when everyone else was yelling and running and knocking over baskets and trampling shirtwaists they didn't bother to stop and pick up. And, for a moment, just like on that first day, Bella couldn't understand the words everyone
530 else kept saying. The English part of her brain shut off, the Yiddish words in her brain evaporated, even the Italian she heard around her sounded garbled and foreign.

Then she smelled smoke, and the words made sense.

“Fire!”

“*S'brent!*”

“*Fuoco!*”

Jane clutched her shoulders.

“Where do we go? What do we do?” Jane asked. “We always had fire drills at school—where have they told you to
540 go in the event of a fire?”

Bella didn't know what a fire drill was. People were crowded in all around her, shoving and pushing from behind, blocking the way in front of her. The tables on either side of the aisle seemed to be closing in on her. She was penned in, just like a goat or a pig.

No better than an animal, Bella thought, and somehow this seemed all of piece with not being able to read and wanting only food and Signor Carlotti spitting on her and Signor Luciano cheating her. *I bet back home your family*
550 *slept with goats and chickens in the house*, Signora Luciano had sneered at her once, and Bella hadn't even understood that that was an insult. But now she'd seen how other people lived; she'd seen what Jane and Yetta expected out of life. She refused to think of herself as a hog in a pen waiting to be slaughtered.

“This way!” she said, grabbing Jane's hand and scrambling up on top of the nearest table.

From there, she could see the fire. It was blowing in the back window, one huge ball of flame rolling across the
560 examining tables stacked with shirtwaists. The flames kept dividing, devouring stack after stack of shirtwaists, racing each other down the tables.

Where are they trying to get to? Bella wondered.

The first flame leaped from the examining table to the first row of sewing tables.

“It’s coming toward us!” Jane screamed behind her. “Where do we go?”

Bella looked around frantically. Girls were packed in around the doors and elevators. Only a handful seemed to
570 remember that there was another way out.

“The fire escape!” Bella screamed back, grateful for that day so long ago, before the strike, when she’d actually seen where the fire escape was.

The aisles were still crowded. Bella leaped from one table to the next, and somehow Jane managed to follow. Bella leaped again, suddenly surefooted. Except for the smoke burning her eyes and throat, she could have been back in the mountains near Calia, jumping from rock to rock.

“I’ve got to—make sure—Harriet and Millicent—are—
580 all—right,” Jane panted behind her, as they cleared another table. She began coughing, choking on the smoke.

Bella bent down and snatched up a pile of shirtwaist sleeves. She held two over her mouth and handed the others to Jane.

“Here. So you can breathe.”

They kept racing across the tables. And it really was a race, because the flames were speeding toward the fire escape window too. Through the smoke, Bella could barely make out the progress of the fire. *The flames are going to get there first—*
590 *no, we are!—no, look how fast the fire’s moving . . .*

They reached the end of the tables and jumped down to the floor. The flames were reaching for Bella’s skirt, so she lifted it up as she ran for the fire escape. She had one leg out the window, balanced on the metal railing, when Jane grabbed for her arm.

“Wait—is that safe?” Jane asked.

She’d actually stopped to peer down at the rickety stairs, at the flames shooting out the eighth-floor window, at the eighth-floor shutters that seemed to be blocking the path of all
600 the other girls already easing their way down.

“Safe?” Bella repeated numbly. Anything seemed safer than where they were now. But she pulled back a little, reconsidering. She shifted her weight back from the foot that was on the fire escape to the knee perched on the windowsill. And in that moment, the fire escape just . . . fell away.

““ She’d actually stopped to peer
down at the rickety stairs,
at the flames shooting out ””



“*Madonna mia!*” Bella cried. Jane grabbed her, pulling her back in through the window. “The other girls—”

Jane shook her head, maybe meaning, *Don’t ask*, maybe meaning, *I saw it all, them falling, I can’t even begin to tell*
610 *you how awful it was* Bella tried to remember who’d been ahead of her on the fire escape—Dora? Essie? Ida? All of them? The boot of the girl immediately in front of Bella had had a fancy silver buckle, the kind of thing a girl would have been proud of, the kind of thing she would have gone around showing off, making sure her skirt flounced up to display it as much as possible. Had Bella seen that buckle before?

“Bella! Where’s another exit?” Jane cried out.

But Bella couldn’t think about anything but a fancy silver buckle.

620 Suddenly Yetta was there.

“Greene Street stairs!” Yetta was screaming. “Go!”

Bella grabbed her friends’ hands and took off running again. But Yetta pulled her hand back.

“You go on!” she screamed. “I still have to—”

The rest of Yetta’s words were lost in the crackle of advancing flames.

The smoke rose and fell and shifted. One minute, Bella could see ahead of her, a straight path to the partition by the door. The next minute, she was groping blindly forward,
630 tripping over people who had fallen. She’d dropped the shirtwaist sleeves she’d been using to cover her mouth and nose. She grabbed up another stack, but just before she pressed it to her face she noticed that these shirtwaist sleeves were already burning. She dropped them to the floor, and began to sag toward the floor herself.

But she was still holding Jane’s hand. Jane yanked her back up.

“The stairs—” Jane gasped.

They stumbled forward. Bella pulled her wool skirt
640 up over her head, blocking out the smoke and the flames.
Immodest, she thought, an English word she’d just learned.
She didn’t care.

Jane grabbed a bucket of water from a nearby shelf and
flung it toward the fire, and some of it splashed back onto
Bella. None of it seemed to reach the fire. Or, if it did, it didn’t
make any difference. The flames kept shooting forward. There
were no more buckets left on the shelf, only some tipped over
empty on the floor.

“The girls will be so scared,” Jane breathed, and Bella
650 knew she meant Harriet and Millicent, waiting in their
father’s office upstairs. “I’ve got to—”

She stopped, looking down.

“My skirt,” she said.

A ring of flames was dancing along the bottom of her
skirt. She stepped forward and the flames flared.

“We’ll put it out,” Bella said.

Jane began rushing toward a vat by the stairs.

“Water—”

“No, no! That’s machine oil, sewing machine oil!” Bella
660 screamed, pulling her back. The dark oil was bubbling over,
running down the sides of the vat. The fire was beginning to
race along the streams of oil. Bella had to jump past it. And
then Jane was on one side of the flames, Bella on the other.

“Jane!” Bella screamed.

“Go on!” Jane screamed back. “Go get the girls! Make sure
they’re safe up there!”

“But you—”

“I’ll go another way!” Jane said. “I’ll meet you later!”

Bella whirled around. The pathway to the stairs was
670 closing in. In a second it would be gone.

Bella ran forward.

COLLABORATIVE DISCUSSION How has the author combined
fact and fiction in this novel excerpt? Talk about your ideas with
other group members.

Analyze Point of View

ELA RL.7.3, RL.7.6

ELD PI.7.6, PI.7.7

In a work of fiction, the **narrator** is the voice that tells the story. The author's choice of narrator is called the **point of view**. Authors deliberately choose a point of view in order to give readers a certain perspective on the story. The three types of point of view are shown in this chart.

Point of View in Narratives		
First Person <ul style="list-style-type: none">• Narrator is a story character.• Narrator uses first-person pronouns such as <i>I, me, mine, we, our</i>.• Reader sees events and characters through narrator's eyes.	Third-Person Limited <ul style="list-style-type: none">• Narrator is not a character and is outside the story.• Narrator uses third-person pronouns such as <i>he, she, him, her, their</i>.• Reader sees events and characters through one character's eyes.	Third-Person Omniscient ("All-Knowing") <ul style="list-style-type: none">• Narrator is not a character and is outside the story.• Narrator uses third-person pronouns such as <i>he, she, him, her, their</i>.• Reader is shown different characters' thoughts and feelings.

In the novel excerpt you've just read, the author has made an unusual choice in point of view. By presenting events through the eyes of multiple characters, the author:

- shows what the characters think of one another as they interact
- shows characters in different places at the same time
- builds suspense by shifting back in time when the reader already knows about the danger to come

Which point of view has the author chosen, and what impact does this have on how the reader experiences the story?

Compare and Contrast: Genres

ELA RL.7.9

ELD PI.7.6

Historical fiction is set in the past and includes real places and events. The author researches the topic as a nonfiction author does, but uses imagination as well as facts to create imaginary scenes and dialogue between characters. Sometimes the fictional story will depict real people and imaginary characters interacting and experiencing real historical events.

To compare and contrast two forms of writing, notice how the details of real events appear in the fictional story. For example, read lines 15–20 from the nonfiction excerpt *Flesh & Blood So Cheap*. Then read lines 51–57 from the novel *Uprising*. How has the author of the fictional story used factual details differently from the author of the nonfiction selection?



Analyzing the Text

Cite Text Evidence

Support your responses with evidence from the text.

- 1. Summarize** At the end of this novel excerpt, where is each character going and why?
- 2. Compare** How does the shifting point of view help you understand the similarities and differences among the three characters?
- 3. Cite Evidence** How does the author use the chapter entitled “Jane” to show contrasts between the business owners and the workers?
- 4. Analyze** Reread lines 590–618. Then look back to lines 212–222 of the excerpt from *Flesh & Blood So Cheap*. Why might the author of *Uprising* have introduced the fancy silver buckle?
- 5. Evaluate** Find a passage in which the author provides facts about the setting. How effectively does the author make this information seem part of a fictional work? Explain.
- 6. Synthesize** How is dialogue in this historical novel different from the quotations in the nonfiction excerpt from *The Story of the Triangle Factory Fire*?

PERFORMANCE TASK



Writing Activity: Narrative Suppose that a short chapter follows the three that you have read. In this chapter, the point of view remains third-person limited, but events are seen through the eyes of a different character. Write that new chapter.

- Choose a character already introduced, such as Jacob or Harriet.
- Read closely to learn about the character’s likely goals, experiences, and interactions with other characters.
- Reread the nonfiction excerpts about the Triangle Fire to gather more factual details.
- Write a draft of your chapter.
- Read it aloud to a partner, and make revisions based on your listener’s suggestions.

Critical Vocabulary

mischievous
stifle

scorn
reprove

marvel
haggard

sing
wistful

Practice and Apply Use each bold word in your answer to the question. Explain your reasoning.

1. Would someone smile with **scorn** or have a **wistful** smile while thinking about an unreachable goal?
2. Would someone have a **haggard** expression while behaving in a **mischievous** way?
3. What might a **reproving** look **stifle**?
4. Would you rather **marvel** at a campfire or have it **sing** you?

Vocabulary Strategy: Analogies

Verbal analogies are comparisons between two pairs of words. The relationship between the first pair of words is the same as the relationship between the second pair. For example, if the first pair of words is *big* and *little*, the second pair might be *tall* and *short*, because both words in each pair are antonyms. The analogy is stated, "*Big is to little as tall is to short.*" It is written with colons in this pattern: **big : little :: tall : short**. This chart shows common relationships in verbal analogies.

Relationship	Example
Word : Antonym	heavy : weightless :: troubled : joyful
Word : Synonym	rush : haste :: mistake : error
Part : Whole	finger : hand :: branch : tree
Object : Description	blanket : warm :: sun : bright
Object : Action or Use	ruler : measure :: hammer : pound

Practice and Apply Choose the word that best completes each analogy. Give the reason for your choice.

1. obstacle : barrier :: goal : (achieve, difficulty, destination)
2. basket : wicker :: sweater : (wool, container, jacket)
3. partition : separate :: doorway : (build, enter, elevator)
4. flame : inferno :: snowflake : (fire, blizzard, cooling)
5. respectfully : scornfully :: generously : (selfishly, admiringly, humorously)

Language Conventions: Phrases

A **verbal** is a verb form used as a noun, an adjective, or an adverb. A **participle** is a verbal that functions as an adjective to modify a noun or pronoun.

Verb	Present Participle	Past Participle	Adjective Use
hurry pay sing	(is) hurrying (is) paying (is) singing	(has) hurried (has) paid (has) sung	a hurrying crowd; a hurried job the paying viewers; a paid bill; all of us singing; the sung tunes

A **participial phrase** is made of a participle and any other words that complete its meaning. The participial phrase is underlined in each of these sentences. The whole phrase functions as an adjective.

Yetta listened for the bell signaling the end of work. (participial phrase modifies the noun *bell*)

Hunched over their machines, the workers grew tired.
(participial phrase modifies the noun *workers*)

Reading this historical novel, we learned about a tragic fire.
(participial phrase modifies the pronoun *we*)

A **gerund** is another verbal. It is formed from the present participle of a verb, the form with the ending *-ing*. A gerund functions as a noun in a sentence.

Verb	Gerund	Noun Use
hurry pay sing	hurrying paying singing	I don't like hurrying. Take a ticket after paying. Singing lifts the spirits.

A **gerund phrase** is made of a gerund and any other words that complete its meaning. The gerund phrases are underlined in this sentence. Each whole phrase functions as a noun.

The factory workers began screaming in fear and running for their lives, but escaping the flames was not possible.

Practice and Apply Identify the verbal phrase in each sentence. Tell how you know it is a gerund phrase or a participial phrase.

1. Men grabbed buckets and started pouring water onto the flames.
2. Blinded by the smoke, workers could not find their way.
3. The fire was like a wild beast, attacking everything in its path.
4. Some people met their death by leaping out a window.

Background *In 1995, when Craig Kielburger (b. 1982) was only twelve years old, he founded Free the Children, an international organization whose goal is to help young people achieve their fullest potential. Almost two million youths are now involved in education and development programs in 45 countries. Kielburger has received wide recognition, recently becoming one of the youngest recipients of the Order of Canada.*




Craig Kielburger Reflects on Working Toward Peace

Personal Essay by Craig Kielburger

SETTING A PURPOSE In this essay, Kielburger calls for a fairer, more just world. As you read, pay attention to how he describes his experiences as a young activist.

When I was very young I dreamed of being Superman, soaring high above the clouds and swooping down to snatch up all of the bad people seeking to destroy our planet. I would spend hours flying across the park, stopping momentarily to kick a soccer ball in my path or to pat my dog, Muffin, who ran faithfully at my heels.

One day, when I was twelve years old and getting ready for school, I reached for the newspaper comics. On the front page was a picture of another twelve-year-old boy from Pakistan, with a bright red vest and his fist held high. According to the article, he had been sold into bondage¹ as a weaver and forced to work twelve hours a day tying tiny knots to make carpets. He had lost his freedom to laugh and to play. He had lost his

¹ **bondage:** the state of being held as a slave.

freedom to go to school. Then, when he was twelve years old, the same age as me, he was murdered.

I had never heard of child labor and wasn't certain where Pakistan was—but that day changed my life forever. I gathered a group of friends to form an organization called Free the Children.

Over the past four years, in my travels for Free the
20 Children, I have had the opportunity to meet many children around the world—children like Jeffrey, who spends his days in a Manila garbage dump, alongside rats and maggots, where he sifts through decaying food and trash, trying to salvage a few valuable items to help his family survive. He dreams of leaving the garbage dump one day.

I have met children like eight-year-old Muniannal, in India, with a pretty ribbon in her hair, but no shoes or gloves, who squats on the floor every day separating used **syringes** gathered from hospitals and the streets for their plastics.
30 When she pricks herself, she dips her hand into a bucket of dirty water. She dreams of being a teacher.

I have met children in the sugarcane fields of Brazil who wield huge machetes close to their small limbs. The cane they cut sweetens the cereal on our kitchen tables each morning. They dream of easing the hunger pains in their stomachs.

Poverty is the biggest killer of children. More than 1.3 billion people—one-quarter of the world's population—live in absolute poverty, struggling to survive on less than one dollar a day. Seventy percent of them are women and
40 children. I dream of a day when people learn how to share, so that children do not have to die.

Every year, the world spends \$800 billion on the military, \$400 billion on cigarettes, \$160 billion on beer, and \$40 billion playing golf. It would only cost an extra \$7 billion a year to put every child in school by the year 2010, giving them hope for a better life. This is less money than Americans spend on cosmetics in one year; it is less than Europeans spend on ice cream. People say, "We can't end world poverty; it just can't be done." The 1997 United Nations Development Report carries
50 a clear message that poverty can be ended, if we make it our goal. The document states that the world has the materials and natural resources, the know-how, and the people to make a poverty-free world a reality in less than one generation.

syringe

(sə-rĭnj') *n.* A syringe is a medical instrument used to inject fluids into the body.

Gandhi² once said that if there is to be peace in the world it must begin with children. I have learned my best lessons from other children—children like the girls I encountered in India who carried their friend from place to place because she had no legs—and children like José.

I met José in the streets of San Salvador, Brazil, where
60 he lived with a group of street children between the ages of eight and fourteen. José and his friends showed me the old abandoned bus shelter where they slept under cardboard boxes. They had to be careful, he said, because the police might beat or shoot them if they found their secret hideout. I spent the day playing soccer on the streets with José and his friends—soccer with an old plastic bottle they had found in the garbage. They were too poor to own a real soccer ball.

“Gandhi once said that if there is to be peace in the world it must begin with children.”

We had great fun, until one of the children fell on the bottle and broke it into several pieces, thus ending the game.
70 It was getting late and time for me to leave. José knew I was returning to Canada and wanted to give me a gift to remember him by. But he had nothing—no home, no food, no toys, no **possessions**. So he took the shirt off his back and handed it to me. José didn't stop to think that he had no other shirt to wear or that he would be cold that night. He gave me the most precious thing he owned: the jersey of his favorite soccer team. Of course, I told José that I could never accept his shirt, but he insisted. So I removed the plain white T-shirt I was wearing and gave it to him. Although José's shirt was
80 dirty and had a few small holes, it was a colorful soccer shirt

possession
(pə-zěsh'ən) *n.*
A *possession* is something you own.

² **Gandhi:** Mohandas Karamchand Gandhi (more commonly called Mahatma Gandhi), an Indian leader whose belief in justice inspired many people around the world.



and certainly much nicer than mine. José grinned from ear to ear when I put it on.

I will never forget José, because he taught me more about sharing that day than anyone I have ever known. He may have been a poor street child, but I saw more goodness in him than all of the world leaders I have ever met. If more people had the heart of a street child, like José, and were willing to share, there would be no more poverty and a lot less suffering in this world. Sometimes young people find life today too depressing. It all seems so hopeless. They would rather escape, go dancing or listen to their favorite music, play video games or hang out with their friends. They dream of true love, a home of their own, or having a good time at the next party. At sixteen, I also like to dance, have fun, and dream for the future. But I have discovered that it takes more than material things to find real happiness and meaning in life.

One day I was the guest on a popular television talk show in Canada. I shared the interview with another young person involved in cancer research. Several times during the program this young man, who was twenty years old, told the host that he was “gifted,” as indicated by a test he had taken in third grade. Turning my way, the host **inquired** whether I, too, was gifted. Never having been tested for the gifted program, I answered that I was not.

inquire
(in-kwīr´) v. If you *inquire* about something, you ask about it.

When I returned home my mother asked me, “Are you certain you aren’t gifted?” I realized that I had given the wrong answer. I was gifted, and the more I reflected, the more I concluded that I had never met a person who was not special or talented in some way.

Some people are gifted with their hands and can produce marvelous creations in their **capacity** as carpenters, artists, or builders. Others have a kind heart, are compassionate, understanding, or are special peacemakers; others, again, are humorous and bring joy into our lives. We have all met individuals who are gifted in science or sports, have great organizational skills or a healing touch. And, of course, some people are very talented at making money. Indeed, even the most physically or mentally challenged person teaches all of us about the value and worth of human life.

capacity
(kə-pās´i-tē) n. A person’s *capacity* is his or her role or position.

I think that God, in fact, played a trick on us. He gave each and every person special talents or gifts, but he made no one gifted in all areas.

Collectively, we have all it takes to create a just and peaceful world, but we must work together and share our talents. We all need one another to find happiness within ourselves and within the world.

140 I realize, now, that each of us has the power to be Superman and to help rid the world of its worst evils—poverty, loneliness, and **exploitation**. I dream of the day when Jeffrey leaves the garbage dump, when Munianna no longer has to separate used syringes and can go to school, and when all children, regardless of place of birth or economic circumstance, are free to be children. I dream of the day when we all have José’s courage to share.

exploitation
(ĕk'ŝploi-tā'shən) *n.*
Exploitation is the unfair treatment or use of something or someone for selfish reasons.

COLLABORATIVE DISCUSSION What is Craig Kielburger’s purpose in describing the particular children he has met? Talk about your ideas with other group members.

Analyze Text: Personal Essay

ELA RI.7.3, RI.7.5
ELD PI.7.6, PI.7.1

A **personal essay**, like “Craig Kielburger Reflects on Working Toward Peace,” is a nonfiction essay in which an author expresses an opinion or provides some insight based on personal experiences. Authors have different purposes for writing a personal essay. Often it is to make others aware of an important issue or topic by connecting the topic to the author’s own life.

Personal essays often include the following elements:

- descriptions of personal experiences in which the author gained significant insight or learned a lesson
- first-person point of view, using the pronouns *I* and *we*
- a mixture of storytelling, personality, facts, and wisdom
- casual language that seems like a conversation with the reader

Review Kielburger’s personal essay, and find an example of each element.

Determine Author’s Point of View

ELA RI.7.6
ELD PI.7.6, PI.7.7

The author of a personal essay has a **perspective**, the unique combination of ideas, values, feelings, and beliefs that influence the way he or she looks at a topic. In his essay, Kielburger shows how he looks at himself, others, and his role in the world. To understand an author’s perspective, note these features in the essay:

- statements of the author’s **opinions**—personal ideas that cannot be proven true
- details and examples from the author’s experiences
- words and descriptions that have emotional impact
- the writer’s **tone**, or attitude toward a subject, such as humorous or serious

As you read personal essays, you can figure out the author’s perspective by completing a chart such as this one.

Statement, Detail, or Tone	What It Reveals About Kielburger
<i>“that day changed my life forever” (line 17)</i>	<i>He is affected by the stories and hardships of others.</i>

Reread lines 20–41. What does the last sentence of each paragraph reveal about Kielburger’s perspective?



Analyzing the Text

Cite Text Evidence

Support your responses with evidence from the text.

- 1. Cause/Effect** Why did the story about the murdered boy have such a strong impact on Kielburger?
- 2. Infer** What words would you use to describe Kielburger, and why are those descriptions fitting?
- 3. Analyze** Reread lines 37–54. Why does Kielburger provide this information? What effect might he hope this section has on the reader?
- 4. Draw Conclusions** What is Kielburger’s purpose in saying that he is gifted?
- 5. Analyze** How does Kielburger connect the introduction and conclusion of his essay?
- 6. Evaluate** Reread lines 94–108. Is Kielburger’s statement about “the heart of a street child” valid? Why do you think that?

PERFORMANCE TASK



Speaking Activity: Argument Has this essay persuaded you that global poverty can be ended? Why or why not? Present an oral argument in which you give your opinion of Craig Kielburger’s essay.

- Consider questions such as, *Does Kielburger do enough to convince you? Does his choice of evidence effectively support his point of view? If not, why is it inadequate and what additional evidence might he have included?*

- Take notes on the evidence that Kielburger uses to support his claim about ending poverty.
- As you draft your speech, be sure to include an interesting introduction that clearly states your claim.
- Use the evidence you found in the text to support your claim.
- Include a conclusion that summarizes your opinion.
- Practice your speech aloud, using appropriate eye contact, adequate volume, and clear pronunciation.
- Deliver your speech and have a group of peers evaluate it.

Critical Vocabulary

syringe
capacity

possession
exploitation

inquire

Practice and Apply Identify the vocabulary word that is tied in meaning to the italicized word in each question. Give your reasons.

1. Which word goes with *needle*?
2. Which word goes with *answer*?
3. Which word goes with *underpaid*?
4. Which word goes with *ownership*?
5. Which word goes with *skill*?

Vocabulary Strategy: Multiple Meanings

The definition of a word often depends on its **context**, the words and sentences that surround it. Note the word *capacity* in these two sentences:

- A. **The only tickets left were “Standing Room Only” because the theater was filled to capacity.**
- B. **Some people are gifted with their hands and can produce marvelous creations in their capacity as carpenters, artists, or builders.**

To figure out the meaning in each sentence, first use context to make a logical guess. Then you can use a print or digital dictionary to look up and choose the appropriate definition.

The word *capacity* has many meanings. The context helps you make a logical guess about which one fits in each sentence. In sentence A, *capacity* means “a maximum number.” In sentence B, from Kielburger’s essay, *capacity* means “a position or role.” These meanings can be confirmed in a dictionary.

Practice and Apply Use context to give a likely meaning for the italicized word in each sentence. Check your idea in a print or digital dictionary.

1. A. Kielburger read an *article* in the newspaper.
B. Remember to put the correct *article* before a noun.
2. A. Kielburger met children at work in fields of *cane*.
B. The man tapped the *cane* on the sidewalk as he walked.
3. A. The United Nations published a *document* about ending poverty.
B. Students learn to *document* their sources when doing research.

Language Conventions: Dangling Modifiers

A **modifier** is a word or a group of words that changes, or modifies, the meaning of another word in a sentence. Some modifiers are phrases used as adjectives and adverbs to describe or give more detail. A **dangling modifier** is a modifier that modifies a word not clearly stated in the sentence. It often appears at the start of a sentence.

In the following examples, take note of the sentences with a dangling modifier and their corrected versions.

Dangling modifier

Working long hours, there is little time for play.

(Who is working long hours?)

Correct

Working long hours, these children have little time for play. (The phrase modifies *children*.)

Dangling modifier

Sold into bondage, the opportunity to go to school was lost. (Opportunity wasn't sold into bondage.)

Correct

Sold into bondage, the young laborer lost the opportunity to go to school. (The phrase modifies *laborer*.)

Dangling modifier

To help children in poverty, their stories must be told. (Who helps?)

Correct

To help children in poverty, Craig Kielburger tells their stories. (The phrase modifies *Craig Kielburger*.)

Practice and Apply Identify the correctly written sentences. Fix the sentences with dangling modifiers.

1. Shocked by the article about a murdered child weaver, Kielburger felt a strong desire to make a change.
2. To bring attention to child poverty, the first step was forming an organization.
3. To support his family, one boy hunts for items in a garbage dump.
4. Separating used syringes for plastic parts, harm to the little girl's health is likely.
5. Sharing their few possessions, generous hearts are found among the poor.
6. Finding poverty everywhere in the world, it's hard to imagine ending the problem.

Background When child activist Craig Kielburger was twelve years old, he became interested in the plight of child laborers. Inspired by the story of twelve-year-old Iqbal, a child labor activist who had been murdered in South Asia, Kielburger realized that a child could make a difference in the world. Kielburger then traveled to South Asia to see child labor first hand. With the help of a film crew, he documented his journey so that the world could see what he himself had witnessed.

MEDIA ANALYSIS

from
It Takes a Child

Documentary directed by Judy Jackson

SETTING A PURPOSE The documentary you are about to view features some of the adults and children Craig Kielburger spoke with during his trip to South Asia. It also shows workplaces he visited and what he observed there.

As you view the film clip, think about why Kielburger decided to make this journey and what he wanted to find out. Notice the ways that filmmaking and news reporting come together to help you understand Kielburger's reasons for traveling to South Asia. Write down any questions you have during viewing.



MEDIA

Format: Documentary

Running Time: 2:54 minutes

AS YOU VIEW Documentary filmmakers gather factual material about their subjects, much like news reporters do, and use film to tell a true story about their subjects. The filmmakers then use various techniques to convey the information in a way that will have an impact on the viewers.

As you view the documentary clip, consider how the director's choice of scenes affects the impact of the words spoken in the interviews. As needed, pause the video and write notes about what impresses you and about ideas you might want to talk about later. Replay or rewind the video so that you can clarify anything you do not understand.



COLLABORATIVE DISCUSSION With a partner, discuss how the film presents an inside view into child labor conditions. Which of the interviews and images had the most impact? Why? Discuss the concepts the film conveys and how it conveys them. Cite specific evidence from the documentary to support your ideas.

Analyze Media

ELA SL.7.2

ELD PI.7.6

A **documentary** is a nonfiction film that gives viewers information about important people, major events, significant discoveries, or historical places. Documentaries use features to help viewers understand the information.

Features of a Documentary	Strategies for Viewing
<p>Interviews are usually filmed specifically for a documentary.</p> <p>Filmmakers may interview:</p> <ul style="list-style-type: none">• experts on the subject• people who knew the person• people who were involved in an event	<p>Think about why the filmmaker chose this person for an interview. Does the person:</p> <ul style="list-style-type: none">• have special knowledge about the subject?• present another side of the story?
<p>Footage is filmed material that gives information about a subject. Documentary filmmakers combine different types of footage to tell their subject's story. Footage can include film clips, news reports, photographs, and interviews about a subject.</p>	<p>Think about why the particular footage was chosen. Does it:</p> <ul style="list-style-type: none">• show details of a historical time?• create an emotional response?• reveal the filmmaker's perspective or point of view?
<p>Voice-over narration is the voice of an unseen speaker that is heard on a documentary. The voice-over can provide important facts about the subject. It can also help explain the footage.</p>	<p>Listen to the voice-over narration for additional information about the footage. Does the voice-over change from one speaker to another? What points made by voice-overs seem most important to the subject?</p>
<p>Sounds effects can be used for a variety of purposes.</p>	<p>Follow the music cues. Do they signal a change in the documentary's setting or mood?</p> <p>Listen for sound effects, such as screeching tires or bombs exploding. Do they help you better understand what is happening?</p> <p>Listen to the dialogue. Does it help you better understand the subjects?</p>

Think about how these features interact with each other in the clip from *It Takes a Child* to tell the story of Craig Kielburger's commitment to the cause of exposing the injustices of child labor.

Analyzing the Media

Cite Text Evidence

Support your responses with evidence from the media.

- 1. Infer and Summarize** What is the **central idea**, or most important idea about a topic, that the documentary presents? Describe the scenes that take place in the film and how those scenes support the central idea.
- 2. Analyze** Identify the filmmaker’s purpose or purposes in making the documentary. What key parts of the film convey the purpose or purposes?
- 3. Infer** Think about the features the filmmaker uses in the documentary. Fill out a chart like this one and tell how they clarify the issues presented.

Feature	How It Clarifies Issues

- 4. Analyze** How does the opening introduce the setting? What combination of features work together in the opening to present a sense of the place Kielburger is visiting and to help you understand the setting?
- 5. Compare** Compare and contrast the information in the narrator voice-over and in the interviews. What information does each feature contribute?
- 6. Evaluate** Think about your reading of the personal essay by Craig Kielburger in this collection. How do the ideas presented in the documentary help clarify the points made in the essay, and how do both relate to the collection topic, “Guided by a Cause”?

PERFORMANCE TASK



Media Activity: Photo Documentary

What does it take to be committed to a cause despite great obstacles? Let people know about a person in your school or community who works on an important social cause. Create a photo documentary to tell that person’s story.

- Take photos of the person involved in his or her work, or use photos that already exist.
- Choose some of the documentary features you learned about to help you create your documentary.
- Interview your subject and include quotations in your documentary or record a soundtrack of the interview with music.
- Present your documentary to a group of classmates. Then discuss their reactions to it.



Nikki Giovanni (b. 1943) has been one of the best-known American poets since publishing her first book of poetry in 1968. Giovanni grew up in the racially segregated South. When Giovanni attended college, she became a part of a movement of African American writers who were finding new ways to express pride in their distinct culture. In addition to her poetry collections, Giovanni is also an award-winning children's author.

A Poem for My Librarian, Mrs. Long

(YOU NEVER KNOW WHAT TROUBLED
LITTLE GIRL NEEDS A BOOK)

Poem by Nikki Giovanni

AS YOU READ In the poem, Nikki Giovanni looks back at her childhood and the people who most influenced her. As you read, think about how Giovanni's childhood experiences shaped her dreams and her writing.

- At a time when there was no tv before 3:00 P.M.
And on Sunday none until 5:00
We sat on front porches watching
The jfg¹ sign go on and off greeting
5 The neighbors, discussing the political
Situation congratulating the preacher
On his sermon

¹ **jfg**: a brand of coffee that was popular in Knoxville, Tennessee; an old electrically lit sign for the coffee is a famous landmark in Knoxville, Tennessee.

There was always radio which brought us
Songs from wlac in nashville and what we would now call
10 Easy listening or smooth jazz but when I listened
Late at night with my portable (that I was so proud of)
Tucked under my pillow
I heard nat king cole and matt dennis, june christy and
ella fitzgerald
15 And sometimes sarah vaughan sing black coffee
Which I now drink
It was just called music

There was a bookstore uptown on gay street
Which I visited and inhaled that wonderful odor
20 Of new books
Even today I read hardcover as a preference paperback only
As a last resort

And up the hill on vine street
(The main black corridor) sat our carnegie library²
25 Mrs. Long always glad to see you
The stereoscope³ always ready to show you faraway
Places to dream about

Mrs. Long asking what are you looking for today
When I wanted *Leaves of Grass* or alfred north whitehead
30 She would go to the big library uptown and I now know
Hat in hand to ask to borrow so that I might borrow
Probably they said something humiliating since southern
Whites like to humiliate southern blacks

But she nonetheless brought the books
35 Back and I held them to my chest
Close to my heart
And happily skipped back to grandmother's house
Where I would sit on the front porch
In a gray glider and dream of a world
40 Far away

² **carnegie library:** a library built with money donated by the businessman Andrew Carnegie.

³ **stereoscope:** an optical instrument with two eyepieces used to create a three-dimensional effect when looking at two photographs of the same scene.

I love the world where I was
I was safe and warm and grandmother gave me neck kisses
When I was on my way to bed

But there was a world

45 Somewhere

Out there

And Mrs. Long opened that wardrobe

But no lions or witches⁴ scared me

I went through

50 Knowing there would be

Spring

COLLABORATIVE DISCUSSION Notice how the poet talks about familiar and faraway places. How does the poem itself travel to a faraway place? How does it keep the reader grounded in familiarity? Talk about your ideas with other group members.

⁴ **wardrobe . . . lions or witches:** refers to *The Lion, the Witch, and the Wardrobe* by C. S. Lewis; in the book, the characters visit a make-believe land, called Narnia, via the wardrobe, or closet, in a spare room.

Determine Meaning: Style

ELA RL.7.4, RL.7.5

ELD PI.7.8

Style is the particular way in which a poet or author writes—not *what* is said but *how* it is said. It is made up of many elements, including word choice, stanza and line length, figurative language, sound devices, and form. Style can be described with words such as *formal*, *whimsical*, *flowery*, and *plain*.

By making careful use of word choices and techniques, a poet can craft poetry with a signature style. For example, “A Poem for My Librarian, Mrs. Long,” written by Nikki Giovanni in the form of **free verse**, presents irregular rhythm and rhyme and language that flows like everyday speech. The poet conveys meaning through a variety of stylistic techniques, including:

	Punctuation/ Capitalization	Poets might use these in unconventional ways to draw attention or prompt readers to look at something differently.
	Stanza and Line Length	In free verse, poets can vary the lengths of stanzas or lines to suit the stylistic effects the poet wants to achieve.
	Figurative Language	Using simile and metaphor allows a poet to play creatively with language.
	Sound Devices	Along with rhythm and rhyme, a poet can choose from a range of devices, often to create a mood or convey certain meanings.

Read lines 8–17 of “A Poem for My Librarian, Mrs. Long.” Identify the stylistic technique you see.

Determine Theme

ELA RL.7.2

ELD PI.7.6

A **theme** is a message about life or human nature that a writer or poet shares with the reader. In poetry, themes are not always stated directly. The reader of a poem can infer a theme by thinking about the poem as a whole and looking at what is said, what is suggested, and how the words, sounds, and ideas come together.

In the poem you’ve just read, the poet is also the speaker, reflecting on her childhood experiences. After giving details about everyday activities, she turns her attention to her love of books. The poem is dedicated to Mrs. Long, the librarian who likely endured adversity so that the young girl could have access to the books she wanted.

What seems most important to understand about the poet’s relationship with Mrs. Long?



Analyzing the Text

Cite Text Evidence

Support your responses with evidence from the text.

- 1. Cite Evidence** What words would you use to describe the poet as a child? Why would those words fit?
- 2. Infer** Reread lines 28–33. What does the poet now understand about Mrs. Long?
- 3. Interpret** An **allusion** is a reference to a famous person, place, event, or work of literature. The final stanza of this poem makes an allusion to C. S. Lewis' famous fantasy novel *The Lion, the Witch, and the Wardrobe*, in which young characters help end a witch's curse of endless winter. Why might the poet have ended the poem with this allusion?
- 4. Analyze** How does the poet's use of punctuation and capitalization contribute to the poem's meaning?
- 5. Evaluate** The **tone** of a poem expresses the poet's attitude toward a subject. These are some words that can be used to describe tone: *awed, ironic, thoughtful, grateful, hopeful, angry*. Do any of those words seem to fit this poem? Choose one word, or think of another, that describes the poem's tone, and tell why that word fits the poem.
- 6. Analyze** How would you describe Nikki Giovanni's style based on the stylistic techniques she employs in "A Poem for My Librarian, Mrs. Long"?
- 7. Draw Conclusions** What could be the theme of this poem?

PERFORMANCE TASK



Writing Activity: Poem Mrs. Long acted generously to a child, and that child never forgot it. Think back to an experience or a connection with someone who acted generously to you. Free-write about your memory—noting phrases, sentences, quotations, and anything else that comes to mind.

Use your written ideas to write a poem in free verse form. Look back at the poem you've just read for ideas about how to:

- convey the sights, sounds, and smells you remember
- portray the person you remember
- tell about your feelings then and now

Language Conventions: Combining Sentences with Phrases

By using phrases to combine sentences, you can vary the length of your sentences and make your writing sound mature. The following are types of phrases you can use to combine sentences.

- A **prepositional phrase** begins with a preposition, such as *at*, *about*, *for*, *from*, *in*, or *of*.
- An **infinitive phrase** begins with an infinitive verb (*to* + verb).
- A **participial phrase** begins with the past or present participle of a verb, such as *walked* or *walking*.
- A **gerund phrase** begins with a gerund, or *-ing* word. A gerund phrase always functions as a noun, rather than an adjective or an adverb.

The chart below provides an example for how to use each phrase type to combine sentences.

Phrase Type	Two Sentences	Combined Sentence
Prepositional phrase	The poet remembers her childhood. She has vivid memories.	The poet has vivid memories <u>of her childhood</u> .
Infinitive phrase	The stereoscope showed pictures of faraway places. The girl dreamed about the places.	The stereoscope showed the girl pictures of faraway places <u>to dream about</u> .
Participial phrase	The girl held borrowed books close to her heart. She skipped home with them.	<u>Holding her borrowed books close to her heart</u> , the girl skipped home.
Gerund phrase	The poet remembers her librarian. She feels grateful for the librarian's help.	<u>Remembering her librarian's help</u> makes the poet feel grateful.

Practice and Apply Combine the two sentences with a phrase of your choice.

1. Families sat on their front porches. They greeted their neighbors.
2. The young girl visited the bookstore. New books smelled wonderful.
3. The library was located in the black neighborhood. It was on Vine Street.
4. The girl loved poetry. She asked the librarian for *Leaves of Grass*.
5. Mrs. Long borrowed the book from the uptown library. She probably faced prejudice there.
6. The poet says that Mrs. Long opened a wardrobe. Mrs. Long helped a child enter a new world.

Background *In the late 1800s, social reformers in the United States believed they could help move Native Americans into mainstream society by re-educating Native American children away from their families. Author D’Arcy McNickle (1904–1977) was forced to go to a boarding school. McNickle went on to college where he became interested in literature and writing. In his stories, he gained a reputation for vivid descriptions of how the larger mainstream culture affected traditional Native American ways.*

Train Time

Short Story by D’Arcy McNickle



SETTING A PURPOSE As you read, think about the moral problem that the main character is faced with. What is that problem, and how does he deal with it?

On the depot platform everybody stood waiting, listening. The train has just whistled, somebody said. They stood listening and gazing eastward, where railroad tracks and creek emerged together from a tree-choked canyon.

Twenty-five boys, five girls, Major Miles—all stood waiting and gazing eastward. Was it true that the train had whistled?

“That was no train!” a boy’s voice explained.

“It was a steer bellowing.”

10 “It was the train!”

Girls crowded backward against the station building, heads hanging, tears starting; boys pushed forward to the edge of the platform. An older boy with a voice already turning heavy stepped off the weather-shredded boardwalk and stood wide-legged in the middle of the track. He was the doubter. He had heard no train.

Major Miles boomed, “You! What’s your name? Get back here! Want to get killed! All of you, stand back!”

The Major strode about, soldierlike, and waved
20 commands. He was **exasperated**. He was tired. A man driving cattle through timber had it easy, he was thinking. An animal trainer had no idea of trouble. Let anyone try corralling twenty to thirty Indian kids, dragging them out of hiding places, getting them away from relatives and together in one place, then holding them, without tying them, until train time! Even now, at the last moment, when his worries were almost over, they were trying to get themselves killed!

Major Miles was a man of **conscience**. Whatever he did, he did earnestly. On this hot end-of-summer day he perspired
30 and frowned and wore his soldier bearing. He removed his hat from his wet brow and thoughtfully passed his hand from the hair line backward. Words tumbled about in his mind. Somehow, he realized, he had to vivify¹ the moment. These children were about to go out from the Reservation and get a new start. Life would change. They ought to realize it, somehow—

“Boys—and girls—” there were five girls he remembered. He had got them all lined up against the building, safely away from the edge of the platform. The air was stifling with end-
40 of-summer heat. It was time to say something, never mind the heat. Yes, he would have to make the moment real. He stood soldierlike and thought that.

“Boys and girls—” The train whistled, dully, but unmistakably. Then it repeated more clearly. The rails came to life, something was running through them and making them sing.

Just then the Major’s eye fell upon little Eneas and his sure voice faltered. He knew about little Eneas. Most of the boys and girls were mere names; he had seen them around
50 the Agency with their parents, or had caught sight of them scurrying behind tipis and barns when he visited their homes. But little Eneas he knew. With him before his eyes, he paused.

He remembered so clearly the winter day, six months ago, when he first saw Eneas. It was the boy’s grandfather, Michel Lamartine, he had gone to see. Michel had contracted to cut wood for the Agency but had not started work. The Major had gone to discover why not.

exasperate

(ig-zās’pə-rāt´) *v.*
If you *exasperate* someone, you make the person very angry.

conscience

(kōn’shəns) *n.*
Conscience is the conforming to or living up to one’s own sense of what is right.

¹ **vivify**: to make more lively.

It was the coldest day of the winter, late in February, and the cabin, sheltered as it was among the pine and cottonwood
60 of a creek bottom, was shot through by frosty drafts. There was wood all about them. Lamartine was a woodcutter besides, yet there was no wood in the house. The fire in the flat-topped cast-iron stove burned weakly. The reason was apparent. The Major had but to look at the bed where Lamartine lay, twisted and shrunken by rheumatism.² Only his black eyes burned with life. He tried to wave a hand as the Major entered.

“You see how I am!” the gesture indicated. Then a nerve-strung voice faltered. “We have it bad here. My old woman,
70 she’s not much good.”

Clearly she wasn’t, not for wood-chopping. She sat close by the fire, trying with a good-natured grin to lift her **ponderous** body from a low seated rocking chair. The Major had to motion her back to her ease. She breathed with an asthmatic³ roar. Wood-chopping was not within her range. With only a squaw’s hatchet⁴ to work with, she could scarcely have come within striking distance of a stick of wood. Two blows, if she had struck them, might have put a stop to her laboring heart.

“You see how it is,” Lamartine’s eyes flashed.

80 The Major saw clearly. Sitting there in the frosty cabin, he pondered their plight and at the same time wondered if he would get away without coming down with pneumonia.⁵ A stream of wind seemed to be hitting him in the back of the neck. Of course, there was nothing to do. One saw too many such situations. If one undertook to provide **sustenance** out of one’s own pocket there would be no end to the demands. Government salaries were small, resources were limited. He could do no more than shake his head sadly, offer some vague hope, some small sympathy. He would have to get away
90 at once.

Then a hand fumbled at the door; it opened. After a moment’s struggle, little Eneas appeared, staggering under a full armload of pine limbs hacked into short lengths. The boy was no taller than an ax handle, his nose was running, and

ponderous

(pŏn´dər-əs) *adj.*
If something is *ponderous*, it is very heavy.

sustenance

(sŭs´tə-nəns) *n.*
Sustenance is the food needed to live.

² **rheumatism** (rŏŏ´mə-tīz´əm): a disease causing stiffness in the joints and muscles.

³ **asthmatic** (ăz´măt´ĭk): characterized by labored breathing and coughing.

⁴ **squaw’s hatchet**: a small hand ax used by Native American women to cut small things.

⁵ **pneumonia** (nŏŏ-mŏn´yə): a disease causing inflammation of the lungs.

he had a croupy cough.⁶ He dropped the wood into the empty box near the old woman's chair, then straightened himself.

A soft chuckling came from the bed. Lamartine was full of pride. "A good boy, that. He keeps the old folks warm."

100 Something about the boy made the Major forget his determination to depart. Perhaps it was his wordlessness, his uncomplaining wordlessness. Or possibly it was his loyalty to the old people. Something drew his eyes to the boy and set him to thinking. Eneas was handing sticks of wood to the old woman and she was feeding them into the stove. When the firebox was full a good part of the boy's armload was gone. He would have to cut more, and more, to keep the old people warm.

The Major heard himself saying suddenly: "Sonny, show me your woodpile. Let's cut a lot of wood for the old folks."

110 It happened just like that, **inexplicably**. He went even farther. Not only did he cut enough wood to last through several days, but when he had finished he put the boy in the Agency car and drove him to town, five miles there and back. Against his own principles, he bought a week's store of groceries, and excused himself by telling the boy, as they drove homeward, "Your grandfather won't be able to get to town for a few days yet. Tell him to come see me when he gets well."

inexplicable
(in-ĕk 'splĭ-kə-bəl) *adj.* If something is *inexplicable*, it is difficult to understand.

120 That was the beginning of the Major's interest in Eneas. He had decided that day that he would help the boy in any way possible, because he was a boy of quality. You would be shirking your duty if you failed to recognize and to help a boy of his sort. The only question was, how to help?

When he saw the boy again, some weeks later, his mind saw the problem clearly. "Eneas," he said, "I'm going to help you. I'll see that the old folks are taken care of, so you won't have to think about them. Maybe the old man won't have rheumatism next year, anyhow. If he does, I'll find a family where he and the old lady can move in and be looked after."
130 Don't worry about them. Just think about yourself and what I'm going to do for you. Eneas, when it comes school time, I'm going to send you away. How do you like that?" The Major smiled at his own happy idea.

⁶ **croupy cough:** an illness that causes a loud barking cough.

“He had decided that day that he would help the boy in any way possible.”

There was silence. No shy smiling, no look of gratitude, only silence. Probably he had not understood.

“You understand, Eneas? Your grandparents will be taken care of. You’ll go away and learn things. You’ll go on a train.”

The boy looked here and there and scratched at the ground with his foot. “Why do I have to go away?”

140 “You don’t have to, Eneas. Nobody will make you. I thought you’d like to. I thought—” The Major paused, confused.

“You won’t make me go away, will you?” There was fear in the voice, tears threatened.

“Why, no Eneas. If you don’t want to go. I thought—”

The Major dropped the subject. He didn’t see the boy again through spring and summer, but he thought of him. In fact, he couldn’t forget the picture he had of him that first day. He couldn’t forget either that he wanted to help him. Whether
150 the boy understood what was good for him or not, he meant to see to it that the right thing was done. And that was why, when he made up a quota⁷ of children to be sent to the school in Oregon, the name of Eneas Lamartine was included. The Major did not discuss it with him again but he set the wheels in motion. The boy would go with the others. In time to come, he would understand. Possibly he would be grateful.

Thirty children were included in the quota, and of them all Eneas was the only one the Major had actual knowledge of, the only one in whom he was personally interested. With each
160 of them, it was true, he had had difficulties. None had wanted to go. They said they “liked it at home,” or they were “afraid” to go away, or they would “get sick” in a strange country; and the parents were no help. They, too, were frightened and uneasy. It was a tiresome, hard kind of duty, but the Major knew what was required of him and never hesitated.

⁷ **quota:** a predetermined, fixed amount of something or people.

The difference was, that in the cases of all these others, the problem was routine. He met it, and passed over it. But in the case of Eneas, he was bothered. He wanted to make clear what this moment of going away meant. It was a breaking
170 away from fear and doubt and **ignorance**. Here began the new. Mark it, remember it.

His eyes lingered on Eneas. There he stood, drooping, his nose running as on that first day, his stockings coming down, his jacket in need of buttons. But under that shabbiness, the Major knew, was real quality. There was a boy who, with the right help, would blossom and grow strong. It was important that he should not go away hurt and resentful.

The Major called back his straying thoughts and cleared his throat. The moment was important.

180 “Boys and girls—”

The train was pounding near. Already it had emerged from the canyon, and momentarily the headlong flying locomotive loomed blacker and larger. A white plume flew upward—*Whoo-oo, whoo-oo*.

The Major realized in sudden sharp remorse that he had waited too long. The vital moment had come, and he had paused, looked for words, and lost it. The roar of rolling steel was upon them.

190 Lifting his voice in desperate haste, his eyes fastened on Eneas, he bellowed: “Boys and girls—be good—”

That was all anyone heard.

ignorance

(ig'nər-əns) *n.*

Ignorance is the condition of being uneducated or uninformed.

COLLABORATIVE DISCUSSION What has the Major succeeded in doing? What has he failed to do? Talk about your ideas with other group members.

Analyze Stories: Character Development

ELA RL.7.2, RL.7.3

ELD PI.7.6

The **characters** in a work of fiction are the people, animals, or imaginary creatures who take part in the action. The way that the author creates and develops the characters is called **characterization**. Authors use four basic methods of characterization:

Methods of Characterization

- making direct comments about a character through the voice of the narrator
- describing the character's physical appearance
- presenting the character's speech, thoughts, and actions
- presenting information about the character through the thoughts, speech, and actions of other characters

With these methods, the author helps readers identify **character traits**, which are the qualities of appearance and personality that make a character seem real. Readers can infer character traits from the character's words, actions, thoughts, appearance, and interactions with other characters.

Reread lines 53–118 of “Train Time,” the paragraphs in which the Major first meets Eneas. Tell how the author uses each of the four listed methods of characterization to show Eneas to readers and to develop his character.

Analyze Stories: Flashback

ELA RL.7.3

ELD PI.7.6

In a literary work, a **flashback** is an interruption of the action to show events that took place at an earlier time. A flashback provides information to help readers understand a character's current situation. To follow a narrative, readers pay attention to language that signals shifts in time. For example:

the author shifts back in time, using flashback

“Stanley thought back to last month, when he first saw his new home.”

the author ends the flashback, shifting ahead to the present time of the story

“Now, just one month later, Stanley felt as if he had never lived anywhere else.”

In which sentence of “Train Time” does the author first lead readers back in time?



Analyzing the Text

Cite Text Evidence

Support your responses with evidence from the text.

- 1. Predict** What is going to happen to the children waiting for the train?
- 2. Cite Evidence** Reread lines 17–27. What does this section tell you about Major Miles? What method(s) of characterization was used to convey that information?
- 3. Infer** How does the Major’s point of view differ from the other characters’ points of view?
- 4. Analyze** What section of the story is told as a flashback? What does the flashback reveal about the plot and characters?
- 5. Analyze** What might the reader understand about the situation that the Major appears not to understand?
- 6. Connect** How does the **setting**—the time and place of the action— affect the reader’s understanding of the characters?
- 7. Draw Conclusions** Why might the author have decided to end the story as he did?

PERFORMANCE TASK



Writing Activity: Character Analysis

In “Train Time,” the Major does not think he is doing anything wrong—or does he? Write two or three paragraphs to describe the character of the Major.

- Answer these questions to help organize your ideas: What does the Major value? What actions does he take? How does the Major

seem to feel about Reservation Indians?

- Include quotations from the story to support your ideas about the Major.
- Discuss the different ways the author reveals the Major’s character traits.

Critical Vocabulary

exasperate

conscience

ponderous

sustenance

inexplicable

ignorance

Practice and Apply Answer each question with *yes* or *no*. With your group, use examples and reasons to explain your answer.

1. If someone was **exasperated**, could you tell?
2. Should you trust a person of **conscience**?
3. Could an action be **ponderous**?
4. Is **sustenance** unnecessary?
5. Could a person behave in an **inexplicable** way?
6. Is **ignorance** the same as ignoring someone?

Vocabulary Strategy: Using a Dictionary

When you find an unknown word in a text, you can first use **context**, or the words and sentences around the word, to try to determine its meaning. Note the word *conscience* in this sentence from “Train Time”: *Major Miles was a man of conscience.* There are no helpful context clues to the meaning of *conscience*. If you look it up in a dictionary, you might find these definitions:

1a. An awareness of morality in regard to one’s behavior; a sense of right and wrong that urges one to act morally: *Let your conscience be your guide.* **b.** A source of moral or ethical judgment or pronouncement: *a document that serves as the nation’s conscience.* **c.** Conformity to one’s own sense of right conduct: *a person of unflagging conscience.*

Definition **1c** best matches the meaning of *conscience* in the sentence.

A dictionary entry has additional information about a word, including a word’s **pronunciation** and **part of speech**. The letters and symbols in parentheses show the word’s pronunciation, followed by an italicized abbreviation of the part of speech. The pronunciation key in a dictionary can help you determine how to pronounce a word.

Practice and Apply Find these words in “Train Time”: *bearing* (line 30), *tipis* (line 51), *gesture* (line 88). Use a print or digital dictionary to identify the definition that matches the context and the part of speech. Then use the pronunciation key to say the word.

Language Conventions: Misplaced Modifiers

A **modifier** is a word or a group of words that changes, or modifies, the meaning of another word in a sentence. A **misplaced modifier** is in the wrong place in a sentence and can confuse a reader. As you review your writing, follow these steps to identify and fix misplaced modifiers.

- Find the modifier.
- Identify what word the modifier was intended to modify.
- Place the modifier as close as possible to the word, phrase, or clause it is supposed to describe.

In the following examples, note the underlined modifier and the word or phrase it was intended to modify.

Misplaced modifier

The train came to the depot that would take the children away. (The depot isn't taking the children away.)

Correct

The train that would take the children away came to the depot. (The clause modifies *train*.)

Misplaced modifier

In the future, the Major believed that the children would thank him. (The Major isn't holding this belief in the future.)

Correct

The Major believed that the children would thank him in the future. (The phrase modifies *would thank*.)

Practice and Apply Each sentence has a misplaced modifier. Find and fix the error.

1. Major Miles made a list of thirty children's names fulfilling his duty.
2. Little Eneas was the only one of all the children the Major knew.
3. Leaving the Reservation, Major Miles was sure that the children would have better lives.
4. The children had tears and fearful faces who were leaving their families.
5. Eneas would give up the only culture he had known at the school in Oregon.
6. The train was coming down the tracks that would change the children's lives forever.

COLLECTION 6

PERFORMANCE TASK A

Interactive Lessons

To help you complete this task, use:

- Writing Informative Texts
- Conducting Research

Write an Informative Essay

This collection focuses on important social causes. In the selections about the Triangle Factory Fire, you learned how a great tragedy led to public outcry to improve workplace conditions. In this activity, you will do additional research about a topic or person related to this fire. You will draw from the texts in the collection and your research findings to write an informative essay.

A successful informative essay

- clearly states the topic in a strong thesis statement
- organizes ideas and concepts logically
- supports central ideas with details from credible sources
- uses appropriate transitions to link ideas
- establishes and maintains a formal style
- provides a conclusion that follows from and supports the information presented

Mentor Text The opening phrases of these sentences help readers to follow the order of events in this paragraph from the expository essay *Flesh & Blood So Cheap*.

“ At exactly 4:45 P.M., someone pulled the eighth-floor fire alarm. In less than two minutes, the horse-drawn vehicles of Engine Company 72 arrived from a firehouse six blocks away. The moment they arrived, the firefighters unloaded their equipment and prepared to swing into action. ”

PLAN

Determine Your Topic Review the excerpts from *The Story of the Triangle Factory Fire*, *Flesh & Blood So Cheap*, and *Uprising*. Brainstorm a list of possible topics or people to research, such as the trial following the fire, the new labor laws, Frances Perkins, or Fire Chief Croker. Choose the topic that most interests you.

- Transform your topic into a research question you want to answer, such as *How did the fire impact workplace safety, and what was Frances Perkins' role in that? Why were fire precautions so inadequate during that time?*

ELA W.7.2a–f, W.7.4, W.7.5, W.7.6, W.7.7, W.7.8, W.7.10

ELD PI.7.4, PI.7.10, PII.7.1, PII.7.7



Visit hmhfyi.com to explore your topic and enhance your research.



Use the annotation tools in your eBook to record details from the selections that support your topic. Save each detail to your notebook.

ACADEMIC VOCABULARY

As you plan and draft your essay, be sure to use the academic vocabulary words.

contrast
despite
error
inadequate
interact

- Make sure your question is open-ended.
- Generate further questions that will help you find specific evidence.

Gather Information Look for information in the selections that relates to your topic. Take notes on key points, observations, and events that will help you gain a better understanding of your topic, answer your questions, and support your main points.

Do Research Use print and digital sources to find additional information that addresses your research question.

- Use keywords or subject searching in the library to find print sources. Find credible Internet sources.
- Use evidence to explain and support your main points.
- Check that the information you find is supported by the information you read in the collection.

Organize Your Ideas Organize your essay by creating an outline showing the information you will present in each paragraph. Make sure each idea follows logically from the previous idea and leads into the next idea.

Consider Your Purpose and Audience What does the audience already know? What background information will they need? Keep this in mind as you prepare to write.

PRODUCE

Write Your Essay Use your notes and your outline as you begin your draft.

- Begin with an attention-grabbing introduction.
- Organize your information into paragraphs of related ideas.
- Include facts, concrete details, definitions, and examples.
- Transition from one logical point to another, using words and phrases such as *because*, *despite*, *therefore*, and *as a result of*.
- Use a formal tone.
- Write a conclusion that supports your explanation.

Interactive Lessons

For help in doing your research, use

- [Conducting Research: Types of Sources](#)



Write your rough draft in *myWriteSmart*. Focus on getting your ideas down, rather than on perfecting your choice of language.

Interactive Lessons

For help in drafting your essay, use

- [Writing Informative Texts: Elaboration](#)

Language Conventions: Condensing Ideas

The more precisely worded the sentence, the more ideas a piece of writing can convey. For example, read this passage from *Flesh & Blood So Cheap*.

“Workers, shouting, crying, and gasping for air, slowly made their way downstairs.”

The passage might have read, “Workers slowly made their way downstairs. The workers were shouting. The workers were crying. The workers were gasping for air.” Instead, the actions are condensed into a participial phrase, making it more precise.

REVISE



Evaluate Your Draft

 Use the chart to evaluate your essay.

Have a group of peers review your draft in myWriteSmart. Ask your reviewers to note any facts, details, or examples that do not support your thesis.

Questions	Tips	Revision Techniques
Is my thesis statement, or controlling idea, clear?	Underline the thesis statement.	Revise your thesis statement to explain what the essay will explore.
Is the essay organized by order of importance or in the order that key elements appear?	Highlight the key details. Decide whether they reflect a logical order.	Rearrange details in a logical order. Use transitions to connect the details.
Are my facts and details credible?	Underline the facts and details. Check that the evidence is from reliable sources.	Add facts and details from reliable sources.
Is the style of my essay formal?	Highlight any contractions and use of casual wording.	Change contractions. Revise any slang or casual expressions.
Does the conclusion restate my thesis?	Underline the restatement.	Add a sentence restating the thesis, if you need to. Check that it summarizes the main points.

PRESENT

Create a Finished Copy Post your essay as a blog on a personal or school website. Consider these additional options:

- Deliver your essay as a speech to the class.
- Organize a group discussion to share your topic ideas.
- Circulate a video recording of your essay.

PERFORMANCE TASK A RUBRIC

INFORMATIVE ESSAY

	Ideas and Evidence	Organization	Language
4	<ul style="list-style-type: none"> • The introduction is appealing and informative; a thesis statement clearly identifies the topic in an engaging way. • The topic is well developed with relevant examples, concrete details, and interesting facts from the selections and other credible sources. • The concluding section capably summarizes the information presented. 	<ul style="list-style-type: none"> • The organization is effective and logical throughout the essay. • Transitions successfully connect related ideas. 	<ul style="list-style-type: none"> • The writing reflects a formal style, with strong, precise language. • Sentence beginnings, lengths, and structures vary and have a rhythmic flow. • Spelling, capitalization, and punctuation are correct. • Grammar and usage are correct.
3	<ul style="list-style-type: none"> • The introduction could do more to grab the reader's attention; the thesis statement identifies the topic. • One or two key points could be better supported with more relevant examples, concrete details, and facts from the selections and other credible sources. • The concluding section summarizes the information presented. 	<ul style="list-style-type: none"> • The organization is confusing in a few places. • A few more transitions are needed to connect related ideas. 	<ul style="list-style-type: none"> • The style is inconsistent in a few places. • Language is too general in some places. • Sentence beginnings, lengths, and structures vary somewhat. • A few spelling, capitalization, and punctuation mistakes occur. • Some grammatical and usage errors are repeated in the essay.
2	<ul style="list-style-type: none"> • The introduction is only partly informative; the thesis statement only hints at a topic. • Most key points need more support in the form of relevant examples, concrete details, and facts. • The concluding section partially summarizes the information presented. 	<ul style="list-style-type: none"> • The organization is logical in some places but often doesn't follow a pattern. • More transitions are needed throughout to connect related ideas. 	<ul style="list-style-type: none"> • The style becomes informal in several places. • Overly general language is used in several places. • Sentence structures barely vary, with some fragments or run-on sentences present. • Spelling, capitalization, and punctuation are often incorrect. • Grammar and usage are incorrect in several places.
1	<ul style="list-style-type: none"> • The introduction is missing. • Examples, details, and facts are missing. • The essay lacks a concluding section. 	<ul style="list-style-type: none"> • A logical organization is not used; information is presented randomly. • Transitions are not used, making the essay difficult to understand. 	<ul style="list-style-type: none"> • The style is inappropriate for the essay. • Language is too general to convey the information. • Repetitive sentence structure, fragments, and run-on sentences make the writing difficult to follow. • Spelling, capitalization, and punctuation are incorrect throughout. • Several grammatical and usage errors change the meaning of the writer's ideas.

COLLECTION 6

PERFORMANCE TASK B

Interactive Lessons

To help you complete this task, use *Participating in Collaborative Discussions*.

Participate in a Panel Discussion

In this collection, you read about problems in the world that inspire people to take action to solve those problems. In this activity, you will draw from the selections you read to take part in a panel discussion about what commitment to a cause can mean.

A successful participant in a panel discussion

- makes a clear, logical generalization about the value of committing to a cause
- uses quotations and specific examples to illustrate ideas
- responds politely to the moderator and other group members
- evaluates other group members' contributions
- summarizes the discussion by synthesizing ideas

PLAN

Get Organized Work with your classmates to prepare for the discussion.

- Form a small group and choose three texts from this collection, including “Craig Kielburger Reflects on Working Toward Peace,” for the discussion of the importance of causes.
- Select one student to be the moderator. The rest of your classmates will be the audience when you hold the panel discussion.
- Set up a format for your discussion—a schedule that shows the order in which members will speak and for how long. The moderator will make sure members follow the schedule.
- Develop rules for the appropriate times for either the moderator or the audience to ask panel members questions.

Gather Evidence Work individually to analyze “Craig Kielburger Reflects on Working Toward Peace” and two other texts from the collection. Gather evidence about what it means to commit to a cause. Note specific details, examples, or quotations that illustrate your views. Then think about your own experiences. Ask yourself questions as you take notes.

ELA W.7.2a–f, W.7.4, W.7.5, W.7.6, W.7.10, SL.7.1a–d

ELD PI.7.3, PI.7.4, PI.7.5, PI.7.9, PI.7.10, PI.7.12

ACADEMIC VOCABULARY

As you plan and draft your discussion points, be sure to use the academic vocabulary words.

contrast
despite
error
inadequate
interact

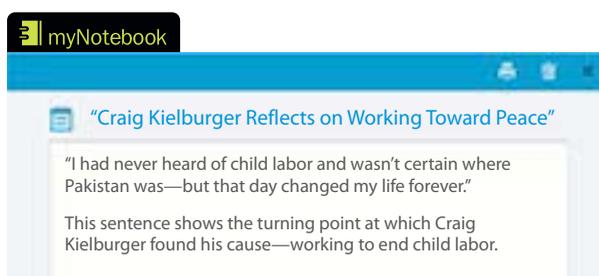
- What sorts of problems motivate people to take action?
- What degree of positive change might one person or a group hope to accomplish?
- Are good intentions enough? How knowledgeable does a person need to be in order to take on an issue?
- What are the benefits or deficits of committing to a cause?
- How can working for change build character?

Interactive Lessons

For help in gathering evidence, use

- [Preparing for Discussion](#)

Use the annotation tools in your eBook to find evidence from the text to support your generalization. Save your evidence to myNotebook, in a folder titled *Collection 6 Performance Task*.



During this time, the moderator should make a list of relevant questions to be asked during the panel discussion.

PRODUCE

Write and Practice Work individually to outline your ideas. Then practice with your group.

- State a clear generalization about the ways people in your assigned texts respond to a social problem.
- Write several central ideas that support your generalization.
- Match each piece of evidence with the idea it best supports.
- Prepare to “think on your feet” as you present your ideas to your group. The moderator will ask questions about your ideas and examples in order to prepare you for the real discussion.
- If you are the moderator, decide how to introduce and conclude the discussion. Write a statement telling the audience the topic and format. Write notes for a concluding statement. Be ready to alter your remarks if new ideas emerge in the discussion.



Write your outline in myWriteSmart. Ask your reviewers. Focus on getting your ideas down, rather than on perfecting your choice of language.

Interactive Lessons

For help in planning and practicing the discussion, use

- [Establishing and Following Procedure](#)
- [Speaking Constructively](#)

REVISE

Reinforce Your Ideas Based on the practice session and the rubric on the following page, make changes to your written response to the texts. Consider the following questions:

- Were you able to defend your generalization? If not, revise your response so that it better reflects your textual evidence and your central ideas.
- Were you able to answer the moderator’s questions clearly and without hesitation? If not, you may need to adjust your response to find the information you need more easily.
- Did the moderator’s questions help you see your text in a new light? If so, add new evidence to your response that you can share during the real discussion.



Have a partner or a group of peers review your outline in *myWriteSmart*. Ask your reviewers to note any information that isn’t related to your viewpoint.

Interactive Lessons

For practice help, use [Listening and Responding](#)

PRESENT

Have the Discussion Now it’s time to present your panel discussion before the rest of the class. Have your outline at hand for reference during the discussion.

- Begin by having the moderator introduce the topic, the panelists, and the basic format for the discussion. The moderator will then ask the first question and continue to facilitate the discussion in the agreed-upon format.
- Speak directly to the panel and audience. Refer to your notes as a reminder of your main points. Don’t just read from them.
- Listen closely to all speakers so that you can respond fully.
- Maintain a respectful tone toward your fellow panel members, even when you disagree with their ideas.
- When all the panelists have made their statements and discussed ideas among themselves, the moderator should invite panelists and audience members to ask questions.
- Conclude by having the moderator summarize the discussion and thank the panelists for their participation.

Summarize Write a summary of the main points from the discussion. Then explain whether the discussion caused you to rethink your generalization, and why.

PERFORMANCE TASK B RUBRIC

PANEL DISCUSSION

Ideas and Evidence

Organization

Language

4

- The panelist clearly states a valid generalization and supports it with strong, relevant ideas and well-chosen evidence from the texts.
- The panel member carefully evaluates others' evidence and reasoning and responds with insightful comments and questions.
- The panelist synthesizes the analysis of the texts to help listeners understand the generalization.

- The panelist's remarks are based on a well-organized outline that clearly identifies the generalization and the supporting ideas and evidence.
- The panelist concludes with a statement that reinforces the generalization and includes the ideas that have emerged from the discussion.

- The panelist adapts speech to the context of the discussion, using appropriately formal English to discuss the texts and ideas.
- The panelist consistently quotes accurately from the texts to support ideas.
- The panel member consistently maintains a polite and thoughtful tone throughout the discussion.

3

- The panelist states a generalization and supports it with relevant ideas and evidence from the texts.
- The panel member evaluates others' evidence and reasoning and responds with appropriate comments and questions.
- The panelist synthesizes some ideas and links to the generalization.

- The panelist's remarks are based on an outline that identifies the generalization, supporting ideas, and evidence.
- The panelist concludes with a statement that reinforces the generalization.

- The panelist mostly uses formal English to discuss literature and ideas.
- The panelist mostly quotes accurately from the texts to support ideas.
- The panel member maintains a polite and thoughtful tone throughout most of the discussion.

2

- The panelist states a reasonably clear generalization and supports it with some ideas and evidence.
- The panel member's response to others' comments shows limited evaluation of the evidence and reasoning.
- The panelist does not synthesize ideas but simply repeats the generalization in a vague way.

- The panelist's remarks reflect an outline that may identify the generalization but does not organize ideas and evidence very effectively.
- The panelist makes a weak concluding statement that does little to reinforce the generalization.

- The panelist uses some formal and some informal English to discuss the texts and ideas.
- The panelist's quotations and examples sometimes do not accurately reflect the texts.
- The panel member occasionally forgets to maintain a polite tone when responding to others' comments and questions.

1

- The panelist's generalization is unclear; ideas and evidence are not coherent.
- The panel member does not evaluate others' evidence and reasoning.
- The panelist does not synthesize ideas.

- The panelist does not follow an outline that organizes ideas and evidence.
- The panelist's remarks lack any kind of conclusion or summary.

- The panelist uses informal English and/or slang, resulting in a lack of clarity.
- The panelist's quotations and examples do not accurately reflect the texts.
- The panel member does not maintain a polite tone when responding to others' comments and questions.