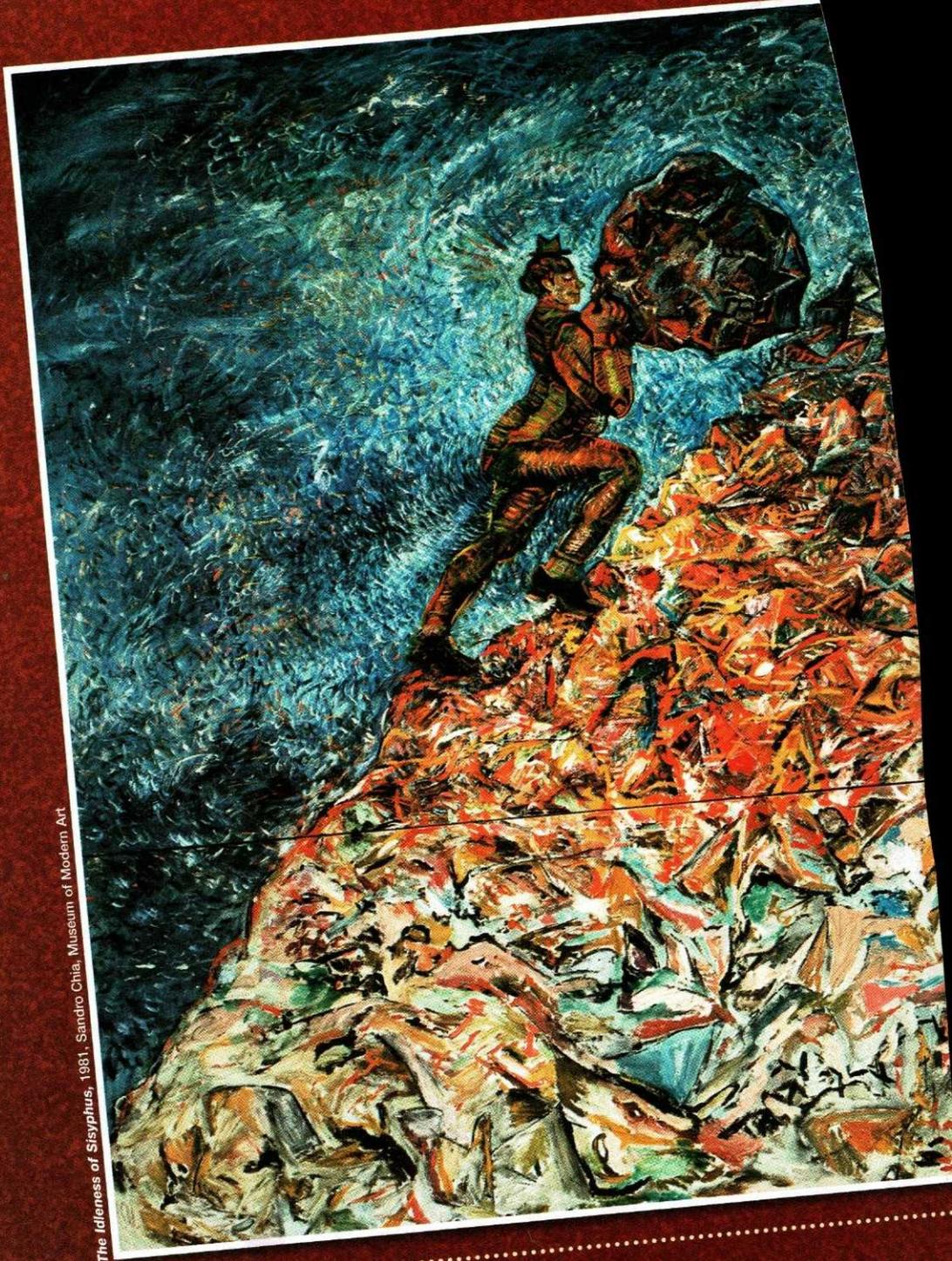
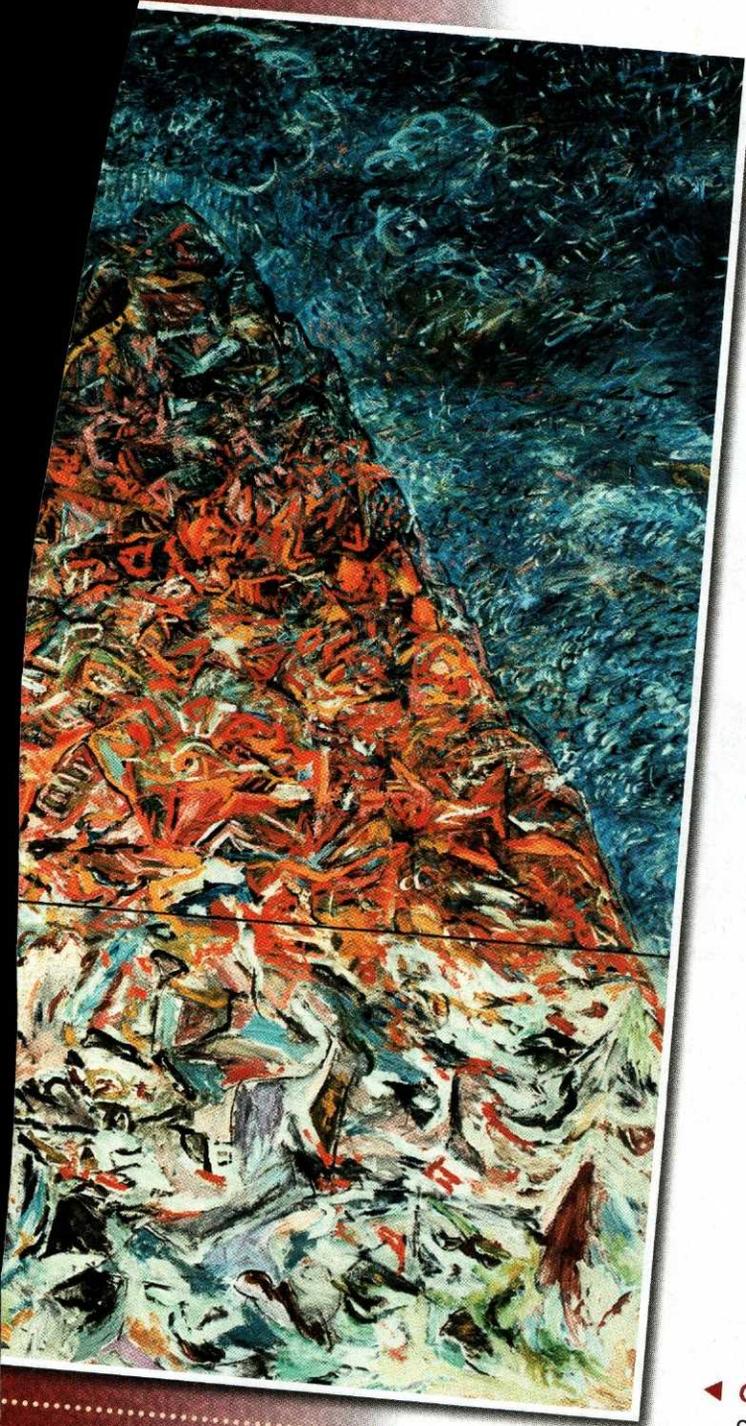


UNIT
2

Meeting Challenge



The Idleness of Sisyphus, 1981, Sandro Chia, Museum of Modern Art



Exploring the Theme

From taking your first steps, to learning to ride a two-wheeled bicycle, to graduating with honors, to making a scientific breakthrough or winning a writing prize—challenges occur throughout life. Some challenges make headlines; others are personal.

◀ **Critical Viewing** What message about meeting challenges might this painting express? [Interpret]

Why Read Literature?

The literature in this unit explores the theme of meeting challenges—the exciting, dangerous, or unfamiliar opportunities that people face. Depending on the content, genre, and style of the works you plan to read, you will set various purposes for reading. Preview three of the purposes you might set before reading the works in this unit.

1

Read for the love of literature.

A person who weighs 120 pounds on Earth would weigh only 20 pounds on the moon! The reason for this is that gravity on the moon is only one-sixth as strong as it is on Earth. Imagine living on such a world when you read **"The Secret,"** page 118.

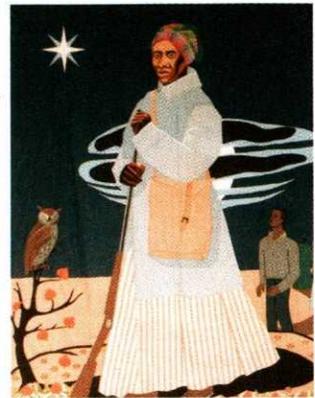
The state name *Texas* comes from the way Spanish adventurers pronounced the Native American word *Tejas*, meaning "friends" or "allies." Explore the early days of the American West by reading the poems **"Western Wagons"** and **"The Other Pioneers,"** page 146.

3

Read for information.

During the 1800s, rewards offered for the capture of Harriet Tubman, the African American woman who led many enslaved Africans to freedom, were as high as \$40,000. That amount is eight times as much as the \$5,000 reward offered by the Governor of Missouri for the capture of outlaw Jesse James. Find out why slave owners were willing to pay such a high sum to stop this daring rescuer. Read **"Harriet Tubman: Guide to Freedom"** on page 130.

Learn the ins and outs of reading and understanding contracts by reading the **Employment Contract** on page 113.



2

Read to be entertained.

The average winter temperature in the Yukon is twenty degrees below zero. Frostbite can damage unprotected skin in moments. Experience the danger and suspense of a Yukon adventure when you read about a character who battles the Yukon winter in **"Up the Slide,"** page 156.



Take It to the Net

Visit the Web site for online instruction and activities related to each selection in this unit.
www.phschool.com

How to Read Literature

Use Literal Comprehension Strategies

Reading is like any challenging process: When you know the basics, it becomes easier. In reading, knowing the basics means understanding the literal meaning of the text. Once you know that you understand the meanings of the words and phrases, you can begin interpreting and analyzing. Preview the literal comprehension strategies that you will use in this unit to understand what you are reading.

1. Interpret idioms.

An **idiom** is a word or phrase whose literal meaning is different from its intended meaning. The idiom in the following example is italicized.

Now came this shriek: "Here! You going to set there all day?"

I lit in the middle of the floor, shot there by the electric suddenness of surprise.

You can figure out from the surrounding text that Twain does not mean he did something to brighten the floor. After reading the whole passage, you interpret "lit" to mean that he "moved in a hurry" or that he fell back on the floor. Recognizing when writers are using figures of speech will help you understand what writers mean.

2. Paraphrase.

Restating unfamiliar phrases and sentences in your own words can help you understand them. To paraphrase, ask yourself these questions:

- What is the main point?
- What additional details are provided?
- Which words would I use to express the main point and details?

Organize details of a passage in your mind by paraphrasing.

3. Recognize word roots.

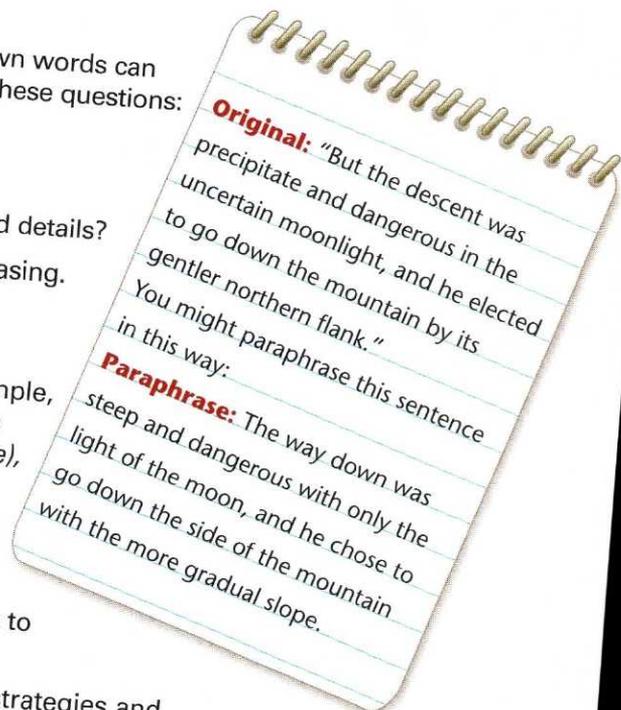
A word root is the most basic part of a word. For example, the word *microbe*, meaning "small form of life," contains the Greek word roots *micro*, meaning "small," and *bio* (*be*), meaning "life."

micro + be = microbe

small + life = small form of life

In this unit, you will learn to use word roots and origins to determine the meanings of unfamiliar words.

As you read the selections in this unit, review the reading strategies and look at the notes in the side column. Use the suggestions to apply the strategies and comprehend the text.



Prepare to Read

Cub Pilot on the Mississippi



The Great Mississippi Steamboat Race, 1870, Currier & Ives



Take It to the Net

Visit www.phschool.com for interactive activities and instruction related to “Cub Pilot on the Mississippi,” including

- background
- graphic organizers
- literary elements
- reading strategies

Preview

Connecting to the Literature

In “Cub Pilot on the Mississippi,” Mark Twain describes his experience working for an ill-tempered boss. Connect to the story by thinking of how you have dealt with bullies or other difficult people.

Background

In the 1800s, steamboats carried goods and people on the nation’s waterways. On the wide, long Mississippi River, people could travel quickly and sometimes luxuriously on steamboats. However, there were also dangers. Fires broke out, boilers burst, hidden rocks and sandbars could damage ships, and steamboat crews had to negotiate ever-changing currents.

Literary Analysis

Conflict Between Characters

“Cub Pilot on the Mississippi” tells of a **conflict between characters**—a struggle between two characters with opposite needs or wants. In this story, the conflict is between young Twain and the steamboat pilot for whom he works.

As you read, look for details that contribute to this conflict. Use the following focus questions to guide you.

1. What are the two sides of the conflict between Twain and Pilot Brown?
2. How is the conflict between them finally worked out?

Connecting Literary Elements

Often, the way characters or people react to a conflict is guided by the **historical context**—the customs, laws, and expectations of the time period. In the historical context of “Cub Pilot on the Mississippi,” a young man like Twain would not challenge authority. Decide how a character today would respond to a similar conflict. Use a graphic organizer like the one shown to help you make your comparison.

Reading Strategy

Identifying Idioms

An **idiom** is an expression that has a certain understood meaning in a particular language or region. The italicized idioms in the example are understood by most English speakers. These expressions would not have the same meaning if they were translated word for word into another language.

I *lit in* the middle of the floor, *shot* there by the electric suddenness of the surprise.

As you read the story, notice how idioms give a feeling of reality to each speaker’s words.

Vocabulary Development

furtive (fʊrˈtɪv) *adj.* sly or done in secret (p. 101)

pretext (prēˈtɛkst) *n.* false reason or motive used to hide a real intention (p. 103)

intimation (inˈtəˌmāˈʃən) *n.* hint or suggestion (p. 105)

judicious (jʊˈdɪʃəs) *adj.* wise and careful (p. 105)

indulgent (inˈdʌlˈjənt) *adj.* very mild and tolerant; not strict or critical (p. 107)

emancipated (iˌmənˈsəˌpāˈtəd) *v.* freed from the control or power of another (p. 108)



Cub Pilot on the Mississippi

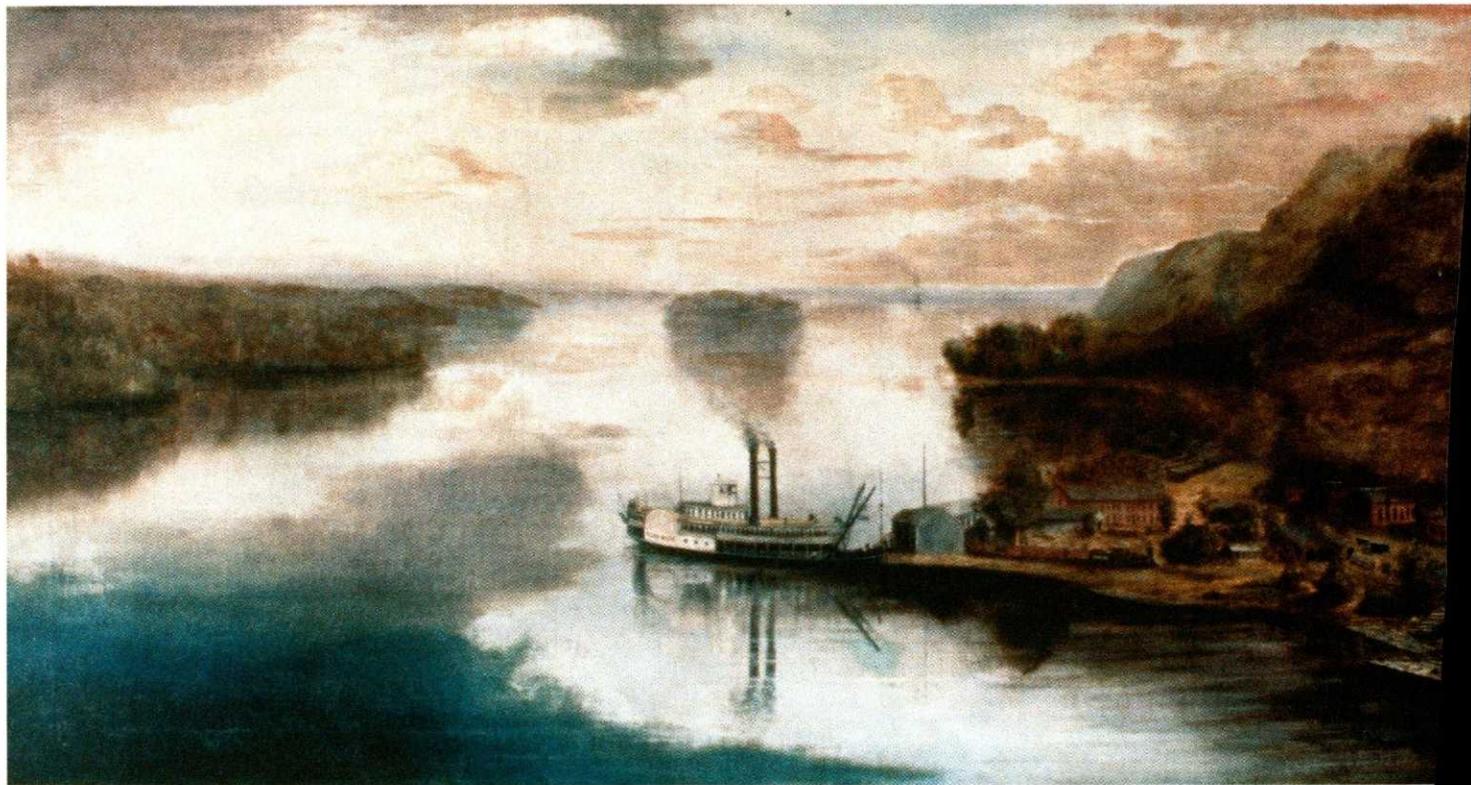
Mark Twain

During the two or two and a half years of my apprenticeship¹ I served under many pilots, and had experience of many kinds of steamboatmen and many varieties of steamboats. I am to this day profiting somewhat by that experience; for in that brief, sharp schooling, I got personally and familiarly acquainted with about all the different types of human nature that are to be found in fiction, biography, or history.

1. **apprenticeship** (ə prent' tis ship) *n.* time a person spends working for a master craftsman in a craft or trade in return for instruction.

▼ **Critical Viewing**

Imagine the activity that might be happening in this scene. Why were riverboats important to the life of Mississippi towns like this? **[Analyze]**



The fact is daily borne in upon me that the average shore-employment requires as much as forty years to equip a man with this sort of an education. When I say I am still profiting by this thing, I do not mean that it has constituted me a judge of men—no, it has not done that, for judges of men are born, not made. My profit is various in kind and degree, but the feature of it which I value most is the zest which that early experience has given to my later reading. When I find a well-drawn character in fiction or biography I generally take a warm personal interest in him, for the reason that I have known him before—met him on the river.

The figure that comes before me oftenest, out of the shadows of that vanished time, is that of Brown, of the steamer *Pennsylvania*. He was a middle-aged, long, slim, bony, smooth-shaven, horse-faced, ignorant, stingy, malicious, snarling, fault-hunting, mote² magnifying tyrant. I early got the habit of coming on watch with dread at my heart. No matter how good a time I might have been having with the off-watch below, and no matter how high my spirits might be when I started aloft, my soul became lead in my body the moment I approached the pilothouse.

I still remember the first time I ever entered the presence of that man. The boat had backed out from St. Louis and was “straightening down.” I ascended to the pilothouse in high feather, and very proud to be semiofficially a member of the executive family of so fast and famous a boat. Brown was at the wheel. I paused in the middle of the room, all fixed to make my bow, but Brown did not look around. I thought he took a furtive glance at me out of the corner of his eye, but as not even this notice was repeated, I judged I had been mistaken. By this time he was picking his way among some dangerous “breaks” abreast the woodyards; therefore it would not be proper to interrupt him; so I stepped softly to the high bench and took a seat.

There was silence for ten minutes; then my new boss turned and inspected me deliberately and painstakingly from head to heel for about—as it seemed to me—a quarter of an hour. After which he removed his countenance³ and I saw it no more for some seconds; then it came around once more, and this question greeted me: “Are you Horace Bigsby’s cub?”⁴

“Yes, sir.”

After this there was a pause and another inspection. Then: “What’s your name?”

2. **mote** (mōt) *n.* speck of dust.
3. **countenance** (koun’ tənəns) *n.* face.
4. **cub** (kub) *n.* beginner.

Literary Analysis

Conflict Between Characters What clues here indicate that the conflict is between Twain and Brown?

furtive (fūr’ tiv) *adj.*
sly or done in secret

Reading Check

Why does Twain not like going to the pilothouse?



Looking Down the Mississippi River at Hannibal, MO, George L. Crosby, Mark Twain Home and Museum

I told him. He repeated it after me. It was probably the only thing he ever forgot; for although I was with him many months he never addressed himself to me in any other way than "Here!" and then his command followed.

"Where was you born?"

"In Florida, Missouri."

A pause. Then: "Dern sight better stayed there!"

By means of a dozen or so of pretty direct questions, he pumped my family history out of me.

The leads⁵ were going now in the first crossing. This interrupted the inquest.⁶ When the leads had been laid in he resumed:

"How long you been on the river?"

I told him. After a pause:

"Where'd you get them shoes?"

I gave him the information.

"Hold up your foot!"

I did so. He stepped back, examined the shoe minutely and contemptuously, scratching his head thoughtfully, tilting his high sugar-loaf hat well forward to facilitate the operation, then ejaculated, "Well, I'll be dod derned!" and returned to his wheel.

What occasion there was to be dod derned about it is a thing which is still as much of a mystery to me now as it was then. It must have been all of fifteen minutes—fifteen minutes of dull, homesick silence—before that long horse-face swung round upon me again—and then what a change! It was as red as fire, and every muscle in it was working. Now came this shriek: "Here! You going to set there all day?"

I lit in the middle of the floor, shot there by the electric suddenness of the surprise. As soon as I could get my voice I said apologetically: "I have had no orders, sir."

"You've had no *orders*! My, what a fine bird we are! We must have *orders*! Our father was a *gentleman*—and *we've* been to *school*. Yes, *we* are a *gentleman*, *too*, and got to have *orders*! Orders, is it? Orders is what you want! Dod dern my skin, *I'll* learn you to swell yourself up and blow around *here* about your dod-derned *orders*! G'way from the wheel!" (I had approached it without knowing it.)

I moved back a step or two and stood as in a dream, all my senses stupefied by this frantic assault.

"What you standing there for? Take that ice-pitcher down to the texas-tender!⁷ Come, move along, and don't you be all day about it!"

The moment I got back to the pilothouse Brown said: "Here! What was you doing down there all this time?"

5. **leads** (ledz) *n.* weights that were lowered to test the depth of the river.

6. **inquest** (in' kwest) *n.* investigation.

7. **texas-tender** the waiter in the officers' quarters (On Mississippi steamboats, rooms were named after the states. The officers' area, which was the largest, was named after what was then the largest state, Texas.)

Reading Strategy

Identifying Idioms What are two idioms Brown uses in his speech?

"I couldn't find the texas-tender; I had to go all the way to the pantry."

"Derned likely story! Fill up the stove."

I proceeded to do so. He watched me like a cat. Presently he shouted: "Put down that shovel! Derndest numskull I ever saw—ain't even got sense enough to load up a stove."

All through the watch this sort of thing went on. Yes, and the subsequent watches were much like it during a stretch of months. As I have said, I soon got the habit of coming on duty with dread. The moment I was in the presence, even in the darkest night, I could feel those yellow eyes upon me, and knew their owner was watching for a pretext to spit out some venom on me. Preliminarily he would say: "Here! Take the wheel."

Two minutes later: "Where in the nation you going to? Pull her down! pull her down!"

After another moment: "Say! You going to hold her all day? Let her go—meet her! meet her!"

Then he would jump from the bench, snatch the wheel from me, and meet her himself, pouring out wrath upon me all the time.

George Ritchie was the other pilot's cub. He was having good times now; for his boss, George Ealer, was as kind-hearted as Brown wasn't. Ritchie had steered for Brown the season before; consequently, he knew exactly how to entertain himself and plague me, all by the one operation. Whenever I took the wheel for a moment on Ealer's watch, Ritchie would sit back on the bench and play Brown, with continual ejaculations of "Snatch her! Snatch her! Derndest mudcat I ever saw!" "Here! Where are you going *now*? Going to run over that snag?" "Pull her *down*! Don't you hear me? Pull her *down*!" "There she goes! *Just* as I expected! I *told* you not to cramp that reef. G'way from the wheel!"

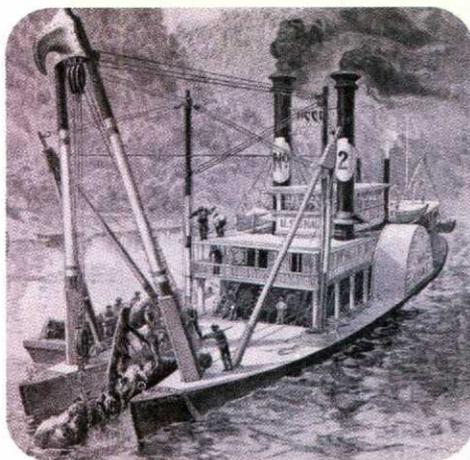
So I always had a rough time of it, no matter whose watch it was; and sometimes it seemed to me that Ritchie's good-natured badgering was pretty nearly as aggravating as Brown's dead-earnest nagging.

I often wanted to kill Brown, but this would not answer. A cub had to take everything his boss gave, in the way of vigorous comment and criticism; and we all believed that there was a United States law making it a penitentiary offense to strike or threaten a pilot who was on duty.

However, I could *imagine* myself killing Brown; there was no law against that; and that was the thing I used always to do the

◆ River Navigation

Snags are submerged trees that may not be visible from the surface. In the 1820s, riverboat builder Henry Shreve invented a boat to pull up and remove snags. This boat rammed a heavy iron wedge into a snag. Then lifting machinery hoisted the large, sodden trunks. By 1830, the snag boats, called "Uncle Sam's Tooth Pullers," had cleared most of the snags. Sometimes, a pilot would still have to steer around one that the snag boats had missed.



This snag puller clears a tree from the river.

pretext (prē' tekst) *n.* false reason or motive used to hide a real intention

Literary Analysis

Conflict and Historical Context

In what ways does the historical context prevent the conflict from being settled?

✓ Reading Check

How does Twain feel about Brown? Explain.

moment I was abed. Instead of going over my river in my mind, as was my duty, I threw business aside for pleasure, and killed Brown. I killed Brown every night for months; not in old, stale, commonplace ways, but in new and picturesque ones—ways that were sometimes surprising for freshness of design and ghastliness of situation and environment.

Brown was *always* watching for a pretext to find fault; and if he could find no plausible pretext, he would invent one. He would scold you for shaving a shore, and for not shaving it; for hugging a bar, and for not hugging it; for “pulling down” when not invited, and for *not* pulling down when not invited; for firing up without orders, and for waiting for orders. In a word, it was his invariable rule to find fault with *everything* you did and another invariable rule of his was to throw all his remarks (to you) into the form of an insult.

One day we were approaching New Madrid, bound down and heavily laden. Brown was at one side of the wheel, steering; I was at the other, standing by to “pull down” or “shove up.” He cast a furtive glance at me every now and then. I had long ago learned what that meant; viz., he was trying to invent a trap for me. I wondered what shape it was going to take. By and by he stepped back from the wheel and said in his usual snarly way:

“Here! See if you’ve got gumption enough to round her to.”

This was simply *bound* to be a success; nothing could prevent it; for he had never allowed me to round the boat to before; consequently, no matter how I might do the thing, he could find free fault with it. He stood back there with his greedy eye on me, and the result was what might have been foreseen: I lost my head in a quarter of a minute, and didn’t know what I was about; I started too early to bring the boat around, but detected a green gleam of joy in Brown’s eye, and corrected my mistake. I started around once more while too high up, but corrected myself again in time. I made other false moves, and still managed to save myself; but at last I grew so confused and anxious that I tumbled into the very worst blunder of all—I got too far *down* before beginning to fetch the boat around. Brown’s chance was come.

His face turned red with passion; he made one bound, hurled me across the house with a sweep of his arm, spun the wheel down, and began to pour out a stream of vituperation⁸ upon me which lasted till he was out of breath. In the course of this speech he called me all the different kinds of hard names he could think of, and once or twice I thought he was even going to swear—but he had never done that, and he didn’t this time. “Dod dern” was the nearest he ventured to the luxury of swearing.

Two trips later I got into serious trouble. Brown was steering; I was “pulling down.” My younger brother Henry appeared on the hur-

Reading Strategy

Identifying Idioms What is the figurative meaning of “I lost my head”?

8. **vituperation** (vī tōō’ pə rā’ shən) *n.* abusive language.



The Champions of the Mississippi, Currier & Ives

ricane deck, and shouted to Brown to stop at some landing or other, a mile or so below. Brown gave no intimation that he had heard anything. But that was his way: he never condescended to take notice of an underclerk. The wind was blowing; Brown was deaf (although he always pretended he wasn't), and I very much doubted if he had heard the order. If I had had two heads, I would have spoken; but as I had only one, it seemed judicious to take care of it; so I kept still.

Presently, sure enough, we went sailing by that plantation. Captain Klinefelter appeared on the deck, and said: "Let her come around, sir, let her come around. Didn't Henry tell you to land here?"

"No, sir!"

"I sent him up to do it."

"He *did* come up; and that's all the good it done, the dod-derned fool. He never said anything."

"Didn't *you* hear him?" asked the captain of me.

Of course I didn't want to be mixed up in this business, but there was no way to avoid it; so I said: "Yes, sir."

I knew what Brown's next remark would be, before he uttered it. It was: "Shut your mouth! You never heard anything of the kind."

I closed my mouth, according to instructions. An hour later Henry entered the pilothouse, unaware of what had been going on. He was a thoroughly inoffensive boy, and I was sorry to see him come, for I

intimation (in' tə mǎ' shən)
n. hint or suggestion

judicious (jūō dish' əs) *adj.*
showing sound judgment;
wise and careful

 **Reading Check**

Describe Brown's treatment of Twain and Henry.

knew Brown would have no pity on him. Brown began, straightway: "Here! Why didn't you tell me we'd got to land at that plantation?"

"I did tell you, Mr. Brown."

"It's a lie!"

I said: "You lie, yourself. He did tell you."

Brown glared at me in unaffected surprise; and for as much as a moment he was entirely speechless; then he shouted to me: "I'll attend to your case in a half a minute!" then to Henry, "And you leave the pilothouse; out with you!"

It was pilot law, and must be obeyed. The boy started out, and even had his foot on the upper step outside the door, when Brown, with a sudden access of fury, picked up a ten-pound lump of coal and sprang after him; but I was between, with a heavy stool, and I hit Brown a good honest blow which stretched him out.

I had committed the crime of crimes—I had lifted my hand against a pilot on duty! I supposed I was booked for the penitentiary sure, and couldn't be booked any surer if I went on and squared my long account with this person while I had the chance; consequently I stuck to him and pounded him with my fists a considerable time. I do not know how long, the pleasure of it probably made it seem longer than it really was; but in the end he struggled free and jumped up and sprang to the wheel: a very natural solicitude, for, all this time, here was this steamboat tearing down the river at the rate of fifteen miles an hour and nobody at the helm! However, Eagle Bend was two miles wide at this bank-full stage, and correspondingly long and deep: and the boat was steering herself straight down the middle and taking no chances. Still, that was only luck—a body *might* have found her charging into the woods.

Perceiving at a glance that the *Pennsylvania* was in no danger, Brown gathered up the big spyglass, war-club fashion, and ordered me out of the pilothouse with more than ordinary bluster. But I was not afraid of him now; so, instead of going, I tarried, and criticized his grammar. I reformed his ferocious speeches for him, and put them into good English, calling his attention to the advantage of pure English over the dialect of the collieries⁹ whence he was extracted. He could have done his part to admiration in a crossfire of mere vituperation, of course; but he was not equipped for this species of controversy; so he presently laid aside his glass and took the wheel, muttering and shaking his head; and I

9. **collieries** (kal' yer ēz) *n.* coal mines.

Literary Analysis

Conflict Between

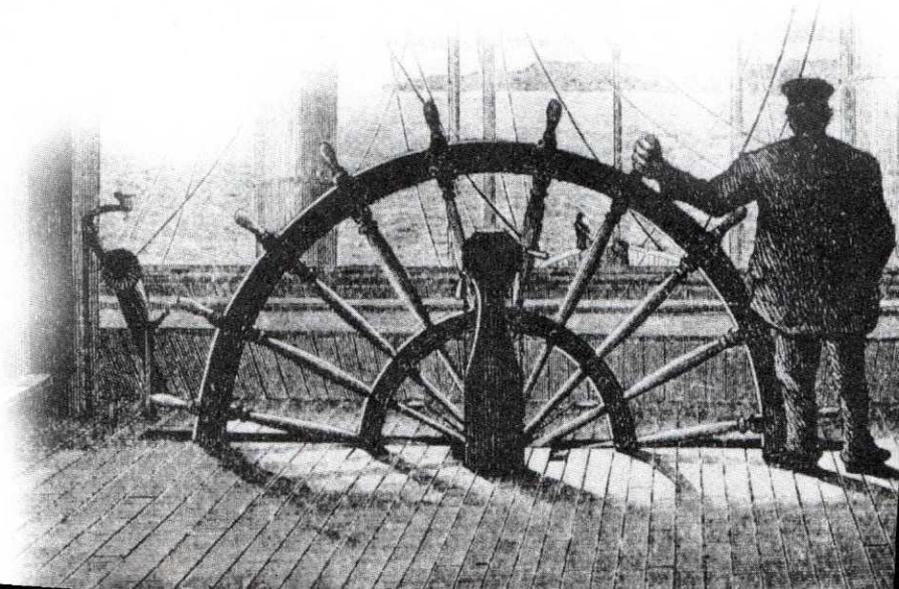
Characters

Why does Twain stand up to Brown at this point in the story?

▼ Critical Viewing

Put yourself in the place of this pilot. What challenges does the river pose?

[Assess]



retired to the bench. The racket had brought everybody to the hurricane deck, and I trembled when I saw the old captain looking up from amid the crowd. I said to myself, "Now I *am* done for!" for although, as a rule, he was so fatherly and indulgent toward the boat's family, and so patient of minor shortcomings, he could be stern enough when the fault was worth it.

I tried to imagine what he *would* do to a cub pilot who had been guilty of such a crime as mine, committed on a boat guard-deep¹⁰ with costly freight and alive with passengers. Our watch was nearly ended. I thought I would go and hide somewhere till I got a chance to slide ashore. So I slipped out of the pilothouse, and down the steps, and around to the texas-door, and was in the act of gliding within, when the captain confronted me! I dropped my head, and he stood over me in silence a moment or two, then said impressively: "Follow me."

I dropped into his wake; he led the way to his parlor in the forward end of the texas. We were alone now. He closed the afterdoor, then moved slowly to the forward one and closed that. He sat down; I stood before him. He looked at me some little time, then said: "So you have been fighting Mr. Brown?"

I answered meekly: "Yes, sir."

"Do you know that that is a very serious matter?"

"Yes, sir."

"Are you aware that this boat was plowing down the river fully five minutes with no one at the wheel?"

"Yes, sir."

"Did you strike him first?"

"Yes, sir."

"What with?"

"A stool, sir."

"Hard?"

"Middling, sir."

"Did it knock him down?"

"He—he fell, sir."

"Did you follow it up? Did you do anything further?"

"Yes, sir."

"What did you do?"

"Pounded him, sir."

"Pounded him?"

"Yes, sir."

"Did you pound him much? that is, severely?"

"One might call it that, sir, maybe."

"I'm deuced glad of it! Hark ye, never mention that I said that. You have been guilty of a great crime; and don't you ever be guilty of it again, on this boat. *But*—lay for him ashore! Give him a good sound

indulgent (in dul' jənt) *adj.*
very mild and tolerant;
not strict or critical

10. **guard-deep** here, a wooden frame protecting the paddle wheel.

 **Reading Check**

What does Twain do to Brown?

thrashing, do you hear? I'll pay the expenses. Now go—and mind you, not a word of this to anybody. Clear out with you! You've been guilty of a great crime, you whelp!"¹¹

I slid out, happy with the sense of a close shave and a mighty deliverance; and I heard him laughing to himself and slapping his fat thighs after I had closed his door.

When Brown came off watch he went straight to the captain, who was talking with some passengers on the boiler deck, and demanded that I be put ashore in New Orleans—and added: "I'll never turn a wheel on this boat again while that cub stays."

The captain said: "But he needn't come round when you are on watch, Mr. Brown."

"I won't even stay on the same boat with him. One of us has got to go ashore." "Very well," said the captain, "let it be yourself," and resumed his talk with the passengers.

During the brief remainder of the trip I knew how an emancipated slave feels, for I was an emancipated slave myself. While we lay at landings I listened to George Ealer's flute, or to his readings from his two Bibles, that is to say, Goldsmith and Shakespeare, or I played chess with him—and would have beaten him sometimes, only he always took back his last move and ran the game out differently.

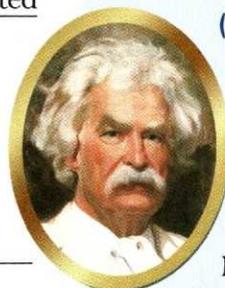
11. **whelp** (hwelp) *n.* here, a disrespectful young man.

emancipated

(iē man' sə pā' tēd) *v.*
freed from the control
or power of another

Mark Twain

(1835–1910)



Growing up in Hannibal, Missouri, Mark Twain was enchanted by the nearby Mississippi River.

Born Samuel

Langhorne Clemens, Twain took his pen name from a riverman's call, "By the mark—twain," which means "the river is two fathoms (twelve feet) deep."

Although Twain traveled all over the United States and worked as a printer, a prospector, a reporter, and an editor, his boyhood experiences on the Mississippi were the strongest influences on his most memorable writing. *The Adventures of Tom Sawyer* is a coming-of-age story about a boy in a small Missouri town. In *The Adventures of Huckleberry Finn*, Twain tells about a boy and a runaway slave who travel on the river together.

Review and Assess

Thinking About the Selection

1. **Respond:** Would you want to be an apprentice pilot? Why or why not?
2. (a) **Recall:** For about how long did Twain serve as a pilot's apprentice? (b) **Infer:** Why are cub pilots assigned to work with experienced pilots? (c) **Interpret:** Why is Brown's treatment of Twain unfair?
3. (a) **Recall:** How does George Ritchie tease Twain? (b) **Deduce:** How do you know that Brown treated other cub pilots the same way he treated Twain? (c) **Analyze Cause-and-Effect:** Is Brown's treatment of Twain the result of a personal dislike or an overall attitude? Explain.
4. (a) **Recall:** How does the captain react to Twain's beating of Brown? (b) **Draw Conclusions:** What are the captain's feelings about Brown? How do you know?
5. (a) **Take a stand:** Do you think Twain should have hit Brown? Explain. (b) **Apply:** Under what circumstances, if any, should physical force be used to solve a problem?

Review and Assess

Literary Analysis

Conflict Between Characters

1. List three occasions in the narrative in which Twain and Brown are involved in a conflict.
2. What are the two sides of the conflict between Twain and Pilot Brown? Fill out a graphic organizer like this one to show details that contribute to the conflict.



3. How is the conflict between Twain and Mr. Brown finally worked out?

Connecting Literary Elements

4. Explain how Twain's reactions are influenced by the laws, customs, and expectations of his time.
5. What unexpected action does Twain do, given the historical context?

Reading Strategy

Identifying Idioms

6. Complete a chart like the one below to show the difference between the literal and figurative meanings of idioms.

Idiom	Literal Meaning	Figurative Meaning
He would scold you for <i>shaving a shore</i> . . .	cutting hair close to the face with a razor	steering very close to a shore
I ascended to the pilot-house <i>in fine feather</i> . . .		
I <i>lost my head</i> in a quarter of a minute . . .		

Extend Understanding

7. **Social Studies Connection:** What other forms of transportation would people have used when Twain was a cub pilot? (Use Twain's birth year to figure out the year Twain's story takes place.)
8. **Extend:** Do you think "apprenticeship" is an effective way to learn a job? Why or why not?

Quick Review

Conflict between characters is the struggle between two or more characters with opposing needs or wants. To review conflict between characters, see page 99.

The **historical context** is the customs, laws, and expectations of the time period. To review historical context, see page 99.

An **idiom** is an expression that has a certain meaning understood in a particular language or region. To review idioms, see page 99.



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Take the interactive self-test online to check your understanding of the selection.

Integrate Language Skills

Vocabulary Development Lesson

Word Analysis: Forms of *judge*

The verb *judge* means “to decide [in a court of law].” On your paper, complete each sentence using *judicious* or *judgment*.

1. I do not make a ___?___ about his behavior.
2. My gym teacher is a ___?___ referee.

Spelling Strategy

• When a word ends with *e* and the suffix begins with a consonant, do not drop the *e* spelling: *severe* + *ly* = *severely*.

• When a word ends with *e* and the suffix begins with a vowel, drop the *e*: *close* + *ing* = *closing*.
Add the suffixes to these words.

1. offensive + ly
2. emancipate + ed
3. time + ly
4. false + hood

Grammar Lesson

Verbs and Verb Phrases

A **verb** is a word that expresses an action or the fact that something exists.

I *closed* my mouth, according to instructions.
My profit *is* various in kind and degree.

A **verb phrase** consists of a main verb and its helping verbs. In the following sentence, *closed* is the main verb; *had* is the helping verb.

I *had closed* my mouth.

Common Helping Verbs:

be, been, am, are, is, was, were; do, does, did; have, has, had; can, could, will, would, may, might, shall, should, must

Fluency: Matching Words and Definitions

On your paper, match each vocabulary word with the word or phrase closest in meaning.

- | | |
|----------------|-----------------------------------------------|
| 1. furtive | a. wise and careful |
| 2. indulgent | b. false motive used to hide a real intention |
| 3. pretext | c. freed from the control of another |
| 4. judicious | d. done in secret, hidden from view |
| 5. intimation | e. mild and tolerant |
| 6. emancipated | f. hint or suggestion |

► For more practice, see page R28, Exercise B.

Practice Copy the following passages from the story. Underline the verb phrase once and the main verb twice. Then, circle each helping verb.

1. Then he would jump from the bench . . .
2. The racket had brought everybody to the hurricane deck . . .
3. He would scold you for shaving a shore . . .
4. I had long ago learned what that meant . . .
5. I could feel those yellow eyes upon me . . .

Writing Application Write a paragraph about what it might have been like to be a riverboat pilot. Use the verbs *concentrate* and *steer* along with the helping verbs *would* and *have*.

 *Princeton Hall Writing and Grammar Connection: Chapter 15, Section 3*

Writing Lesson

Autobiographical Anecdote

“Cub Pilot on the Mississippi” is an example of autobiographical writing. Choose a memorable experience you have had, and write an **autobiographical anecdote**—a brief, true narrative of something that has happened to you.

Prewriting Choose an experience that has a conflict that changed the way you look at things or taught you a lesson. Conflicts can be related to decisions, misunderstandings, or personality differences.

Drafting Begin your story by setting up the conflict. Identify the situation. Then, tell the events that lead up to the conflict being settled. Include your observations and comments on events. Tell why the experience is important to you.

Model: Show the Significance

Topic: My First Dive

Conflict: Fear of diving vs. wanting to be a big kid

Events: *Got laughed at, asked brother for help, finally did it*

What I learned: It's better to try something new than to always be afraid.

The words in italics show the events leading up to the resolution of the conflict.

Revising Revise your draft by adding details and comments that make clear the importance of characters and events. Proofread for spelling and punctuation.

 Prentice Hall Writing and Grammar Connection: Chapter 4, Section 3

Extension Activities

Listening and Speaking With a group, produce an **interview show** with Twain and Pilot Brown as the guests. Have several classmates watch the show.

1. Assign roles for Twain, Brown, the interviewer, Henry, and the captain.
2. Have the interviewer ask each “guest” about the fighting incident.
3. Each guest should tell the story from his or her point of view.
4. After the show, evaluate the credibility of each guest. Discuss reasons why each guest’s account may or may not be accurate.

Research and Technology Create a **transportation brochure** on Mississippi River steamboat travel in the 1800s. Use keywords such as *steamboat*, *Mississippi*, and *river travel* to find information on the Internet. Provide details of the accommodations on board and information about the towns and cities along the route. Post your brochure on a class bulletin board.



Take It to the Net

www.phschool.com

Go online for an additional research activity using the Internet.

READING INFORMATIONAL MATERIALS

Contracts

About Contracts

A **contract** is an agreement between two or more people, organizations, or companies. Most contracts are written documents that are legally binding: Once the contract is signed, the signers are required by law to stick to the agreement.

Contracts are used in a variety of business situations. The details of a contract are very specific so that no possibility is left in question. For some complicated contracts, such as contracts for the sale of property or the joining of two businesses, lawyers are hired to give advice to the signers. Other contracts, such as a contract for a specific home repair or an employment contract, are straightforward enough for the average person to understand. It is important to read all contracts carefully and question any detail with which you do not agree or that you do not understand. Signing a contract is like saying "I understand everything that is written here and will do exactly what it says."

Reading Strategies

Use Information to Make a Decision

Before a contract is signed, it is not a binding agreement. You can choose to sign or not sign. Read contracts carefully and use the information in the contract to make a decision.

- **Check dates:** Do you agree to the dates and times that are stated in the contract?
- **Check amounts:** Are the amounts of money stated in the contract what you are willing to pay or accept as payment? Are any sizes, weights, and numbers what you are willing to give or take?
- **Check the fine print:** Are there any special events, conditions, or situations in the contract? Are you willing to do what the contract says if one of those events or situations occurs?

In order to understand the information in a contract, you need to know some legal terms that are commonly used in contracts. Preview the list at right.

Words in Contracts	
execute	make complete, final, and legal
hereinafter	after this moment
party/parties	person or people referred to in the contract
terminate	put an end to
appendix	additional material, usually attached to the end
limited	restricted, going no further than, confined

Omicron Corporation, Inc. Employment Contract

1 THIS CONTRACT executed as of this 5th day of May,
2 2003 by the Omicron Corporation, Inc. (hereinafter called
3 Omicron), a New Jersey corporation, with its principal place
4 of business in Newark, New Jersey, and Leslie Johnson
5 (hereinafter called the Candidate), a citizen of the United States
6 of America.

7 The parties hereto mutually agree as follows:

8 1. Omicron has need for the Candidate's services and the
9 Candidate wishes to work for Omicron.

10 2. The Candidate shall report to 100 Front Steet, Newark, New
11 Jersey, not later than July 7, 2003 at 8:30 am for processing, which
12 shall consist of photographing, fingerprinting, and signing Omicron
13 standard secrecy and patent agreements.

14 3. The Candidate shall prepare and sign all documents necessary
15 to apply for clearance of the Candidate to have access to classified
16 material in accordance with the Department of Defense regulations.
17 In the event such clearance is denied, this agreement of employ-
18 ment shall be immediately terminated.

19 4. The Candidate's base monthly salary is to be Dollars (\$4,833)
20 based upon a normal work week schedule of five days per week,
21 eight hours per day.

22 5. Upon execution of this contract by both parties, Omicron
23 shall pay to the Candidate the reasonable costs of transporting the
24 Candidate (and dependent(s), if applicable), from origin to
25 destination, paying per diem to Candidate and dependents while in
26 travel status, and paying per diem for a period not to exceed seven
27 days from date of Candidate's arrival at destination, or until settled,
28 whichever is less. Omicron shall arrange for shipment and pay for
29 actual cost of moving the Candidate's household goods and personal
30 property, storing them for a period not to exceed sixty (60) days and
31 then moving them to his permanent quarters. Payments will be
32 made based upon the conditions and limitations noted above and as
33 set forth in Appendix A attached hereto and by this reference made
34 a part hereof. This sum or sums will be reported to the appropriate
35 federal, state, and local taxing authorities, and taxes will be withheld
36 on that portion which Omicron is required to withhold.

Lines are numbered so signers can easily refer to specific details.

The conditions under which the company can end the agreement are specified in lines 17-18 and 41-51.

This section tells what Omicron will pay for.

37 6. In consideration of the sums to be paid to the Candidate
38 pursuant to paragraph 5 hereof, the Candidate shall work for
39 Omicron for a period of not less than twelve (12) months from the date
40 upon which he reports for work.

41 7. (a) In the event Omicron should terminate this contract prior to
42 the Candidate's completion of twelve (12) months employment
43 with Omicron, on account of either (1) the Candidate's failure to
44 report by the date specified in paragraph 2 hereof or (2) the
45 discharge of the Candidate for cause, then in either such event, the
46 Candidate shall forthwith refund to Omicron the full amount of
47 the sums paid to paragraph 5 hereof, provided, however, that if the
48 Candidate is discharged for cause said refund shall be applicable
49 only if the cause is one of the following: sabotage, espionage,
50 subversive activity, commission of a crime or violation of the
51 secrecy agreement referred to in paragraph 2 hereof.

52 (b) In the event Omicron should terminate this contract for any
53 other reason including, without limitation, (1) denial of clearance
54 specified in paragraph 3 hereof or (2) lack of work suitable for the
55 Candidate, then in either such event, the Candidate shall retain all
56 sums paid to him pursuant to paragraph 5 hereof.

57 (c) In the event the Candidate voluntarily terminates his employment
58 with Omicron prior to the expiration of twelve (12) months employ-
59 ment, the Candidate shall forthwith refund to Omicron the full amount
60 of the sums advanced to him pursuant to paragraph 5 hereof.

61 In the event the contract is not signed by the Candidate and
62 returned to Omicron within thirty (30) days from the date first
63 above written, this contract shall be null and void. IN WITNESS
64 WHEREOF, the parties hereto have executed this contract as of the day
65 and year first above written.

66

67 OMICRON CORPORATION, INC.

68

69 By _____

70 OC

71

72 _____

73 Date

By _____

the Candidate

Date

These lines outline the various situations in which the contract might be terminated.

This tells how long the candidate has to decide whether or not to sign the contract.

Check Your Comprehension

1. Who is "the Candidate"?
2. If you sign this contract, on what day do you have to report for work?
3. How many hours will you work each week?
4. What is one reason the company can legally end your employment?

Applying the Reading Strategy

Use Information to Make a Decision

Use the information in the contract to make a decision about each situation. Explain the reasons for your answer using details from the contract.

5. Tyrell is twenty-two years old and has just graduated from college. His family lives in Michigan. Should he take this job? Explain.
6. Mary has always lived in California and has two children in middle school. Her husband is a freelance writer. Their combined incomes equal \$55,000 per year. Should Mary take this job? Explain.
7. Cleo is single and lives in Maryland. Most of her family live in New Jersey. She works approximately fifty hours each week at a job she loves that pays \$60,000 per year. Should she take this job? Explain.

Activity

Be a Cautious Consumer

Prepare a chart like the one shown here. Identify one question you would expect the contract to answer before you would sign it. Questions for the other two contracts will differ. If possible, get samples of the type of contracts shown on the chart. Look for the answers to your questions.

	Contract between you and a plumber who will fix your kitchen sink	Contract between you and a CD of the month club	Contract between you and a cell phone service provider
Dates	On what day will the repair be done?		
Amounts	How much will it cost?		
Other	Does the cost include parts?		

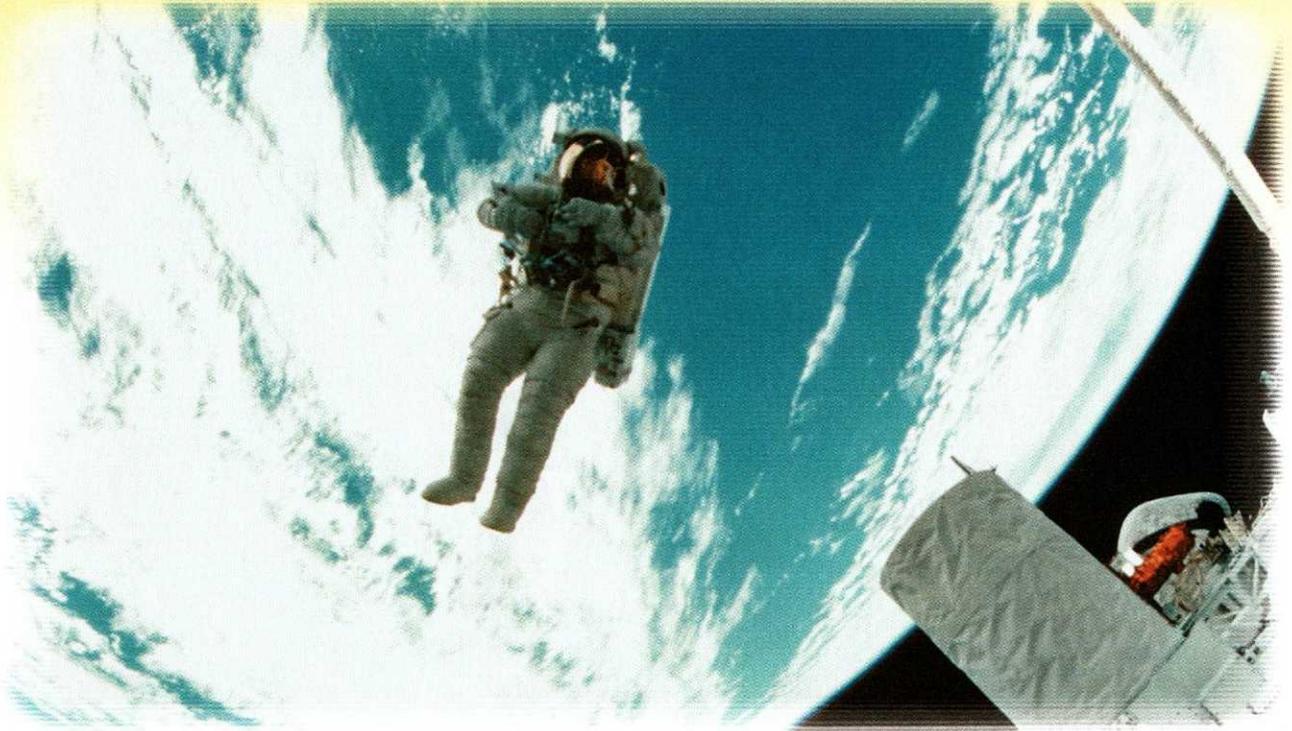
Comparing Informational Materials

Contracts and Warranties

A warranty is similar to a contract because it outlines an agreement between two parties (people, businesses, or groups). In a brief essay, compare and contrast the amount of detail and types of information found in this contract and the warranty on page 860.

Prepare to Read

The Secret



Take It to the Net

Visit www.phschool.com for interactive activities and instruction related to "The Secret," including

- background
- graphic organizers
- literary elements
- reading strategies

Preview

Connecting to the Literature

In "The Secret," a reporter struggles over whether or not to publish a fascinating, but upsetting, discovery. Connect to the story by thinking about what you would do in a similar situation.

Background

"The Secret," by Arthur C. Clarke, takes place in a colony on the moon. For years, astronauts have conducted experiments to learn about what it would be like to live in space. For example, they evaluate how the human body adapts to extreme changes in atmosphere and gravity. Information collected in space is then analyzed on Earth. The results help scientists develop new strategies for survival in space.