


World's End

What draws us to imagine
doomsday scenarios? And why are
they so entertaining?



"Doomsday" Plane Ready for
Nuclear Attack

 **Discuss It** Should the government keep a "Doomsday" plane or similar resource in continuous operation?



UNIT 6

UNIT INTRODUCTION

ESSENTIAL QUESTION:

Why do we try to imagine the future?

LAUNCH TEXT
NARRATIVE MODEL
Dream's Winter

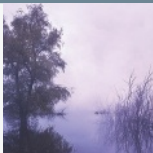


WHOLE-CLASS LEARNING

ANCHOR TEXT: SHORT STORY

By the Waters of Babylon

Stephen Vincent Benét



ANCHOR TEXT: SHORT STORY

There Will Come Soft Rains

Ray Bradbury

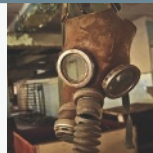


SMALL-GROUP LEARNING

MAGAZINE ARTICLE

The Nuclear Tourist

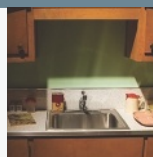
George Johnson



POETRY COLLECTION 1

the beginning of the end of the world

Lucille Clifton



The Powwow at the End of the World

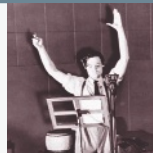
Sherman Alexie

A Song on the End of the World

Czeslaw Milosz

MEDIA: RADIO BROADCAST

from Radiolab: War of the Worlds
NPR



MAGAZINE ARTICLE

The Myth of the War of the Worlds Panic

Jefferson Pooley and Michael Socolow



COMPARE

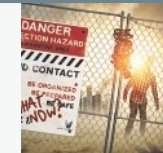


INDEPENDENT LEARNING

GOVERNMENT WEBSITE ARTICLE

Preparedness 101: Zombie Apocalypse

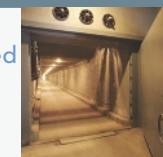
Ali S. Khan



NEWS ARTICLE

The Secret Bunker Congress Never Used

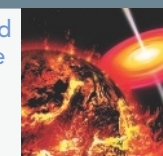
NPR



MEDIA: IMAGE GALLERY

The End of the World Might Just Look Like This

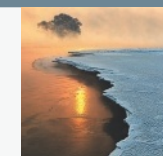
Megan Gambino



POETRY COLLECTION 2

Fire and Ice

Robert Frost



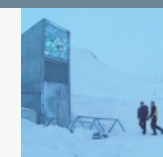
Perhaps the World Ends Here

Joy Harjo

MEDIA: NEWSCAST

A Visit to the Doomsday Vault

60 Minutes



PERFORMANCE TASK

WRITING FOCUS:

Write a Narrative

PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS:

Create a Podcast

PERFORMANCE-BASED ASSESSMENT PREP

Review Notes for a Narrative

PERFORMANCE-BASED ASSESSMENT

Narrative: Short Story and Dramatic Reading

PROMPT:

Which matters more—the present or the future?

Unit Goals

Throughout this unit, you will deepen your understanding of literature about the future by reading, writing, speaking, presenting, and listening. These goals will help you succeed on the Unit Performance-Based Assessment.

Rate how well you meet these goals right now. You will revisit your ratings later when you reflect on your growth during this unit.

SCALE	1	2	3	4	5
	NOT AT ALL WELL	NOT VERY WELL	SOMEWHAT WELL	VERY WELL	EXTREMELY WELL
READING GOALS					
	1	2	3	4	5
• Evaluate written narratives by analyzing how authors craft their stories.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Expand your knowledge and use of academic and concept vocabulary.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
WRITING AND RESEARCH GOALS					
	1	2	3	4	5
• Write a narrative to convey an experience or event using effective techniques, well-chosen details, and well-structured sequences.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Conduct research projects of various lengths to explore a topic and clarify meaning.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
LANGUAGE GOALS					
	1	2	3	4	5
• Use adverbial and other types of clauses to convey precise meaning and add sentence variety to your writing and presentations.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
SPEAKING AND LISTENING GOALS					
	1	2	3	4	5
• Collaborate with your team to build on the ideas of others, develop consensus, and communicate.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
• Integrate audio, visuals, and text in presentations.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

STANDARDS

L.9–10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Academic Vocabulary: Narrative

Academic terms appear in all subjects and can help you read, write, and discuss with more precision. Here are five academic words that will be useful to you in this unit as you analyze and write narratives.

Complete the chart.

1. Review each word, its root, and the mentor sentences.
2. Use the information and your own knowledge to predict the meaning of each word.
3. For each word, list at least two related words.
4. Refer to a dictionary or other resources if needed.

TIP

FOLLOW THROUGH

Study the words in this chart, and highlight them or their forms wherever they appear in the unit.

WORD	MENTOR SENTENCES	PREDICT MEANING	RELATED WORDS
innovate ROOT: -nov- "new"	<ol style="list-style-type: none"> 1. American musicians have shown that they can <i>innovate</i> and create new musical forms. 2. When you work on a project, <i>innovate</i> and avoid repeating the same old ideas. 		innovation; innovative; innovatively
technique ROOT: -tech- "skill"; "craft"	<ol style="list-style-type: none"> 1. The statue demonstrates the artist's impressive <i>technique</i> and skill in working with marble. 2. A singer's emotional power can be more important than vocal <i>technique</i>. 		
depiction ROOT: -pict- "paint"	<ol style="list-style-type: none"> 1. The new president's vision for America is a <i>depiction</i> of peace, equality, and prosperity. 2. Your proposal for the new playground should include some sort of <i>depiction</i>, such as a drawing or map. 		
introspective ROOT: -spec- "see"	<ol style="list-style-type: none"> 1. Amanda likes action stories more than <i>introspective</i> dramas. 2. Michaela's father worries that she is too <i>introspective</i> and thinks too much. 		
conjecture ROOT: -jec- "throw"	<ol style="list-style-type: none"> 1. Any notion of what might happen in the future is just <i>conjecture</i>. 2. I can only <i>conjecture</i> that Willis will do well because he studied so hard. 		

LAUNCH TEXT | NARRATIVE MODEL

This selection is an example of a **narrative text**, a type of writing in which the author tells a story. This is the type of writing you will develop in the Performance-Based Assessment at the end of the unit.

As you read, think about how the writer uses the elements of character, time, and setting. Mark the text to help you answer the question: How do specific details add to the portrayal of characters and events?



Dream's Winter

NOTES

- 1 Chase sat with his back to the old dead tree, scratching at a patch of hard, blackened earth with his compass.
- 2 "So what do you dream of, kid?"
- 3 The Tribe on the Hill operates the way a football team did, back when there was such a thing. They're an elite unit, comprised of specialists. It wasn't long ago they took me in. They were impressed with my skills as a sneak: I got through two and a half layers of security before they nabbed me, nine paces from the Shed.
- 4 They accepted me because I'm a good shot—with a rock, a makeshift spear, or a rifle. But they're not about to trust me with the latter. I wouldn't expect them to.
- 5 Chase is a scrounge. He has status here. I don't. One wrong word, one errant move, and they could throw me back down the hill, to waste away from starvation and thirst.
- 6 So I stared at a pill bug on its back, little gray legs flailing, trying to right itself. I'm not touching this one, or that one either.
- 7 Chase has a face that seems hacked out of flint, like an actor whose name I can't remember. He's old enough to be my father, I guess. That kind of thing doesn't matter like it used to.
- 8 "I dream of snow," he said, staring at me. Looking past me. I stretched my legs. The pill bug stopped scabbling.
- 9 "Kids playing in snow," he said. "Rosy cheeks. Little smiles. Like the kids on the old soup cans."
- 10 The bug turned itself over. It started to run, then got near my left foot and stopped.

NOTES

- 11 “I’m watching them through a tall, narrow window,” he said. Out of the corner of my eye, I saw him bend his head. I think he wanted me to look up. His eyes were so dark they seemed to be all pupils. They’re too bright for my liking, but not harsh.
- 12 “My dining room used to have windows like that. Do you remember dining rooms, kid?”
- 13 I lifted my heel so it was poised above the bug. Roly-polies, they also call them. It curled into a ball, its shell a series of overlapping blackish-brown wedges.
- 14 “Then there’s the flash,” Chase said. “Boom!” Something shook in the pit of my gut, from down beneath uneasiness and hunger.
- 15 “Then it goes black,” he said. “I stare out the window. I can still hear the kids. I can’t see them. They’re saying something. Whispering and laughing. For the life of me, I can’t make it out.”
- 16 He stood up. I flicked the bug away. Pill bugs have blue blood. I remember reading that a few years ago in a book I pulled out of a ditch, but I didn’t need to see this proved.
- 17 Chase tried driving his stick into the crusty earth, as if he were planting a flag. It snapped at a weak spot. He studied the broken end protruding from his fist as if it were trying to tell him something.
- 18 “I used to wake up in a sweat every time I heard the bang,” he said. “Now I don’t. Now I stay in the dream, straining . . . straining in sleep, to hear what those kids out there are saying.”
- 19 I looked up at him. His mouth had gone small, pulled to one side. He chewed at his inner lip. His eyes were wet. He tried to make them steely.
- 20 “The water bottles come out in a while,” he said. “Be ready. No one’s going to call you.”
- 21 My foot had missed the bug. It took off, following Chase, as if it heard and understood about the water.
- 22 John Carradine. That’s the actor’s name. I think I might have read that somewhere too. 🐞



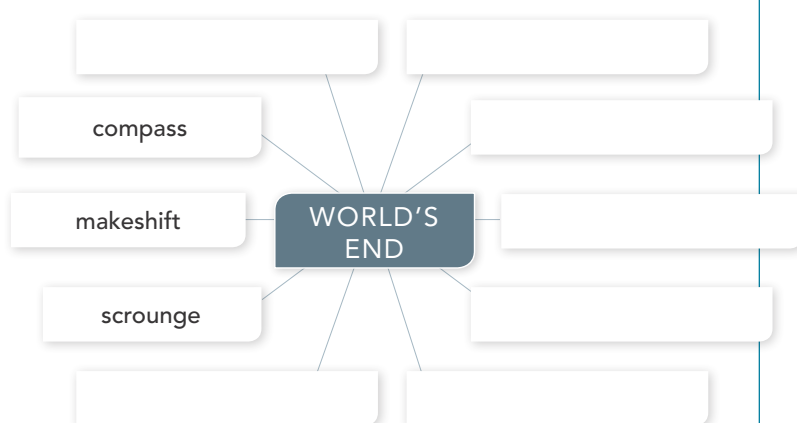
WORD NETWORK FOR WORLD’S END

Vocabulary A Word Network is a collection of words related to a topic. As you read the selections in this unit, identify interesting words related to the end of the world, and add them to your Word Network. For example, you might begin by adding words from the Launch Text, such as *compass*, *makeshift*, and *scrounge*. Continue to add words as you complete this unit.



Tool Kit

Word Network Model



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QuickWrite

Consider class discussions, presentations, the video, and the Launch Text as you think about the prompt. Record your first thoughts here.

PROMPT: Which matters more—the present or the future?

 EVIDENCE LOG FOR WORLD'S END

Review your QuickWrite.
Summarize your thoughts in one sentence to record in your Evidence Log. Then, record textual details or evidence from “Dream’s Winter” that support your thinking.

Prepare for the Performance-Based Assessment at the end of the unit by completing the Evidence Log after each selection.

 **Tool Kit**

Evidence Log Model

Title of Text: _____ Date: _____

CONNECTION TO PROMPT	TEXT EVIDENCE/DETAILS	ADDITIONAL NOTES/IDEAS

How does this text change or add to my thinking? _____ Date: _____



OVERVIEW: WHOLE-CLASS LEARNING

ESSENTIAL QUESTION:

Why do we try to imagine the future?

Human beings are curious. We are explorers, unwilling to step back and let questions remain unanswered. Yet, there are limits to what we can know. For example, we cannot visit the future, no matter how hard we try. Instead, in literature, in movies, and in science, we work to imagine it. The stories that we tell as a result are sometimes reassuring and sometimes frightening. As you read, you will work with your whole class to explore literary visions of the world's end. The selections you are going to read present two writers' conceptions of a troubled future.

Whole-Class Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to learn and work in large-group environments.

Review these strategies and the actions you can take to practice them as you work with your whole class. Add ideas of your own for each category.

STRATEGY	ACTION PLAN
Listen actively	<ul style="list-style-type: none">• Eliminate distractions. For example, put your cellphone away.• Keep your eyes on the speaker.•
Clarify by asking questions	<ul style="list-style-type: none">• If you're confused, other people probably are, too. Ask a question to help your whole class.• If you see that you are guessing, ask a question instead.•
Monitor understanding	<ul style="list-style-type: none">• Notice what information you already know and be ready to build on it.• Ask for help if you are struggling.•
Interact and share ideas	<ul style="list-style-type: none">• Share your ideas and answer questions, even if you are unsure.• Build on the ideas of others by adding details or making a connection.•



CONTENTS

ANCHOR TEXT: SHORT STORY

By the Waters of Babylon

Stephen Vincent Benét

What will John find when he travels to the Dead Places?



ANCHOR TEXT: SHORT STORY

There Will Come Soft Rains

Ray Bradbury

In the aftermath of destruction, what do we leave behind?



PERFORMANCE TASK

WRITING FOCUS

Write a Narrative

The Whole-Class readings illustrate the world after catastrophe has struck. After reading, you will write your own narrative about the world that remains in the wake of a similar catastrophe.



About the Author



Stephen Vincent Benét (1898–1943) and his two siblings were clearly influenced by their father’s love of literature, as they all grew up to be writers. Much of Benét’s work centers on American history and folklore, including his most famous story, “The Devil and Daniel Webster,” and his epic poem about the Civil War, *John Brown’s Body*. The latter work won the Pulitzer Prize in 1929. At the time of his death, Benét was at work on a second epic poem, *Western Star*, which he planned to write as a narrative that would span five books. He finished only the first volume, which posthumously won him a second Pulitzer Prize when it was published in 1944.

Tool Kit

First-Read Guide and Model Annotation

STANDARDS

RL.9–10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

By the Waters of Babylon

Concept Vocabulary

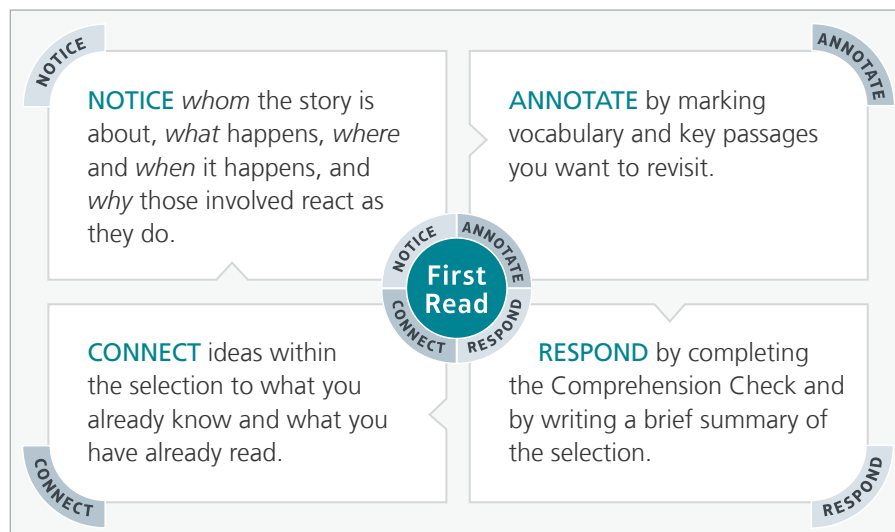
You will encounter the following words as you read “By the Waters of Babylon.” Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

WORD	YOUR RANKING
purified	
bade	
stern	
fasting	
customs	
summoned	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

First Read FICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



By the Waters of Babylon

Stephen Vincent Benét

BACKGROUND

Stephen Vincent Benét published this story in 1937, just after the devastating bombing of Guernica in Spain, in which hundreds of defenseless civilians were killed. During this time, people were afraid of the increasingly destructive power of modern weaponry. A few short years after this story was published, World War II would erupt, and the nuclear bomb would be invented. The title of the story is an allusion, or reference, to a line from Psalm 137, which describes the yearning of the Jews for their homeland after they were exiled by the Babylonians.

SCAN FOR
MULTIMEDIA



1 **T**he north and the west and the south are good hunting ground, but it is forbidden to go east. It is forbidden to go to any of the Dead Places except to search for metal, and then he who touches the metal must be a priest or the son of a priest. Afterwards, both the man and the metal must be **purified**! These are the rules and the laws: they are well made. It is forbidden to cross the great river and look upon the place that was the Place of the Gods—this is most strictly forbidden. We do not even say its name though we know its name. It is there that spirits live, and demons—it is there that there are the ashes of the Great Burning. These things are forbidden—they have been forbidden since the beginning of time.

2 My father is a priest; I am the son of a priest. I have been in the Dead Places near us, with my father—at first, I was afraid. When my father went into the house to search for the metal, I stood by the door and my heart felt small and weak. It was a dead man's house, a spirit house. It did not have the smell of man, though there were old bones in a corner. But it is not fitting that a priest's son should show fear. I looked at the bones in the shadow and kept my voice still.

NOTES

purified (PYUR uh fyd)
v. cleaned by removing harmful or unwanted materials or qualities

CLOSE READ

ANNOTATE: In paragraph 1, mark a key word that the narrator repeats.

QUESTION: What emotional quality or **tone** does this repetition create?

CONCLUDE: What does this repeated word suggest about the narrator and his society?

- 3 Then my father came out with the metal—a good, strong piece. He looked at me with both eyes but I had not run away. He gave me the metal to hold—I took it and did not die. So he knew that I was truly his son and would be a priest in my time. That was when I was very young—nevertheless, my brothers would not have done it, though they are good hunters. After that, they gave me the good piece of meat and the warm corner by the fire. My father watched over me—he was glad that I should be a priest. But when I boasted or wept without a reason, he punished me more strictly than my brothers. That was right.
- 4 After a time, I myself was allowed to go into the dead houses and search for metal. So I learned the ways of those houses—and if I saw bones, I was no longer afraid. The bones are light and old—sometimes they will fall into dust if you touch them. But that is a great sin.
- 5 I was taught the chants and the spells—I was taught how to stop the running of blood from a wound and many secrets. A priest must know many secrets—that was what my father said. If the hunters think we do all things by chants and spells, they may believe so—it does not hurt them. I was taught how to read in the old books and how to make the old writings—that was hard and took a long time. My knowledge made me happy—it was like a fire in my heart. Most of all, I liked to hear of the Old Days and the stories of the gods. I asked myself many questions that I could not answer, but it was good to ask them. At night, I would lie awake and listen to the wind—it seemed to me that it was the voice of the gods as they flew through the air.
- 6 We are not ignorant like the Forest People—our women spin wool on the wheel, our priests wear a white robe. We do not eat grubs from the tree, we have not forgotten the old writings, although they are hard to understand. Nevertheless, my knowledge and my lack of knowledge burned in me—I wished to know more. When I was a man at last, I came to my father and said, “It is time for me to go on my journey. Give me your leave.”
- 7 He looked at me for a long time, stroking his beard, then he said at last, “Yes. It is time.” That night, in the house of the priesthood, I asked for and received purification. My body hurt but my spirit was a cool stone. It was my father himself who questioned me about my dreams.
- 8 He **bade** me look into the smoke of the fire and see—I saw and told what I saw. It was what I have always seen—a river, and, beyond it, a great Dead Place and in it the gods walking. I have always thought about that. His eyes were **stern** when I told him—he was no longer my father but a priest. He said, “This is a strong dream.”
- 9 “It is mine,” I said, while the smoke waved and my head felt light. They were singing the Star song in the outer chamber and it was like the buzzing of bees in my head.
- 10 He asked me how the gods were dressed and I told him how they were dressed. We know how they were dressed from the book, but

bade (bayd) v. past tense of *bid*; requested

stern (sturn) *adj.* strict; severe

I saw them as if they were before me. When I had finished, he threw the sticks three times and studied them as they fell.

11 “This is a very strong dream,” he said. “It may eat you up.”

12 “I am not afraid,” I said and looked at him with both eyes.

My voice sounded thin in my ears but that was because of the smoke.

13 He touched me on the breast and the forehead. He gave me the bow and the three arrows.

14 “Take them,” he said. “It is forbidden to travel east. It is forbidden to cross the river. It is forbidden to go to the Place of the Gods. All these things are forbidden.”

15 “All these things are forbidden,” I said, but it was my voice that spoke and not my spirit. He looked at me again.

16 “My son,” he said. “Once I had young dreams. If your dreams do not eat you up, you may be a great priest. If they eat you, you are still my son. Now go on your journey.”

17 I went **fasting**, as is the law. My body hurt, but not my heart. When the dawn came, I was out of sight of the village. I prayed and purified myself, waiting for a sign. That sign was an eagle. It flew east.

18 Sometimes signs are sent by bad spirits. I waited again on the flat rock, fasting, taking no food. I was very still—I could feel the sky above me and the earth beneath. I waited till the sun was beginning to sink. Then three deer passed in the valley, going east—they did not mind me or see me. There was a white fawn with them—a very great sign.

19 I followed them, at a distance, waiting for what would happen. My heart was troubled about going east, yet I knew that I must go. My head hummed with my fasting—I did not even see the panther spring upon the white fawn. But, before I knew it, the bow was in my hand. I shouted and the panther lifted his head from the fawn. It is not easy to kill a panther with one arrow but the arrow went through his eye and into his brain. He died as he tried to spring—he rolled over, tearing at the ground. Then I knew I was meant to go east—I knew that was my journey. When the night came, I made my fire and roasted meat.

20 It is eight suns’ journey to the east and a man passes by many Dead Places. The Forest People are afraid of them but I am not. Once I made my fire on the edge of a Dead Place at night and, next morning, in the dead house, I found a good knife, little rusted. That was small to what came afterward, but it made my heart feel big. Always when I looked for game, it was in front of my arrow, and twice I passed hunting parties of the Forest People without their knowing. So I knew my magic was strong and my journey clean, in spite of the law.

21 Toward the setting of the eighth sun, I came to the banks of the great river. It was half-a-day’s journey after I had left the god-road—we do not use the god-roads now for they are falling apart into great blocks of stone, and the forest is safer going. A long way off, I had seen the water through trees but the trees were thick. At last, I came out upon an open place at the top of a cliff. There was the

NOTES

CLOSE READ

ANNOTATE: In paragraphs 13–16, mark examples of repetition.

QUESTION: Why has the author chosen to repeat words and word patterns?

CONCLUDE: What overall effect does the use of repetition create?

fasting (FAS tihng) *v.* intentionally not eating, often for religious or spiritual reasons

great river below, like a giant in the sun. It is very long, very wide. It could eat all the streams we know and still be thirsty. Its name is Ou-dis-sun, the Sacred, the Long. No man of my tribe had seen it, not even my father, the priest. It was magic and I prayed.

22 Then I raised my eyes and looked south. It was there, the Place of the Gods.

23 How can I tell you what it was like—you do not know. It was there, in the red light, and they were too big to be houses. It was there with the red light upon it, mighty and ruined. I knew that in another moment the gods would see me. I covered my eyes with my hands and crept back into the forest.

24 Surely, that was enough to do, and live. Surely it was enough to spend the night upon the cliff. The Forest People themselves do not

If I went to the
place of the gods,
I would surely
die, . . .

come near. Yet, all through the night, I knew that I should have to cross the river and walk in the places of the gods, although the gods ate me up. My magic did not help me at all and yet there was a fire in my bowels, a fire in my mind. When the sun rose I thought, "My journey has been clean. Now I will go home from my journey." But, even as I thought so, I knew I could not. If I went to the place of the gods, I would surely die, but, if I did not go, I could never be at peace with my spirit again. It is better to lose one's life than one's spirit, if one is a priest and the son of a priest.

25 Nevertheless, as I made the raft, the tears ran out of my eyes. The Forest People could have killed me without a fight, if they had come upon me then, but they did not come. When the raft was made, I said the sayings for the dead and painted myself for death. My heart was cold as a frog and my knees like water, but the burning in my mind would not let me have peace. As I pushed the raft from the shore, I began my death song—I had the right. It was a fine song.

"I am John, son of John," I sang. "My people are the Hill People. They are the men.

I go into the Dead Places but I am not slain.

I take the metal from the Dead Places but I am not blasted.

I travel upon the god-roads and am not afraid. E-yah! I have killed the panther. I have killed the fawn!

E-yah! I have come to the great river. No man has come there before.

It is forbidden to go east, but I have gone, forbidden to go on the great river, but I am there.

Open your hearts, you spirits, and hear my song.

Now I go to the Place of the Gods. I shall not return.

My body is painted for death and my limbs weak, but my heart is big as I go to the Place of the Gods!"

26 All the same, when I came to the Place of the Gods. I was afraid, afraid. The current of the great river is very strong—it gripped my

CLOSE READ

ANNOTATE: In paragraph 25, mark contrasting details in John's song.

QUESTION: Why has the author chosen to emphasize contrasting ideas?

CONCLUDE: What can you conclude about John from his song?

raft with its hands. That was magic, for the river itself is wide and calm. I could feel evil spirits about me, in the bright morning: I could feel their breath on my neck as I was swept down the stream. Never have I been so much alone—I tried to think of my knowledge, but it was a squirrel's heap of winter nuts. There was no strength in my knowledge any more, and I felt small and naked as a new-hatched bird—alone upon the great river, the servant of the gods.

27 Yet, after a while, my eyes were opened and I saw both banks of the river—I saw that once there had been god-roads across it, though now they were broken and fallen like broken vines. Very great they were, and wonderful and broken—broken in the time of the Great Burning when the fire fell out of the sky. And always the current took me nearer to the Place of the Gods, and the huge ruins rose before my eyes.

28 I do not know the **customs** of rivers—we are the People of the Hills. I tried to guide my raft with the pole but it spun around, I thought the river meant to take me past the Place of the Gods and out into the Bitter Water of the legends. I grew angry then—my heart felt strong. I said aloud, “I am a priest and the son of a priest!” The gods heard me—they showed me how to paddle with the pole on one side of the raft. The current changed itself—I drew near to the Place of the Gods.

29 When I was very near, my raft struck and turned over. I can swim in our lakes—I swam to the shore. There was a great spike or rusted metal sticking out into the river—I hauled myself up upon it and sat there, panting. I had saved my bow and two arrows and the knife I found in the Dead Place but that was all. My raft went whirling downstream toward the Bitter Water. I looked after it, and thought if it had trod me under, at least I would be safely dead. Nevertheless, when I had dried my bow-string and restrung it, I walked forward to the Place of the Gods.

30 It felt like ground underfoot; it did not burn me. It is not true what some of the tales say, that the ground there burns forever, for I have been there. Here and there were the marks and stains of the Great Burning, on the ruins, that is true. But they were old marks and old stains. It is not true either, what some of our priests say, that it is an island covered with fogs and enchantments. It is not. It is a great Dead Place—greater than any Dead Place we know. Everywhere in it there are god-roads, though most are cracked and broken. Everywhere there are the ruins of the high towers of the gods.

31 How shall I tell what I saw? I went carefully, my strung bow in my hand, my skin ready for danger. There should have been the wailings of spirits and the shrieks of demons, but there were not. It was very silent and sunny where I had landed—the wind and the rain and the birds that drop seeds had done their work—the grass grew in the cracks of the broken stone. It is a fair island—no wonder the gods built there. If I had come there, a god, I also would have built.

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customs (KUHS tuhms) *n.*
traditions; actions that are commonly done by a group of people

CLOSE READ

ANNOTATE: Mark the first sentence in paragraphs 31, 32, and 33.

QUESTION: Why does the narrator start each paragraph with the same question?

CONCLUDE: What is the narrator trying to communicate about his experience by asking these questions?

- 32 How shall I tell what I saw? The towers are not all broken—here and there one still stands, like a great tree in a forest, and the birds nest high. But the towers themselves look blind, for the gods are gone. I saw a fish-hawk, catching fish in the river. I saw a little dance of white butterflies over a great heap of broken stones and columns. I went there and looked about me—there was a carved stone with cut-letters, broken in half. I can read letters but I could not understand these. They said UBTREAS. There was also the shattered image of a man or a god. It had been made of white stone and he wore his hair tied back like a woman's. His name was ASHING, as I read on the cracked half of a stone. I thought it wise to pray to ASHING, though I do not know that god.
- 33 How shall I tell what I saw? There was no smell of man left, on stone or metal. Nor were there many trees in that wilderness of stone. There are many pigeons, nesting and dropping in the towers—the gods must have loved them, or, perhaps, they used them for sacrifices. There are wild cats that roam the god-roads, green-eyed, unafraid of man. At night they wail like demons, but they are not demons. The wild dogs are more dangerous, for they hunt in a pack, but them I did not meet till later. Everywhere there are the carved stones carved with magical numbers or words.
- 34 I went North—I did not try to hide myself. When a god or a demon saw me, then I would die, but meanwhile I was no longer afraid. My hunger for knowledge burned in me—there was so much that I could not understand. After a while, I knew that my belly was hungry. I could have hunted for my meat, but I did not hunt. It is known that the gods did not hunt as we do—they got their food from enchanted boxes and jars. Sometimes these are still found in the Dead Places—once, when I was a child and foolish, I opened such a jar and tasted it and found the food sweet. But my father found out and punished me for it strictly, for, often, that food is death. Now, though, I had long gone past what was forbidden, and I entered the likeliest towers, looking for the food of the gods.
- 35 I found it at last in the ruins of a great temple in the mid-city. A mighty temple it must have been, for the roof was painted like the sky at night with its stars—that much I could see, though the colors were faint and dim. It went down into great caves and tunnels—perhaps they kept their slaves there. But when I started to climb down, I heard the squeaking of rats, so I did not go—rats are unclean, and there must have been many tribes of them, from the squeaking. But near there, I found food, in the heart of a ruin, behind a door that still opened. I ate only the fruits from the jar—they had a very sweet taste. There was drink, too, in bottles of glass—the drink of the gods was strong and made my head swim. After I had eaten and drunk, I slept on the top of a stone, my bow at my side.
- 36 When I woke, the sun was low. Looking down from where I lay, I saw a dog sitting on his haunches. His tongue was hanging out of his mouth; he looked as if he were laughing. He was a big dog,



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with a gray-brown coat, as big as a wolf. I sprang up and shouted at him but he did not move—he just sat there as if he were laughing. I did not like that. When I reached for a stone to throw, he moved swiftly out of the way of the stone. He was not afraid of me; he looked at me as if I were meat. No doubt I could have killed him with an arrow, but I did not know if there were others. Moreover, night was falling.

37 I looked about me—not far away there was a great broken god-road, leading North. The towers were high enough, but not so high, and while many of the dead-houses were wrecked, there were some that stood. I went toward this god-road, keeping to the heights of the ruins, while the dog followed. When I had reached the god-road. I saw that there were others behind him. If I had slept later, they would have come upon me asleep and torn out my throat. As it was, they were sure enough of me; they did not hurry. When I went into the dead-house, they kept watch at the entrance—doubtless they thought they would have a fine hunt. But a dog cannot open a door and I knew from the books, that the gods did not like to live on the ground but on high.

38 I had just found a door I could open when the dogs decided to rush. Ha! They were surprised when I shut the door in their faces—it was a good door, of strong metal. I could hear their foolish baying beyond it, but I did not stop to answer them. I was in darkness—I found stairs and climbed. There were many stairs, turning around till my head was dizzy. At the top was another door—I found the knob and opened it. I was in a long small chamber—on one side of it was a bronze door that could not be opened, for it had no handle. Perhaps there was a magic word to open it, but I did not have the word. I turned to the door in the opposite side of the wall. The lock of it was broken and I opened it and went in.

CLOSE READ

ANNOTATE: In paragraphs 36–38, mark details that characterize or describe the dogs.

QUESTION: Why does the author provide so much detail about John's encounter with the dogs?

CONCLUDE: What can you conclude about the ways in which John's world differs from that of the reader?

Everywhere there
were books and
writings, many
in tongues that
I could not read.

- 39 Within, there was a place of great riches. The god who lived there must have been a powerful god. The first room was a small anteroom—I waited there for some time, telling the spirits of the place that I came in peace and not as a robber. When it seemed to me that they had had time to hear me, I went on. Ah, what riches! Few, even, of the windows had been broken—it was all as it had been. The great windows that looked over the city had not been broken at all though they were dusty and streaked with many years. There were coverings on the floors, the colors not greatly faded, and the chairs were soft, and deep. There were pictures upon the walls, very strange, very wonderful—I remember one of a bunch of flowers in a jar—if you came close to it, you could see nothing but bits of color, but if you stood away from it, the flowers might have been picked yesterday. It made my heart feel strange to look at this picture—and to look at the figure of a bird, in some hard clay, on a table and see it so like our birds.

Everywhere there were books and writings, many in tongues that I could not read. The god who lived there must have been a wise god and full of knowledge. I felt I had right there, as I sought knowledge also.

- 40 Nevertheless, it was strange. There was a washing-place but no water—perhaps the gods washed in air. There was a cooking-place but no wood, and though there was a machine to cook food, there was no place to put fire in it. Nor were there candles or lamps—there were things that looked like lamps but they had neither oil nor wick. All these things were magic, but I touched them and lived—the magic had gone out of them. Let me tell one thing to show. In the washing-place, a thing said “Hot” but it was not hot to the touch—another thing said “Cold” but it was not cold. This must have been a strong magic but the magic was gone. I do not understand—they had ways—I wish that I knew.
- 41 It was close and dry and dusty in their house of the gods. I have said the magic was gone but that is not true—it had gone from the magic things but it had not gone from the place. I felt the spirits about me, weighing upon me. Nor had I ever slept in a Dead Place before—and yet, tonight, I must sleep there. When I thought of it, my tongue felt dry in my throat, in spite of my wish for knowledge. Almost I would have gone down again and faced the dogs, but I did not.
- 42 I had not gone through all the rooms when the darkness fell. When it fell, I went back to the big room looking over the city and made fire. There was a place to make fire and a box with wood in it, though I do not think they cooked there. I wrapped myself in a floorcovering and slept in front of the fire—I was very tired.
- 43 Now I tell what is very strong magic. I woke in the midst of the night. When I woke, the fire had gone out and I was cold. It seemed to me that all around me there were whisperings and voices. I closed my eyes to shut them out. Some will say that I slept again, but I do not think that I slept. I could feel the spirits drawing my spirit out of my body as a fish is drawn on a line.

44 Why should I lie about it? I am a priest and the son of a priest. If there are spirits, as they say, in the small Dead Places near us, what spirits must there not be in that great Place of the Gods? And would not they wish to speak? After such long years? I know that I felt myself drawn as a fish is drawn on a line. I had stepped out of my body—I could see my body asleep in front of the cold fire, but it was not I. I was drawn to look out upon the city of the gods.

45 It should have been dark, for it was night, but it was not dark. Everywhere there were lights—lines of lights—circles and blurs of light—ten thousand torches would not have been the same. The sky itself was alight—you could barely see the stars for the glow in the sky. I thought to myself “This is strong magic” and trembled. There was a roaring in my ears like the rushing of rivers. Then my eyes grew used to the light and my ears to the sound. I knew that I was seeing the city as it had been when the gods were alive.

46 That was a sight indeed—yes, that was a sight: I could not have seen it in the body—my body would have died. Everywhere went the gods, on foot and in chariots—there were gods beyond number and counting, and their chariots blocked the streets. They had turned night to day for their pleasure—they did not sleep with the sun. The noise of their coming and going was the noise of many waters. It was magic what they could do—it was magic what they did.

47 I looked out of another window—the great vines of their bridges were mended and the god-roads went East and West. Restless, restless, were the gods and always in motion! They burrowed tunnels under rivers—they flew in the air. With unbelievable tools they did giant works—no part of the earth was safe from them, for, if they wished for a thing, they **summoned** it from the other side of the world. And always, as they labored and rested, as they feasted and made love, there was a drum in their ears—the pulse of the giant city, beating and beating like a man’s heart.

48 Were they happy? What is happiness to the gods? They were great, they were mighty, they were wonderful and terrible. As I looked upon them and their magic, I felt like a child—but a little more, it seemed to me, and they would pull down the moon from the sky. I saw them with wisdom beyond wisdom and knowledge beyond knowledge. And yet not all they did was well done—even I could see that—and yet their wisdom could not but grow until all was peace.

49 Then I saw their fate come upon them and that was terrible past speech. It came upon them as they walked the streets of their city. I have been in the fights with the Forest People—I have seen men die. But this was not like that. When gods war with gods, they use weapons we do not know. It was fire falling out of the sky and a mist that poisoned. It was the time of the Great Burning and the Destruction. They ran about like ants in the streets of their city—poor gods, poor gods! Then the towers began to fall. A few escaped—yes, a few. The legends tell it. But, even after the city had become a Dead Place, for

summoned (SUHM uhnd)
v. ordered someone or something to come to a place

CLOSE READ

ANNOTATE: Mark the uses of dashes and commas in paragraph 51, and take note of the groupings of words contained within dashes.

QUESTION: Why do you think the author has chosen to create sentences that sometimes break off into new thoughts that are separated by dashes?

CONCLUDE: What effect does the author's choice create? In what way does this choice help you better understand the narrator?

many years the poison was still in the ground. I saw it happen, I saw the last of them die. It was darkness over the broken city, and I wept.

50 All this, I saw. I saw it as I have told it, though not in the body. When I woke in the morning. I was hungry, but I did not think first of my hunger, for my heart was perplexed and confused. I know the reason for the Dead Places but I did not see why it had happened. It seemed to me it should not have happened, with all the magic they had. I went through the house looking for an answer. There was so much in the house I could not understand—and yet I am a priest and the son of a priest. It was like being on one side of the great river, at night, with no light to show the way.

51 Then I saw the dead god. He was sitting in his chair, by the window, in a room I had not entered before and, for the first moment, I thought that he was alive. Then I saw the skin on the back of his hand—it was like dry leather. The room was shut, hot and dry—no doubt that had kept him as he was. At first I was afraid to approach him—then the fear left me. He was sitting looking out over the city—he was dressed in the clothes of the gods. His age was neither young nor old—I could not tell his age. But there was wisdom in his face and great sadness. You could see that he would have not run away. He had sat at his window, watching his city die—then he himself had died. But it is better to lose one's life than one's spirit—and you could see from the face that his spirit had not been lost. I knew that if I touched him, he would fall into dust—and yet, there was something unconquered in the face.

52 That is all of my story, for then I knew he was a man—I knew then that they had been men, neither gods nor demons. It is a great knowledge, hard to tell and believe. They were men—they went a dark road, but they were men. I had no fear after that—I had no fear going home, though twice I fought off the dogs and once I was hunted for two days by the Forest People. When I saw my father again, I prayed and was purified. He touched my lips and my breast, he said, “You went a boy. You come back a man and a priest.” I said, “Father, they were men! I have been to the Place of the Gods and seen it! Now slay me, if it is the law—but still I know they were men.”

53 He looked at me out of both eyes. He said, “The law is not always the same shape—you have done what you have done. I could not have done it in my time but you come after me. Tell!”

54 I told and he listened. After that, I wished to tell all the people but he showed me otherwise. He said, “Truth is a hard deer to hunt. If you eat too much truth at once, you may die of the truth. It was not idly that our fathers forbade the Dead Places.” He was right—it is better the truth should come little by little. I have learned that, being a priest. Perhaps, in the old days, they ate knowledge too fast.

55 Nevertheless, we make a beginning. It is not for the metal alone we go to the Dead Places now—there are the books and the writings. They are hard to learn. And the magic tools are broken—but we can look at them and wonder. At least, we make a beginning. And, when

I am chief priest we shall go beyond the great river. We shall go to the Place of the Gods—the place newyork—not one man but a company. We shall look for the images of the gods and find the god ASHING and the others—the gods Lincoln and Biltmore¹ and Moses.² But they were men who built the city, not gods or demons. They were men. I remember the dead man’s face. They were men who were here before us. We must build again. 🐼

NOTES


1. **Biltmore** hotel in New York City.

2. **Moses** Robert Moses (1888–1981), former New York City municipal official who oversaw many large construction projects.

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Comprehension Check

Complete the following items after you finish your first read.

1. After what type of event is this story set?
2. What sets the narrator and his father apart from the people surrounding them?
3. How does the narrator arrive at his insight about who the gods of the Dead Places were?
4. What advice about sharing knowledge does John’s father give him at the end of the story?
5.  **Notebook** To confirm your understanding, write a summary of the story.

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the story?

Research to Explore Benét wrote this story in response to the bombing of the Basque town of Guernica on April 25, 1937, during the Spanish Civil War. Conduct research to find out more about this event and consider how it influenced Benét’s story. Share your findings and conclusions with the class.



BY THE WATERS OF BABYLON

Close Read the Text

1. This model, from paragraph 1 of the text, shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and your conclusion.

ANNOTATE: These words are repeated.

QUESTION: What effect does the repetition create?

CONCLUDE: The repetition gives the text a formal, solemn, and religious tone.

It is there that spirits live, and demons—it is there that there are the ashes of the Great Burning. These things are forbidden—they have been forbidden since the beginning of time.

ANNOTATE: These words are capitalized.

QUESTION: What does the capitalization tell a reader?

CONCLUDE: The capitalization shows that this event has become one of historical significance for the narrator's people.



Tool Kit

Close-Read Guide and Model Annotation

2. For more practice, go back into the text, and complete the close-read notes.
3. Revisit a section of the text you found important during your first read. Read this section closely, and **annotate** what you notice. Ask yourself **questions** such as "Why did the author make this choice?" What can you **conclude**?

Analyze the Text

CITE TEXTUAL EVIDENCE
to support your answers.



Notebook Respond to these questions.

1. (a) In paragraph 6, what word does John, one of the Hill People, use to describe the Forest People? (b) **Make Inferences** What does this suggest about how the Hill People view the Forest People?
2. (a) What does John compare his knowledge to in paragraph 26? (b) **Interpret** How does this metaphor help you understand how John feels at this point in the story?
3. (a) **Summarize** In paragraph 51, what does John observe about the "dead god"? (b) **Analyze** Why do these observations free John from fear?
4. (a) What phrase does John repeat in the beginning of paragraph 52? (b) **Interpret** What does this repetition suggest about his realizations in that particular moment? Explain.
5. **Essential Question:** *Why do we try to imagine the future?* What have you learned about world's end literature from reading this story?

STANDARDS

RL.9–10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9–10.5 Analyze how an author's choices concerning how to structure a text, order events within it and manipulate time create such effects as mystery, tension, or surprise.

Analyze Craft and Structure

Author's Choices: Narrative Elements Fiction writers choose a specific **narrative point of view**, or vantage point, from which to tell a story. In “By the Waters of Babylon,” Stephen Vincent Benét uses a first-person narrator, John, who is a character in the story and speaks in the first person, using the pronoun *I*.

Benét’s use of the first-person point of view in this story contributes to the development of **dramatic irony**, a device that involves a contrast between what a character thinks to be true and what the reader knows to be true. In this story, readers can see the meaning in certain details, such as the name of the river John crosses, but John himself cannot. The first-person point of view allows the reader to connect textual clues to build an understanding of events that John only realizes later.

Practice

CITE TEXTUAL EVIDENCE
to support your answers.

 **Notebook** Respond to these questions.

1. (a) Reread paragraphs 1 and 2. How does the author introduce the narrative point of view? (b) How might the narrative be different if told by a third-person narrator who is not a character in the story?
2. Record in the chart examples of dramatic irony by comparing John’s beliefs with the reader’s understanding.

WHAT JOHN BELIEVES	WHAT THE READER KNOWS

3. At what point in the story does John’s understanding catch up to the reader’s? Explain.
4. (a) How does the use of dramatic irony in this story suggest the loss of knowledge that may occur when a civilization fails? (b) What does this irony suggest about our own understanding of past civilizations?



BY THE WATERS OF BABYLON

Concept Vocabulary

purified

stern

customs

bade

fasting

summoned

Why These Words? These concept words all help to describe the elaborate ceremonies and rituals that John's people have created. For example, in the opening paragraph, the narrator explains that metal gathered from the Dead Places must be *purified*, or cleansed. Later, John mentions that he "asked for and received purification" before his solo journey. The idea of purification has religious connotations, emphasizing the removal of unclean or impure thoughts, as well as physical poisons.

1. How does the concept vocabulary help readers understand John's culture?
2. What other words in the selection connect to this concept?

Practice

 **Notebook** The concept words appear in "By the Waters of Babylon."

1. Demonstrate your understanding of the concept words' meanings by using each word in a sentence to answer these questions.
 - How might you tell whether or not a material has been *purified*?
 - If you *bade* another person to take action to resolve a problem, what is it that you did?
 - How might a *stern* teacher act toward students?
 - How might you feel after *fasting* for 24 hours?
 - What are two *customs* that reflect your cultural heritage?
 - If you *summoned* your dog, what would you expect the animal to do?
2. Create fill-in-the-blank puzzles for others to solve. First, write a sentence that demonstrates the meaning of each concept word. Then, rewrite each sentence, but replace the concept word with a blank. Challenge your classmates to fill in the missing words.

Word Study

Word Families A **word family** is a group of words that share the same origin or that were all formed from a common base word. For instance, the words *purified* and *purification*, which appear in "By the Waters of Babylon," are part of the same word family as the word *pure*.

1. Identify two other words that belong to the same word family as *purified*, *purification*, and *pure*.
2. Identify two words that belong to the same word family as *customs*.

WORD NETWORK

Add interesting words related to the world's end from the text to your Word Network.

STANDARDS

RL.9–10.3 Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

L.9–10.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.9–10.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and affixes.

L.9–10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Author's Style

Character Development Benét uses a variety of elements to develop the character of John, the narrator of “By the Waters of Babylon.” The author's choices help readers understand both John's personality and the culture that helped form it.

ELEMENT	EXAMPLE	ANALYSIS
Punctuation: marks (other than letters) that are used to organize writing and make its meaning clear	<i>These things are forbidden—they have been forbidden since the beginning of time.</i> (paragraph 1)	The use of a dash (—) emphasizes the connection between ideas and creates the feeling that John is truly speaking the story.
Diction: a writer's or speaker's word choice—the type of vocabulary, the vividness of the language, and the appropriateness of the words	<i>It did not have the smell of man, though there were old bones in a corner. But it is not fitting that a priest's son should show fear.</i> (paragraph 2)	John's vocabulary is relatively limited. He uses formal diction characterized by an absence of contractions, which suggests that John is unfamiliar with colloquial language. It might also suggest that he is concerned with presenting himself correctly and does not use language carelessly.
Syntax: the way that words are organized, such as their order in a sentence or phrase	<i>He gave me the metal to hold—I took it and did not die.</i> (paragraph 3)	John speaks in simple sentences that reflect his formality and might suggest a lack of familiarity or comfort with informal language.


Read It

1. Mark the punctuation in this excerpt from paragraph 5 of “By the Waters of Babylon.” How does the author use this punctuation to develop John's character?

I was taught the chants and the spells—I was taught how to stop the running of blood from a wound and many secrets. A priest must know many secrets—that was what my father said. If the hunters think we do all things by chants and spells, they may believe so—it does not hurt them.

2. Read John's “death song” in paragraph 26 aloud. Listen carefully to John's diction and syntax. Explain how the diction and syntax in his “fine song” help you understand and appreciate both John's character and his culture.

Write It

 **Notebook** Revise the punctuation, diction, and syntax in this paragraph to make it sound more like John's narration in “By the Waters of Babylon.”

Everyone's always telling me I need to follow the rules, but I know better. I'm sure that I was totally right to travel east, even though everybody says you shouldn't go there. It was definitely worth it even though I can't share what I learned now that I'm back home. The others can't handle the truth right now, but maybe someday they'll be ready.



BY THE WATERS OF BABYLON

Writing to Sources

A great story ends with a satisfying conclusion that resolves the main conflicts. However, some narratives leave questions open for readers to interpret. Writing a sequel can help readers imagine the events that take place after a story is over.

Assignment

Write a **sequel** that begins after the last sentence of “By the Waters of Babylon.” Consider these questions as you plan your writing:

- What happens when John rejoins his people?
- What truths does he begin to share with them, and how does he do so?
- What does John’s community do with this new knowledge? How do they change their culture and start to rebuild?
- How might John’s people avoid repeating the errors of the past?

Your sequel should include:

- A clear narrative with a beginning, a middle, and an end
- Realistic dialogue that reflects characters’ personalities
- Detailed descriptions of characters, settings, and events
- Pacing that speeds up or slows down the action

STANDARDS

W.9–10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.9–10.3.b Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

SL.9–10.2 Integrate multiple sources of information presented in diverse media or formats evaluating the credibility and accuracy of each source.

SL.9–10.4 Present information, findings, and supporting evidence clearly, concisely and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

SL.9–10.5 Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Vocabulary and Style Connection Include several of the concept vocabulary words in your sequel to show how rituals changed for John’s people after the end of the story. Develop characters through careful choices in diction, syntax, and punctuation.

purified	stern	customs
bade	fasting	summoned

Reflect on Your Writing

After you have written your sequel, answer these questions.

1. How did writing a sequel help you understand and appreciate the events of the original story?
2. What details from the original story helped you create an effective sequel?
3. **Why These Words?** The words you choose make a difference in your writing. Which words did you use to achieve a specific effect in your sequel?

Speaking and Listening

Assignment

Create and present a **multimedia timeline** of the story that includes information about events that took place before the beginning of John's narration. Include images, videos, audio, or other media elements in your timeline to enhance your audience's understanding of the events. First, reread the selection. Then, follow these steps to complete the assignment.

- 1. Identify and Order Events** First, list the key story events. Then, look for clues in the story that tell what happened in the past and how those events affected the society in which John lives during the time of the story. List these "prequel" events. Finally, order the events chronologically.
- 2. Write Timeline Labels** After you identify and order events, write concise timeline labels to describe them. Most events should be described in one sentence. Consider how to shorten long labels without losing crucial details.
- 3. Select Appropriate Media** Review each timeline event, and consider which type of media element would best support it. Remember, you will be presenting your entire timeline, so make sure that individual media elements are relatively short.
- 4. Prepare Your Delivery** Practice presenting your completed timeline. Consider how to pace your presentation. Develop a planning script that shows how much time you will spend discussing each event. Remember to include the time needed to screen videos or play audio recordings.
- 5. Evaluate Timelines** As your classmates share their timelines, listen attentively. Use the evaluation guide to analyze their timelines.

EVALUATION GUIDE

Rate each statement on a scale of 1 (not demonstrated) to 4 (demonstrated).

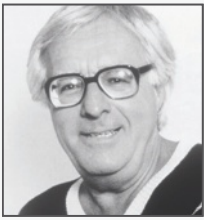
- ☐ The timeline includes, in chronological order, key events from before and during the action of the story.
- ☐ Events are described briefly and clearly.
- ☐ Media elements effectively support the timeline.
- ☐ The presenter used time wisely and fully explained each event.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "By the Waters of Babylon."



About the Author



Ray Bradbury (1920–2012) developed a fascination with horror movies and futuristic fantasies. As a teenager, he decided to become a writer and to use fiction to “live forever.” He published his first novel, *The Martian Chronicles*, in 1950, and his novel *Fahrenheit 451* became an instant bestseller when it was published in 1953. In 2007, Bradbury won a special Pulitzer Prize for his “distinguished, prolific, and deeply influential career as an unmatched author of science fiction and fantasy.”

Tool Kit

First-Read Guide and
Model Annotation

STANDARDS

RL.9–10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

There Will Come Soft Rains

Concept Vocabulary

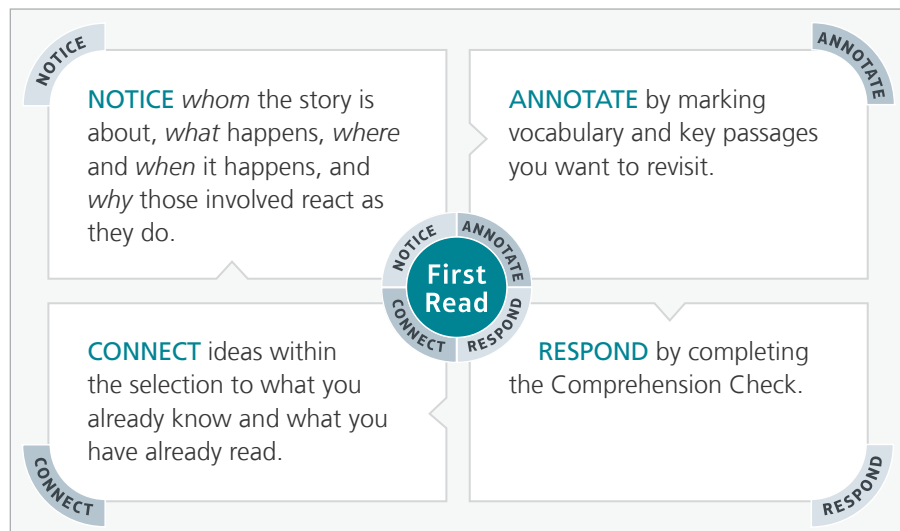
You will encounter the following words as you read “There Will Come Soft Rains.” Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

WORD	YOUR RANKING
chimed	
attending	
delicately	
fluttered	
manipulated	
tremulous	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

First Read FICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



There Will Come Soft Rains

Ray Bradbury

BACKGROUND

This story was written in 1950 during a period known as the Cold War, a mostly non-military conflict that occurred between the United States and the Soviet Union. Each side became increasingly focused on developing more nuclear weapons to discourage the other side from using its own bombs. This, coupled with the fact that the United States had dropped two atomic bombs on Japan during World War II, created a widespread fear of nuclear war.

SCAN FOR
MULTIMEDIA



NOTES

CLOSE READ

ANNOTATE: In paragraph 1, mark examples of sing-song language.

QUESTION: Why does the author include this language in the opening scene?

CONCLUDE: What mood, or emotional quality, does the sing-song language create?

- 1 **I**n the living room the voice-clock sang, *Tick-tock, seven o'clock, time to get up, time to get up, seven o'clock!* as if it were afraid nobody would. The morning house lay empty. The clock ticked on, repeating and repeating its sounds into the emptiness. *Seven-nine, breakfast time, seven-nine!*
- 2 In the kitchen the breakfast stove gave a hissing sigh and ejected from its warm interior eight pieces of perfectly browned toast, eight eggs sunnyside up, sixteen slices of bacon, two coffees, and two cool glasses of milk.
- 3 "Today is August 4, 2026," said a second voice from the kitchen ceiling, "in the city of Allendale, California." It repeated the date three times for memory's sake. "Today is Mr. Featherstone's birthday.

chimed (chymd) *v.* rang;
made the sound of a bell

CLOSE READ

ANNOTATE: Mark the words in paragraphs 11 and 12 that describe the “five spots of paint.”

QUESTION: How do these descriptions differ from the earlier descriptions of the house?

CONCLUDE: What idea does the author emphasize by carefully selecting sensory language?

Today is the anniversary of Tilita’s marriage. Insurance is payable, as are the water, gas, and light bills.”

- 4 Somewhere in the walls, relays clicked, memory tapes glided under electric eyes.
- 5 *Eight-one, tick-tock, eight-one o’clock, off to school, off to work, run, run, eight-one!* But no doors slammed, no carpets took the soft tread of rubber heels. It was raining outside. The weather box on the front door sang quietly: “Rain, rain, go away; rubbers, raincoats for today . . .” And the rain tapped on the empty house, echoing.
- 6 Outside, the garage **chimed** and lifted its door to reveal the waiting car. After a long wait the door swung down again.
- 7 At eight-thirty the eggs were shriveled and the toast was like stone. An aluminum wedge scraped them into the sink, where hot water whiled them down a metal throat which digested and flushed them away to the distant sea. The dirty dishes were dropped into a hot washer and emerged twinkling dry.
- 8 *Nine-fifteen*, sang the clock, *time to clean*.
- 9 Out of warrens in the wall, tiny robot mice darted. The rooms were acrawl with the small cleaning animals, all rubber and metal. They thudded against chairs, whirling their mustached runners, kneading the rug nap, sucking gently at hidden dust. Then, like mysterious invaders, they popped into their burrows. Their pink electric eye faded. The house was clean.
- 10 *Ten o’clock*. The sun came out from behind the rain. The house stood alone in a city of rubble and ashes. This was the one house left standing. At night the ruined city gave off a radioactive glow which could be seen for miles.
- 11 *Ten-fifteen*. The garden sprinklers whirled up in golden founts, filling the soft morning air with scatterings of brightness. The water pelted windowpanes, running down the charred west side where the house had been burned evenly free of its white paint. The entire west face of the house was black, save for five places. Here the silhouette¹ in paint of a man mowing a lawn. Here, as in a photograph, a woman bent to pick flowers. Still farther over, their images burned on wood in one titanic instant, a small boy, hands flung into the air; higher up, the image of a thrown ball, and opposite him a girl, hand raised to catch a ball which never came down.
- 12 The five spots of paint—the man, the woman, the children, the ball—remained. The rest was a thin charcoaled layer.
- 13 The gentle sprinkler rain filled the garden with falling light.
- 14 Until this day, how well the house had kept its peace. How carefully it had inquired, “Who goes there? What’s the password?” and, getting no answer from the lonely foxes and whining cats, it had shut up its windows and drawn shades in an old-maidenly preoccupation with self-protection which bordered on a mechanical paranoia.

1. **silhouette** (sihl uh WEHT) *n.* outline of a figure, filled in with a solid color.

- 15 It quivered at each sound, the house did. If a sparrow brushed a window, the shade snapped up. The bird, startled, flew off! No, not even a bird must touch the house!
- 16 The house was an altar with ten thousand attendants, big, small, servicing, **attending**, in choirs. But the gods had gone away, and the ritual of the religion continued senselessly, uselessly.
- 17 *Twelve noon.*
- 18 A dog whined, shivering, on the front porch.
- 19 The front door recognized the dog voice and opened. The dog, once huge and fleshy, but now gone to bone and covered with sores, moved in and through the house, tracking mud. Behind it whirred angry mice, angry at having to pick up mud, angry at inconvenience.
- 20 For not a leaf fragment blew under the door but what the wall panels flipped open and the copper scrap rats flashed swiftly out. The offending dust, hair, or paper, seized in miniature steel jaws, was raced back to the burrows. There, down tubes which fed into the cellar, it was dropped into the sighing vent of an incinerator which sat like evil Baal² in a dark corner.
- 21 The dog ran upstairs, hysterically yelping to each door, at last realizing, as the house realized, that only silence was here.
- 22 It sniffed the air and scratched the kitchen door. Behind the door, the stove was making pancakes which filled the house with a rich baked odor and the scent of maple syrup.
- 23 The dog frothed at the mouth, lying at the door, sniffing, its eyes turned to fire. It ran wildly in circles, biting at its tail, spun in a frenzy, and died. It lay in the parlor for an hour.
- 24 *Two o'clock*, sang a voice.
- 25 **Delicately** sensing decay at last, the regiments of mice hummed out as softly as blown gray leaves in an electrical wind.
- 26 *Two-fifteen.*
- 27 The dog was gone.
- 28 In the cellar, the incinerator glowed suddenly and a whirl of sparks leaped up the chimney.
- 29 *Two thirty-five.*
- 30 Bridge tables sprouted from patio walls. Playing cards **fluttered** onto pads in a shower of pips. Glasses manifested on an oaken bench with egg salad sandwiches. Music played.
- 31 But the tables were silent and the cards untouched.
- 32 At four o'clock the tables folded like great butterflies back through the paneled walls.
- 33 *Four-thirty.*
- 34 The nursery walls glowed.
- 35 Animals took shape: yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting in crystal substance. The walls were glass. They looked out upon color and fantasy. Hidden films clocked though the well-oiled sprockets, and the walls lived. The nursery

NOTES

attending (uh TEHND ihng)
adj. being present; taking care of things

delicately (DEHL uh kiht lee)
adv. carefully; with grace and gentleness

fluttered (FLUH tuhrd) *v.*
 waved gently

2. **Baal** (BAY uhl) ancient Near Eastern deity, later associated with evil.

manipulated (muh NIHP yuh layt ihd) *v.* managed or controlled through clever moves

tremulous (TREHM yuh luhs) *adj.* trembling; quivering; timid; fearful

floor was woven to resemble a crisp cereal meadow. Over this ran aluminum roaches and iron crickets, and in the hot still air butterflies of delicate red tissue wavered among the sharp aroma of animal spoors!³ There was the sound like a great matted yellow hive of bees within a dark bellows, the lazy bumble of a purring lion. And there was the patter of okapi⁴ feet and the murmur of a fresh jungle rain, like other hoofs falling upon the summer-starched grass. Now the walls dissolved into distances of parched weed, mile on mile, and warm endless sky. The animals drew away into thorn brakes and water holes.

36 It was the children's hour.

37 *Five o'clock.* The bath filled with clear hot water.

38 *Six, seven, eight o'clock.* The dinner dishes **manipulated** like magic tricks, and in the study a click. In the metal stand opposite the hearth a fire now blazed up warmly.

39 *Nine o'clock.* The beds warmed their hidden circuits, for nights were cool here.

40 *Nine-five.* A voice spoke from the study ceiling:

41 "Mrs. McClellan, which poem would you like this evening?"

42 The house was silent.

43 The voice said at last, "Since you express no preference, I shall select a poem at random." Quiet music rose to back the voice. "Sara Teasdale. As I recall, your favorite . . .

44 *There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound;*

*And frogs in the pools singing at night,
And wild plum trees in **tremulous** white;*

*Robins will wear their feathery fire,
Whistling their whims on a low fence-wire;*

*And not one will know of the war, not one
Will care at last when it is done.*

*Not one would mind, neither bird nor tree,
If mankind perished utterly;*

*And Spring herself, when she woke at dawn
Would scarcely know that we were gone."*

45 The fire burned on the stone hearth. The empty chairs faced each other between the silent walls, and the music played.

46 At ten o'clock the house began to die.

47 The wind blew. A falling tree bough crashed through the kitchen window. Cleaning solvent, bottled, shattered over the stove. The room was ablaze in an instant!

48 "Fire!" screamed a voice. The house lights flashed, water pumps shot water from the ceilings. But the solvent spread on the linoleum,

3. **spoors** (spurz) *n.* droppings of wild animals.

4. **okapi** (oh KAH pee) *n.* African animal related to the giraffe but with a much shorter neck.



licking, eating, under the kitchen door, while the voices took it up in chorus: “Fire, fire, fire!”

- 49 The house tried to save itself. Doors sprang tightly shut, but the windows were broken by the heat and the wind blew and sucked upon the fire.
- 50 The house gave ground as the fire in ten billion angry sparks moved with flaming ease from room to room and then up the stairs. While scurrying water rats squeaked from the walls, pistoled their water, and ran for more. And the wall sprays let down showers of mechanical rain.
- 51 But too late. Somewhere, sighing, a pump shrugged to a stop. The quenching rain ceased. The reserve water supply which filled the baths and washed the dishes for many quiet days was gone.
- 52 The fire crackled up the stairs. It fed upon Picassos and Matisses⁵ in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings.
- 53 Now the fire lay in beds, stood in windows, changed the colors of drapes!
- 54 And then, reinforcements.
- 55 From attic trapdoors, blind robot faces peered down with faucet mouths gushing green chemical.

5. **Picassos** (pih KAH sohzh) and **Matisses** (mah TEES ihz) paintings by the celebrated modern painters Pablo Picasso (1881–1973) and Henri Matisse (1869–1954).

NOTES

CLOSE READ

ANNOTATE: In paragraphs 61 and 63, mark words and phrases that relate to extreme mental states.


QUESTION: What do these words show about the process the house is undergoing?

CONCLUDE: What is the effect of the author's choice to portray the house in this way?

- 56 The fire backed off, as even an elephant must at the sight of a dead snake. Now there were twenty snakes whipping over the floor, killing the fire with a clear cold venom of green froth.
- 57 But the fire was clever. It had sent flames outside the house, up through the attic to the pumps there. An explosion! The attic brain which directed the pumps was shattered into bronze shrapnel on the beams.
- 58 The fire rushed back into every closet and felt of the clothes that hung there.
- 59 The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scalded air. Help, help! Fire! Run, run! Heat snapped mirrors like the first brittle winter ice. And the voices wailed Fire, fire, run, run, like a tragic nursery rhyme, a dozen voices, high, low, like children dying in a forest, alone, alone. And the voices fading as the wires popped their sheathings like hot chestnuts. One, two, three, four, five voices died.
- 60 In the nursery the jungle burned. Blue lions roared, purple giraffes bounded off. The panthers ran in circles, changing color, and ten million animals, running before the fire, vanished off toward a distant steaming river . . .
- 61 Ten more voices died. In the last instant under the fire avalanche, other choruses, oblivious, could be heard announcing the time, playing music, cutting the lawn by remote-control mower, or setting an umbrella frantically out and in the slamming and opening front door, a thousand things happening, like a clock shop when each clock strikes the hour insanely before or after the other, a scene of maniac confusion, yet unity; singing, screaming, a few last cleaning mice darting bravely out to carry the horrid ashes away! And one voice, with sublime disregard for the situation, read poetry aloud all in the fiery study, until all the film spools burned, until all the wires withered and the circuits cracked.
- 62 The fire burst the house and let it slam flat down, puffing out skirts of spark and smoke.
- 63 In the kitchen, an instant before the rain of fire and timber, the stove could be seen making breakfasts at a psychopathic rate, ten dozen eggs, six loaves of toast, twenty dozen bacon strips, which, eaten by fire, started the stove working again, hysterically hissing!
- 64 The crash. The attic smashing into the kitchen and parlor. The parlor into cellar, cellar into subcellar. Deep freeze, armchair, film tapes, circuits, beds, and all like skeletons thrown in a cluttered mound deep under.
- 65 Smoke and silence. A great quantity of smoke.
- 66 Dawn showed faintly in the east. Among the ruins, one wall stood alone. Within the wall, a last voice said, over and over again and again, even as the sun rose to shine upon the heaped rubble and steam:
- 67 "Today is August 5, 2026, today is August 5, 2026, today is . . ." 🐼

Comprehension Check

Complete the following items after you finish your first read.

1. What is the daily routine of the automated house?
2. What has happened to the rest of the houses in the neighborhood?
3. What are the five spots of paint on the exterior of the house?
4. By the end of the story, what happens to the house?
5.  **Notebook** Create a storyboard that summarizes the sequence of events in “There Will Come Soft Rains.”

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the story?

Research to Explore Bradbury published this story in 1950. Conduct research about modern “smart houses” to find out which of the technologies he described exist today. Share your findings with the class.



THERE WILL COME SOFT RAINS

Close Read the Text

1. This model, from paragraph 5 of the text, shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and your conclusion.

ANNOTATE: This unusually exact time is repeated in rapid succession.

QUESTION: What effect does the rapid repetition of “eight-one” create?

CONCLUDE: It suggests a relentless technology that may be unnecessarily precise and does not allow for flexibility.

Eight-one, tick-tock, eight-one o’clock, off to school, off to work, run, run, eight-one! But no doors slammed, no carpets took the soft tread of rubber heels. It was raining outside. The weather box on the front door sang quietly: “Rain, rain, go away; rubbers, raincoats for today . . .”

ANNOTATE: These sing-song rhymes are childish.

QUESTION: Why does the author include these lines?

CONCLUDE: The house’s technology treated all inhabitants, including the adults, like children.

Tool Kit

Close-Read Guide and Model Annotation

2. For more practice, go back into the text, and complete the close-read notes.
3. Revisit a section of the text you found important during your first read. Read this section closely, and **annotate** what you notice. Ask yourself **questions** such as “Why did the author make this choice?” What can you **conclude**?

Analyze the Text

CITE TEXTUAL EVIDENCE
to support your answers.

Notebook Respond to these questions.

1. (a) **Analyze** What tone, or attitude, does the automated voice use to address the missing inhabitants? (b) **Draw Conclusions** What idea about technology does this tone suggest?
2. Reread paragraph 16. (a) **Interpret** Who are the “gods” that have gone away? (b) **Contrast** What contrast does this passage set up between the house’s behavior and the new reality?
3. (a) **Summarize** In paragraphs 40–42, what personal information is given about one of the house’s former inhabitants? (b) **Hypothesize** Why does the author wait until this point in the story to provide specific information about one of the people who lived in the house?
4. **Evaluate** Reread the poem in paragraph 44. Is the story a “retelling” of the poem? Explain.
5. **Essential Question: Why do we try to imagine the future?** What have you learned about people’s attempts to imagine the future from reading this story?

STANDARDS

RL.9–10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.

RL.9–10.5 Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

L.9–10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Analyze Craft and Structure

Author's Choices: Setting In many stories, the **setting**, or time and place of the action, merely provides a backdrop for the action. However, in stories such as “There Will Come Soft Rains,” the setting serves a much more central function. Since there are no living characters in this story, the setting of the automated house also functions as a character through an extended form of **personification**, a figure of speech in which a nonhuman subject is given human characteristics.


Bradbury introduces this device in the opening sentence:

In the living room the voice-clock sang, *Tick-tock, seven o'clock, time to get up, time to get up, seven o'clock!* as if it were afraid nobody would.

The verb *sang* is usually reserved for humans, not machines. Also, the idea that the house itself has emotions such as fear launches the personification that will be extended and deepened throughout the story.

Practice

CITE TEXTUAL EVIDENCE
to support your answers.

 **Notebook** Respond to these questions.

1. (a) Record in the chart specific examples of personification from the story.
(b) Review each example and write a brief analysis of how it gives a particular human characteristic to the automated house.

EXAMPLE OF PERSONIFICATION	ANALYSIS OF EXAMPLE

2. Review the details in your completed chart. How does the use of personification add to the emotional quality of the story?
3. In what ways is the house personified as a dynamic character—that is, a character who develops during the course of the story?



THERE WILL COME SOFT RAINS

Concept Vocabulary

chimed

delicately

manipulated

attending

fluttered

tremulous

Why These Words? These concept words relate to delicacy and carefulness. For example, consider the description “the garage chimed and lifted its door.” The verb *chimed* has connotations of softness and grace, suggesting a sound that is more delicate than the loud clang of a bell or an alarm. Later, the house is described as *attending* to chores, suggesting that it is a loyal servant to its inhabitants.

1. How does the concept vocabulary help readers understand both the automated house and the society that created it?
2. What other words in the selection connect to this concept?

Practice

Notebook The concept words appear in “There Will Come Soft Rains.”

1. Use each concept word in a sentence that demonstrates your understanding of the word’s meaning.
2. Rewrite the sentences, replacing each concept word with a synonym. Exchange sentences with a partner. Identify the synonym in each of your partner’s sentences, as well as the concept word that the synonym replaced. Discuss with your partner how each synonym differs slightly in meaning from the concept word that it replaced.

WORD NETWORK

Add interesting words related to the world’s end from the text to your Word Network.

STANDARDS

L.9–10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.9–10.1.a Use parallel structure.

L.9–10.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and affixes.

L.9–10.4.d Verify the preliminary determination of the meaning of a word or phrase.

Word Study

Latin Root: -man- Many English words contain the root *-man-*, which is derived from the Latin word *manus*, meaning “hand.” In “There Will Come Soft Rains,” the verb *manipulated* means “managed or controlled through clever moves”—as though being moved by skillful hands.

1. Using your knowledge of the root *-man-*, record definitions of the words *manual*, *manuscript*, and *manifest*. Use a college-level dictionary to verify your answers.
2. Use reliable print or online reference materials to find two more words that contain the root *-man-*. Briefly define each one in your own words.

Author's Style

Parallelism Ray Bradbury uses the literary device of parallelism to describe many events in “There Will Come Soft Rains.” **Parallelism** is the use of similar grammatical forms or patterns to express similar ideas. Effective use of parallelism adds rhythm and balance to writing and strengthens connections among ideas.

The chart shows types of parallel elements, along with examples from “There Will Come Soft Rains.”


TYPE OF PARALLEL ELEMENT	EXAMPLE
adjectives —words that describe nouns or pronouns	<i>Animals took shape: <u>yellow</u> giraffes, <u>blue</u> lions, <u>pink</u> antelopes, <u>lilac</u> panthers cavorting in crystal substance. (paragraph 35)</i>
adverbs —words that modify verbs, adjectives, or other adverbs	<i>But the gods had gone away, and the ritual of the religion continued <u>senselessly</u>, <u>uselessly</u>. (paragraph 16)</i>
adjective phrases —groups of words that function as adjectives	<i>They thudded against chairs, <u>whirling their mustached runners, kneading the rug nap, sucking gently at hidden dust</u>. (paragraph 9)</i>
adverb phrases —groups of words that function as adverbs	<i>Until this day, <u>how well</u> the house had kept its peace. <u>How carefully</u> it had inquired, “Who goes there? What’s the password?” (paragraph 14)</i>
verb phrases —main and helping verbs that describe actions	<i>The offending dust, hair, or paper, seized in miniature steel jaws, <u>was raced</u> back to the burrows. There, down tubes which fed into the cellar, it <u>was dropped</u> into the sighing vent of an incinerator which sat like evil Baal in a dark corner. (paragraph 20)</i>

Read It

Read this paragraph about “There Will Come Soft Rains.” Mark and classify the parallel elements in each sentence.

The small whirring robots cleaned under rugs, inside drawers, on top of counters, and over doorways. They took care of thinly layered dust, entirely uneaten meals, and almost-imaginary dirt. As they worked, they whistled contentedly, purposefully. When they were done, the house was spotless, gleaming, and empty.

Write It

 **Notebook** Add details to this paragraph, using parallel structures. Include one set of parallel adjectives or adjective phrases and one set of parallel adverbs or verb phrases.

As night began to fall, the house prepared for dinner. Mechanical arms set the table while kitchen appliances cooked a three-course meal. The dining-room chairs stood empty while each dish was conveyed to the table. Finally, the meal was removed and thrown away.



THERE WILL COME SOFT RAINS

Writing to Sources

Like longer works of fiction, short stories include the narrative elements of character, setting, and plot. However, short stories usually have fewer characters than longer fictional works do, as well as simpler plots, and often just one setting. Short stories also tend to reveal character at a crucial moment rather than developing it over time and through many incidents.

Assignment

Imagine that the house in this story can speak. Write a **short story** in which the house describes a day in the life of its family before the bombs fell. Incorporate details from “There Will Come Soft Rains” that suggest what the house does for its living inhabitants and how it feels while performing these tasks.

Your story should include:

- a clear first-person narrative with a beginning, middle, and end
- precise words and phrases that capture how the house speaks
- relevant descriptive details to explain events
- sensory language that develops the character of the house

Vocabulary and Style Connection Include several of the concept vocabulary words in your story. Also, use parallelism to create detailed descriptions of the routines that the house carries out on the day in which your story takes place.

chimed	delicately	manipulated
attending	fluttered	tremulous

Reflect on Your Writing

After you have written your story, answer these questions.

1. How did writing a story from the house’s point of view deepen your understanding of the original story?
2. What details from the story helped you effectively create the voice of the house?
3. **Why These Words?** The words you choose make a difference in your writing. Which words did you use to give the house a specific quality or characteristic?

STANDARDS

W.9–10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.9–10.3.d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

SL.9–10.4.b Plan, memorize, and present a recitation that: conveys the meaning of the selection and includes appropriate performance techniques to achieve the desired aesthetic effect.

Speaking and Listening

Assignment

Work with a partner to prepare and deliver an **oral recitation and interpretation** of the Sara Teasdale poem included in “There Will Come Soft Rains.” Structure your presentation to include:

- an oral recitation of the poem
- an explanation of whether or not the world that Teasdale’s poem predicts actually emerges in the story.

First, reread the selection. Then, follow these steps to complete the assignment.

1. **Memorize the Poem** Use the following ideas to help you memorize the poem.
 - Copy the poem, and read it aloud numerous times, varying your tone of voice, the your reading pace, and your speaking volume. Make notes on the poem to mark your most effective choices. For example, you might add double slashes (//) to indicate places where you will pause and underline words you will emphasize.
 - Use the poem’s rhythms and rhymes to help you remember the words.
 - Have your partner follow along with your marked-up copy of the poem as you read it aloud so that he or she can tell you if you have dropped, changed, or added any words. Make corrections as needed.
2. **Plan Your Interpretation** Discuss with your partner the interpretation of the poem that you would like to share with the class. Use this question to focus your thinking: Does the poem accurately predict what happens in the story? State your position in writing, and gather supporting evidence from both the poem and the story.
3. **Prepare Your Delivery** Practice reciting the poem from memory and delivering your interpretation of the poem. Include the following performance techniques to make the oral recitation and interpretation compelling.
 - Speak clearly, in an appropriate tone, and at an appropriate volume and rate.
 - Use appropriate facial expressions and gestures to convey the poem’s power and your interpretation of the work.
 - Maintain regular eye contact with the audience.
4. **Evaluate Oral Recitations and Interpretations** As your classmates deliver their recitations and interpretations, listen attentively, and take notes. Afterward, write a brief analysis of each classmate’s delivery. List specific examples of what each speaker did well and suggestions for how the recitation could be improved.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from “There Will Come Soft Rains.”



WRITING TO SOURCES

- BY THE WATERS OF BABYLON
- THERE WILL COME SOFT RAINS

Tool Kit

Student Model
of a Narrative

ACADEMIC VOCABULARY

As you craft your narrative, consider using some of the academic vocabulary you learned in the beginning of the unit.

innovate
technique
depiction
introspective
conjecture

STANDARDS

W.9–10.3.a–e Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.9–10.10 Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

Write a Narrative

You have read two short stories that address the topic of the end of the world. “By the Waters of Babylon” presents the journey of a young narrator who belongs to a tribe that remains after a catastrophic event has befallen humankind. “There Will Come Soft Rains” describes an ordinary household in the aftermath of an apocalyptic event. Each story deals with the concept of the world’s end in its own way. Now you will use what you have learned to write your own narrative about the end of the world.

Assignment

Use your knowledge of “By the Waters of Babylon” and “There Will Come Soft Rains” as inspiration to write a **narrative** that answers this question:

After the end of the world, how do we begin again?

Elements of a Narrative

A **narrative** is any type of writing that tells a story, whether it is fiction, nonfiction, poetry, or drama.

An effective narrative connects specific incidents with larger themes and includes these elements:

- an introduction to the characters and the situation they face
- a specific perspective or point of view from which the story is told
- events and characters developed through narrative techniques such as dialogue, pacing, and description
- a smooth and logical sequence of events
- precise words and phrases, descriptive details, and sensory language
- an ending that conveys the significance of story events

Model Narrative For a model of a well-crafted narrative, see the Launch Text, “Dream’s Winter.”

Challenge yourself to find all of the elements of an effective narrative in the text. You will have an opportunity to review these elements as you prepare to write your own narrative.



Prewriting / Planning

Establish a Situation You need to establish a situation at the outset of your narrative to engage and orient the reader. First, review “By the Waters of Babylon” and “There Will Come Soft Rains” to determine how the authors establish the situations in their stories. Then, answer these questions to establish an engaging situation for your own narrative.

- Who are the characters?
- Where and when do the events take place?
- What are the characters trying to achieve?
- What obstacle(s) will they have to overcome to achieve their goal(s)?
- What happens in the end?

Write a sentence describing the situation: _____

Establish Point of View A story’s **point of view** is the perspective from which it is told. Point of view is determined by what type of **narrator**, or voice, is telling the story. Will your story be told from the point of view of a character that speaks in the first person, or a narrator who is not a story character? Will your story have multiple points of view? Complete this sentence to establish the point of view in your story.

My story will be told from the point of view of _____

Gather Details There are different narrative techniques you can use to develop experiences, events, and characters in your story:

- **dialogue:** conversation between or among characters
- **pacing:** speed at which a narrative unfolds
- **description:** portrait in words of a person, place, or thing

Using a variety of narrative techniques can help you craft a compelling narrative. Brainstorm to generate details to use in dialogue and description. For example, in the Launch Text, the writer uses vivid description to help the reader visualize a character.

Chase has a face that seems hacked out of flint, like an actor whose name I can’t remember.

—“Dream’s Winter”

EVIDENCE LOG

Review your Evidence Log and identify key details you may want to cite in your narrative.

STANDARDS

W.9–10.3.a Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.



Organize Your Narrative

The sequence of related events in a narrative is known as **plot**. There are five elements of plot:

- the **exposition** introduces the setting, the characters, and the basic situation
- the **rising action** introduces and develops the central conflict, or problem
- the **climax**, or turning point, is the highest point of the action and tension
- the **falling action** shows how the conflict lessens in intensity
- the **resolution** shows how the conflict is resolved, ties up loose ends, and often conveys an insight or change by the main character

Use the graphic organizer to take notes on how you will include the plot elements in your own narrative.

EXPOSITION



RISING ACTION



CLIMAX



FALLING ACTION



RESOLUTION

STANDARDS

W.9–10.3.b Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

W.9–10.3.c Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

Drafting

Write a First Draft Use your completed graphic organizer to write your first draft. Begin by introducing your narrator and other characters, the situation they face, and the setting. Develop the characters, setting, and plot through narrative techniques such as dialogue, pacing, and description. Aim to present a smooth and logical sequence of events. Use precise words and phrases, descriptive details, and sensory language to make your narrative engaging. End with a resolution that conveys the significance of story events.

LANGUAGE DEVELOPMENT: CONVENTIONS

Add Variety: Use Adverbial Clauses to Combine Sentences

Adverbial Clauses A **clause** is a group of words that contains a subject and a verb. An **adverbial clause** is a type of clause that begins with a subordinating conjunction and functions as an adverb in a sentence. It tells *where, when, in what way, to what extent, how much, under what condition, or why*. Adverbial clauses can be used to combine sentences, clarifying the relationships between ideas and adding variety to writing.

Some Common Subordinating Conjunctions

after	as though	since	when
although	because	so that	whenever
as	before	than	where
as if	even though	unless	wherever
as long as	if	until	while

Read It

These sentences from the Launch Text use adverbial clauses to link related ideas and show the relationship between them.

- *I got through two and a half layers of security **before** they nabbed me. . . . (tells **when**)*
- *They accepted me **because** I'm a good shot. . . . (tells **why**)*
- *Chase tried driving his stick into the crusty earth, **as if** he were planting a flag. (tells **in what way**)*

Write It

As you draft your narrative, think about how you can use adverbial clauses to combine sentences that contain related ideas. First, identify the relationship between the ideas in the sentences. Then, select a subordinating conjunction that clarifies that relationship, and use it to turn information in one sentence into an adverbial clause. Put the adverbial clause at the beginning or end of the combined sentence.

If you want to...	consider using one of these conjunctions.
tell where	<i>where, wherever</i>
tell when	<i>after, before, until, when, whenever, while</i>
tell in what way	<i>as, as if, as though</i>
tell under what condition	<i>if, unless</i>
tell why	<i>because, since, so that</i>

TIP

PUNCTUATION

Make sure to punctuate sentences that contain adverbial clauses correctly. When an adverbial clause begins a sentence, put a comma after the clause.

STANDARDS

W.9–10.3.d Use precise words, and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

L.9–10.1.b Use various types of phrases and clauses to convey specific meanings and add variety and interest to writing or presentations.



Revising

Evaluating Your Draft

Use the following checklist to evaluate the effectiveness of your draft. Then, use your evaluation and the instruction on this page to guide your revision.

FOCUS AND ORGANIZATION	DEVELOPMENT OF IDEAS/ELABORATION	CONVENTIONS
<input type="checkbox"/> Begins with an introduction that clearly establishes the situation and point of view. <input type="checkbox"/> Organizes the sequence of events smoothly and logically through the use of the five stages of plot. <input type="checkbox"/> Ends with a conclusion that shows the resolution of the conflict and conveys the significance of story events.	<input type="checkbox"/> Develops events and characters through narrative techniques such as dialogue, pacing, and description. <input type="checkbox"/> Includes precise words and phrases, descriptive details, and sensory language to engage the reader.	<input type="checkbox"/> Spells all words correctly, using a print or online dictionary as needed. <input type="checkbox"/> Attends to the norms and conventions of the discipline, especially the correct use of adverbial clauses in sentences.

Revising for Focus and Organization

Logical Organization Reread your narrative. Are the events organized smoothly and logically into a coherent whole through the use of the five stages of plot? If not, review the five elements, and determine which ones are missing or could be strengthened in your draft. Revise parts of your narrative as needed.

Revising for Ideas and Elaboration

Use Narrative Techniques Remember that narrative techniques such as dialogue, pacing, and description can help to develop the events and characters in a story. Review your draft and ask yourself these questions:

- Are there sections where adding a conversation between or among characters could convey ideas more clearly? If so, how?
- Are there sections where the speed of the story seems to be too fast or too slow? If so, how can the pacing be improved?
- Are there sections where a person, place, or thing could be described in more detail? What specific details could be included in the description?

Mark these sections in your draft, and revise them as needed.

Use Vivid Details Reread your draft, and mark your use of descriptive details. Ask yourself these questions:

- Have I relied too much on adjectives? If so, would nouns that are more specific work better?
- Have I repeated too many verbs? If so, would varying my choice of verbs or adding adverbs provide more interest and color to my story?

Continue to review your word choices, and revise as needed.

WORD NETWORK

Include interesting words from your Word Network in your narrative.

STANDARDS

W.9–10.3.c Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

L.9–10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.9–10.2.c Spell correctly.

PEER REVIEW

Exchange papers with a classmate. Use the checklist to evaluate your classmate's narrative and provide supportive feedback.

1. Are the situation and point of view clearly established?

☐ yes ☐ no If no, suggest how the writer might clarify them.

2. Is there a clear sequence of events that unfolds smoothly and logically?

☐ yes ☐ no If no, explain what confused you.

3. Does the narrative end with a conclusion that conveys the significance of story events?

☐ yes ☐ no If no, tell what you think might be missing.

4. What is the strongest part of your classmate's paper? Why?

Editing and Proofreading

Edit for Conventions Reread your draft for accuracy and consistency. Correct errors in grammar and word usage. Be sure you have included a variety of sentence structures that add variety and interest to your narrative and reflect your unique voice.

Proofread for Accuracy Read your draft carefully, correcting errors in spelling and punctuation. As you proofread, make sure that any dialogue is enclosed in quotation marks. Review your draft closely for instances of split dialogue—that is, dialogue in which a quotation is split up by additional information, such as the identification of the speaker. Make sure these instances of split dialogue are punctuated correctly with quotation marks.

Publishing and Presenting

Create a final version of your narrative. Share it with a small group so that your classmates can read it and make comments. In turn, review and comment on your classmates' work. As a group, discuss what your narratives have in common and the ways in which they are different. Always maintain a polite and respectful tone when commenting.

Reflecting

Reflect on what you learned as you wrote your narrative. In what ways did writing about imagined experiences and events relating to the end of the world enhance your understanding of the topic? What was the most challenging aspect of composing your narrative? Did you learn something from reviewing the work of others and discussing your narrative with your classmates that might inform your narrative writing process in the future?



OVERVIEW: SMALL-GROUP LEARNING

ESSENTIAL QUESTION:

Why do we try to imagine the future?

Some stories about a doomed future capture people's anxieties about the world right now. You will read selections featuring situations that seem futuristic but affect people in the present. You will work in a group to continue your exploration of literature about the world's end.

Small-Group Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to learn and work with others.

Review these strategies and the actions you can take to practice them as you work in teams. Add ideas of your own for each step. Use these strategies during Small-Group Learning.

STRATEGY	ACTION PLAN
Prepare	<ul style="list-style-type: none">• Complete your assignments so that you are prepared for group work.• Organize your thinking so you can contribute to your group's discussions.•
Participate fully	<ul style="list-style-type: none">• Make eye contact to signal that you are listening and taking in what is being said.• Use text evidence when making a point.•
Support others	<ul style="list-style-type: none">• Build off ideas from others in your group.• Invite others who have not yet spoken to join the discussion.•
Clarify	<ul style="list-style-type: none">• Paraphrase the ideas of others to ensure that your understanding is correct.• Ask follow-up questions.•

MAGAZINE ARTICLE

The Nuclear Tourist

George Johnson

The worst nuclear power plant disaster in history took place in Chernobyl in 1986. What does Chernobyl look like today?



POETRY COLLECTION 1

the beginning of the end of the world

Lucille Clifton

The Powwow at the End of the World

Sherman Alexie

A Song on the End of the World

Czeslaw Milosz

What can poetry teach us about the end of the world?



MEDIA: RADIO BROADCAST

from Radiolab: War of the Worlds

NPR

What effect did a radio drama about a Martian invasion have when it was presented as breaking news?



COMPARE

MAGAZINE ARTICLE

The Myth of the War of the Worlds Panic

Jefferson Pooley and Michael Socolow

Did people in 1938 really believe that killer Martians had invaded Earth?



PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS

Create a Podcast

The Small-Group readings present scenes, both real and imagined, of doomsday events. After reading, your group will plan and deliver a narrative that suggests what our visions of the future tell us about our concerns in the present.



OVERVIEW: SMALL-GROUP LEARNING

Working as a Team

1. **Take a Position** In your group, discuss the following question:

What is one thing people can do today to make the world a better place tomorrow?

As you take turns sharing your ideas, provide reasons that support them. After all group members have shared, discuss similarities and differences among the various suggestions.

2. **List Your Rules** As a group, decide on the rules that you will follow as you work together. Samples are provided; add two more of your own. You may add or revise rules based on your experience together.

- Everyone should participate in group discussions.
- People should not interrupt.

- _____

- _____

3. **Apply the Rules** Practice working as a group. Share what you have learned about world's end stories. Make sure each person in the group contributes. Take notes and be prepared to share with the class one thing that you heard from another member of your group.

4. **Name Your Group** Choose a name that reflects the unit topic.

Our group's name: _____

5. **Create a Communication Plan** Decide how you want to communicate with one another. For example, you might use online collaboration tools, email, or instant messaging.

Our group's decision: _____

Making a Schedule

First, find out the due dates for the small-group activities. Then, preview the texts and activities with your group, and make a schedule for completing the tasks.

SELECTION	ACTIVITIES	DUE DATE
The Nuclear Tourist		
the beginning of the end of the world The Powwow at the End of the World A Song on the End of the World		
from Radiolab: War of the Worlds The Myth of the War of the Worlds Panic		

Working on Group Projects

As your group works together, you'll find it more effective if each person has a specific role. Different projects require different roles. Before beginning a project, discuss the necessary roles, and choose one for each group member. Here are some possible roles; add your own ideas.

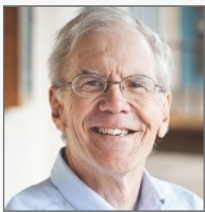
Project Manager: monitors the schedule and keeps everyone on task

Researcher: organizes research activities

Recorder: takes notes during group meetings



About the Author



George Johnson (b. 1952) is a science writer who writes for the *New York Times*, *Slate*, *National Geographic*, and several other publications. Johnson is the author of nine books, three of which were finalists for the Royal Society Winton Prize for Science Books. In 2014, he won the AAAS Kavli Science Journalism Award for three of his articles.

STANDARDS

RI.9–10.10 By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

L.9–10.4.a Use context as a clue to the meaning of a word or phrase.

The Nuclear Tourist

Concept Vocabulary

As you perform your first read of “The Nuclear Tourist,” you will encounter these words.

macabre

eerily

specter

Context Clues If these words are unfamiliar to you, try using **context clues**—other words and phrases that appear in a text—to help you determine their meanings. There are various types of context clues that you may encounter as you read.

Synonyms: Extreme **valor** in the face of danger earned the firefighters commendations for bravery.

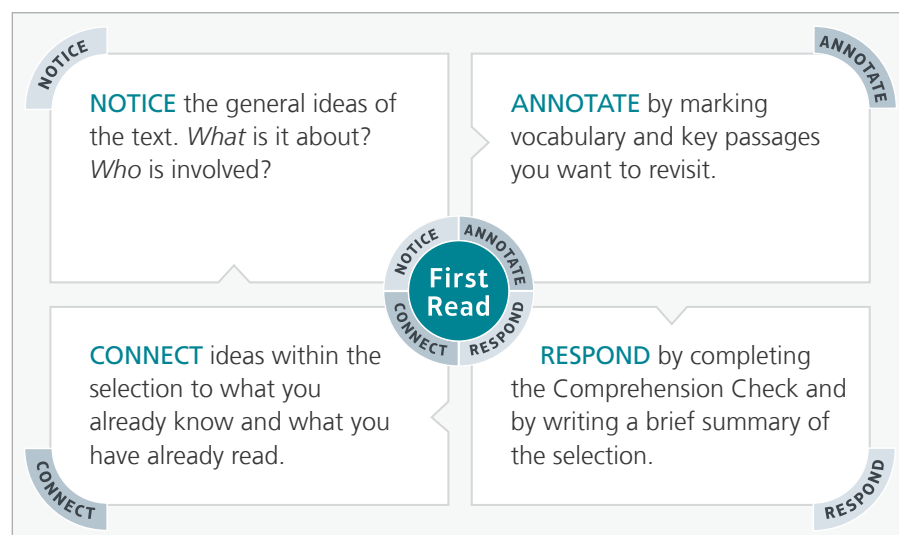
Elaborating Details: Her parents were **ecstatic** about her grades, heaping praise on her for her excellent work.

Contrast of Ideas: The **immaculate** silverware stood out against the filthy tablecloth and uncleaned plates.

Apply your knowledge of context clues and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

First Read NONFICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



The Nuclear Tourist

George Johnson



BACKGROUND

On April 26, 1986, during a routine test, a power surge caused an explosion in one of the reactors at the Chernobyl Nuclear Power Plant in Pripjat, Ukraine. To date, the Chernobyl incident is the worst nuclear power plant disaster in history, exceeding other incidents such as the 1979 Three Mile Island disaster in Pennsylvania. The Chernobyl explosion is one of only two incidents that have been classified as Level 7 events on the International Nuclear Event Scale, the highest possible rating in terms of destruction.

SCAN FOR
MULTIMEDIA



¹ **T**hey say that five sieverts of radiation is enough to kill you, so I was curious to see the reading on my Russian-made dosimeter¹ as our tour van passed into the exclusion zone—the vast, quarantined wilderness that surrounds Chernobyl. Thick stands of pines and birches crowded the roadside as our guide reminded us of the ground rules: Don't pick the mushrooms, which concentrate radionuclides, or risk letting the contaminants into your body by eating or smoking outdoors. A few minutes later we passed the first of the abandoned villages and pulled over to admire a small band of wild Przewalski's horses.²

NOTES

1. **dosimeter** (doh SIHM uh tuhr) *n.* device used to measure the total absorbed dose from radiation exposure.
2. **Przewalski's** (shuh VOL seez) **horses** endangered wild horses native to central Asia.

Mark context clues or indicate another strategy you used that helped you determine meaning.

macabre (muh KAH bruh) *adj.*

MEANING:

- 2 Twenty-eight years after the explosion of a nuclear reactor at Chernobyl, the zone, all but devoid of people, has been seized and occupied by wildlife. There are bison, boars, moose, wolves, beavers, falcons. In the ghost city of Pripyat, eagles roost atop deserted Soviet-era apartment blocks. The horses—a rare, endangered breed—were let loose here a decade after the accident, when the radiation was considered tolerable, giving them more than a thousand square miles to roam.
- 3 I glanced at my meter: 0.19 microsieverts per hour—a fraction of a millionth of a single sievert, a measure of radiation exposure. Nothing to worry about yet. The highest levels I had seen so far on my trip to Ukraine were on the transatlantic flight from Chicago—spikes of 3.5 microsieverts per hour as we flew 40,000 feet over Greenland, cosmic rays penetrating the plane and passengers. Scientists studying Chernobyl remain divided over the long-term effects of the radiation on the flora and fauna. So far they have been surprisingly subtle. More threatening to the animals are the poachers, who sneak into the zone with guns.
- 4 A few minutes later we reached Zalesye, an old farming village, and wandered among empty houses. Broken windows, peeling paint, crumbling plaster. On the floor of one home a discarded picture of Lenin³—pointy beard, jutting chin—stared sternly at nothing, and hanging by a cord on a bedroom wall was a child’s doll. It had been suspended by the neck as if with an executioner’s noose. Outside, another doll sat next to the remains of a broken stroller. These were the first of the **macabre** tributes we saw during our two days in the zone. Dolls sprawling half dressed in cribs, gas masks hanging from trees—tableaux placed by visitors, here legally or otherwise, signifying a lost, quiet horror.
- 5 Farther down the road we were surprised by an inhabitant. Dressed in a scarf, a red sweater, and a winter vest, Rosalia is one of what officials call the “returnees”—stubborn old people, women mostly, who insist on living out their lives in the place they call home. She seemed happy for the company. Prompted by our guide, she told us of worse hardships. The lands around Chernobyl (or Chornobyl, as it is known in Ukraine) are part of the Pripyat Marshes on the eastern front, where the bloodiest battles of World War II were fought. She remembers the German soldiers and the hardships under Stalin.⁴
- 6 “You can’t see radiation,” she said in Ukrainian. Anyway, she added, she is not planning to have children. She lives with five cats. Before we departed, she showed us her vegetable garden and said her biggest problem now is Colorado potato bugs.

3. **Lenin** (LEHN ihn) Vladimir Lenin (1870–1924), leader of the Russian Communist revolution of 1917 and first premier of the Soviet Union.

4. **Stalin** (STAH lihn) Joseph Stalin (1879–1953), leader of the Soviet Union from 1922 to 1953. Under Stalin’s rule, the Soviet Union became a world power, but millions of people were imprisoned in labor camps, died from famine, or were executed.

- 7 There is something deeply rooted in the human soul that draws us to sites of unimaginable disaster. Pompeii, Antietam, Auschwitz, and Treblinka—all **eerily** quiet now. But in the 21st century we hold a special awe for the aftermath of nuclear destruction. The splitting of the atom almost a hundred years ago promised to be the most important human advance since the discovery of fire. Unleashing the forces bound inside atomic nuclei would bring the world nearly limitless energy. Inevitably it was first used in warfare, but after Hiroshima and Nagasaki⁵ a grand effort began to provide electricity “too cheap to meter,” freeing the world from its dependence on fossil fuels.
- 8 More than half a century later the swirling symbol of the atom, once the emblem of progress and the triumph of technology, has become a bewitching death’s-head, associated in people’s minds with destruction and Cold War fear. Every spring visitors head for Stallion Gate in southern New Mexico for an open house at Trinity Site, where the first atomic bomb was detonated—a preview of what was to come when the bombers reached Japan. Monthly tours to the Nevada Test Site in the Mojave Desert, where more than a thousand nuclear weapons were exploded during the Cold War, are booked solid through 2014.
- 9 Then there is the **specter** of nuclear meltdown. In 2011, Chernobyl, site of the world’s worst catastrophe at a nuclear power plant, was officially declared a tourist attraction.
- 10 Nuclear tourism. Coming around the time of the Fukushima disaster,⁶ the idea seems absurd. And that is what drew me, along with the wonder of seeing towns and a whole city—almost 50,000 people lived in Pripyat—that had been abandoned in a rush, left to the devices of nature.
- 11 Sixty miles away in Kiev, Ukraine’s capital city, weeks of bloody demonstrations had led in February to the expulsion of the president and the installation of a new government. In response to the upheaval Russia had occupied Crimea, the peninsula that juts from southern Ukraine into the Black Sea. Russian troops were massing on Ukraine’s eastern border. In a crazy way, Chernobyl felt like the safest place to be.
- 12 The other diehards in the van had come for their own reasons. John, a young man from London, was into “extreme tourism.” For his next adventure he had booked a tour of North Korea and was looking into options for bungee jumping from a helicopter. Gavin from Australia and Georg from Vienna were working together on a performance piece about the phenomenon of quarantine. We are used to thinking of sick people quarantined from the general population. Here it was the land itself that was contagious.
- 13 Of all my fellow travelers, the most striking was Anna, a quiet young woman from Moscow. She was dressed all in black with

NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

eerily (EER uh lee) *adv.*

MEANING:

Mark context clues or indicate another strategy you used that helped you determine meaning.

specter (SPEHK tuhr) *n.*

MEANING:

5. **Hiroshima** (hee roh shee mah) and **Nagasaki** (nah gah sah kee) Japanese cities upon which the United States dropped nuclear bombs during World War II.

6. **Fukushima** (foo koo shee mah) **disaster** In 2011, a nuclear power plant in Fukushima, Japan, overheated and leaked radiation after a powerful earthquake and tsunami struck the area.

fur-lined boots, her long dark hair streaked with a flash of magenta. It reminded me of radioactivity. This was her third time at Chernobyl, and she had just signed up for another five-day tour later in the year.

- 14 “I’m drawn to abandoned places that have fallen apart and decayed,” she said. Mostly she loved the silence and the wildlife—this accidental wilderness. On her T-shirt was a picture of a wolf.
- 15 “‘Radioactive Wolves’?” I asked. It was the name of a documentary I’d seen on PBS’s *Nature* about Chernobyl. “It’s my favorite film,” she said.

- 16 In the early hours of April 26, 1986, during a scheduled shutdown for routine maintenance, the night shift at Chernobyl’s reactor number four was left to carry out an important test of the safety systems—one delayed from the day before, when a full, more experienced staff had been on hand.

- 17 Within 40 seconds a power surge severely overheated the reactor, rupturing some of the fuel assemblies and quickly setting off two explosions. The asphalt roof of the plant began burning, and, much more threatening, so did the graphite blocks that made up the reactor’s core. A plume of smoke and radioactive debris rose high into the atmosphere and began bearing north toward Belarus and Scandinavia. Within days the fallout had spread across most of Europe.

- 18 Throughout the night firefighters and rescue crews confronted the immediate dangers—flames, smoke, burning chunks of graphite. What they couldn’t see or feel—until hours or days later when the sickness set in—were the invisible poisons. Isotopes of cesium, iodine, strontium, plutonium.⁷ The exposures they received totaled as much as 16 sieverts—not micro or milli but whole sieverts, vastly more radiation than a body can bear. From the high-rises of Pripjat, less than two miles away, Chernobyl workers and their families stood on balconies and watched the glow.

- 19 In the morning—it was the weekend before May Day⁸—they went about their routines of shopping, Saturday morning classes, picnics in the park. It was not until 36 hours after the accident that the evacuation began. The residents were told to bring enough supplies for three to five days and to leave their pets behind. The implication was that after a quick cleanup they would return home. That didn’t happen. Crews of liquidators quickly moved in and began bulldozing buildings and burying topsoil. Packs of dogs were shot on sight. Nearly 200 villages were evacuated.

- 20 The immediate death toll was surprisingly small. Three workers died during the explosion, and 28 within a year from radiation poisoning. But most of the effects were slow in unfolding. So far, some 6,000 people who were exposed as children to irradiated

7. **Isotopes of cesium, iodine, strontium, plutonium** versions of these elements that are radioactive.

8. **May Day** holiday for laborers and the working class celebrated in the Soviet Union and other countries.



An abandoned school in the small city of Pripyat. Evacuated on April 27, 1986, the city remains largely untouched to this day.

milk and other food have had thyroid cancer. Based on data from Hiroshima and Nagasaki, the overall mortality rate from cancer may rise by a few percent among the 600,000 workers and residents who received the highest doses, possibly resulting in thousands of premature deaths.

- 21 After the accident a concrete and steel structure—the sarcophagus—was hastily erected to contain the damaged reactor. As the sarcophagus crumbled and leaked, work began on what has been optimistically named the New Safe Confinement, a 32,000-ton arch, built on tracks so it can be slid into place when fully assembled. Latest estimate: 2017. Meanwhile the cleanup continues. According to plans by the Ukrainian government, the reactors will be dismantled and the site cleared by 2065. Everything about this place seems like science fiction. Will there even be a Ukraine?
- 22 What I remember most about the hours we spent in Pripyat is the sound and feel of walking on broken glass. Through the dilapidated hospital wards with the empty beds and cribs and the junk-strewn operating rooms. Through the school hallways, treading across mounds of broken-back books. Mounted over the door of an old science class was an educational poster illustrating the spectrum of electromagnetic radiation. Heat to visible light to x-rays and gamma rays—the kind that break molecular bonds and mutate DNA. How abstract that must have seemed to the schoolkids before the evacuation began.
- 23 In another room gas masks hung from the ceiling and were piled in heaps on the floor. They were probably left there, our guides told us, by “stalkers”—surreptitious visitors who sneak into the zone. At

NOTES

first they came to scavenge, later for the thrill. They drink from the Pripyat River and swim in Pripyat bay, daring the radiation and the guards to get them. A stalker I met later in Kiev said he'd been to Chernobyl a hundred times. "I imagined the zone to be a vast, burnt-out place—empty, horrible," he told me. Instead he found forests and rivers, all this contaminated beauty.

24 Our tour group walked along the edge of a bone-dry public swimming pool, its high dive and racing clock still intact, and across the rotting floor of a gymnasium. Building after building, all decomposing. We visited the ruins of the Palace of Culture, imagining it alive with music and laughter, and the small amusement park with its big yellow Ferris wheel. Walking up 16 flights of steps—more glass crunching underfoot—we reached the top of one of the highest apartment buildings. The metal handrails had been stripped away for salvage. Jimmied doors opened onto gaping elevator shafts. I kept thinking how unlikely a tour like this would be in the United States. It was refreshing really. We were not even wearing hard hats.

25 From the rooftop we looked out at what had once been grand, landscaped avenues and parks—all overgrown now. Pripyat, once hailed as a model Soviet city, a worker's paradise, is slowly being reabsorbed by the earth.

26 We spent the night in the town of Chernobyl. Eight centuries older than Pripyat, it now has the look of a Cold War military base, the center for the endless containment operation. My hotel room with its stark accommodations was like a set piece in a museum of life in Soviet times. One of the guides later told me that the vintage furnishings were salvaged from Pripyat. I wasn't able to confirm that officially. The radiation levels in my room were no greater than what I've measured back home.

27 By the next morning we were becoming almost cavalier about the exposure risk. Standing beneath the remains of a cooling tower, our guide, hurrying us along, exclaimed, "Oh, over here is a high-radiation spot! Let's go see!" as casually as if she were pointing us toward a new exhibit in a wax museum. She pulled up a board covering the hot spot, and we stooped down holding our meters—they were frantically beeping—in a friendly competition to see who could detect the highest amount. My device read 112 microsieverts per hour—30 times as high as I had measured on the flight. We stayed for only a minute.


28 The hottest spot we measured that day was on the blade of a rusting earthmover that had been used to plow under the radioactive topsoil: 186 microsieverts per hour—too high to linger but nothing compared with what those poor firemen and liquidators got.

29 On the drive back to Kiev our guide tallied up our accumulated count—ten microsieverts during the entire weekend visit.

30 I'd probably receive more than that on the flight back home. 🐼

Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. What is the exclusion zone?
2. What are some characteristics that draw tourists to areas like Chernobyl?
3. What elements caused the explosion at Chernobyl in 1986?
4. What is the current condition of the towns of Pripyat and Chernobyl?
5.  **Notebook** Confirm your understanding of the text by writing a summary.

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the article?

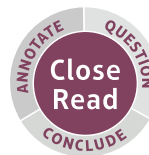
Research to Explore This essay may spark your curiosity to learn more. Briefly research a topic that interests you. You may want to share what you discover with your group.



THE NUCLEAR TOURIST

Close Read the Text

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



Analyze the Text

CITE TEXTUAL EVIDENCE
to support your answers.

Complete the activities.

- 1. Review and Clarify** With your group, reread paragraphs 7–10 of the selection. Do you agree or disagree with the author that “There is something deeply rooted in the human soul” that compels people to visit places like Chernobyl? Explain.
- 2. Present and Discuss** Now, work with your group to share the passages from the selection that you found especially important. Discuss what you noticed in the selection, the questions you asked, and the conclusions you reached.
- 3. Essential Question:** *Why do we try to imagine the future?* What has this article taught you about world’s end literature? Discuss with your group.

LANGUAGE DEVELOPMENT

Concept Vocabulary


macabre

eerily


specter

Why These Words? The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

Practice

 **Notebook** Write a sentence using each of the concept vocabulary words. How did the words make your sentences more vivid? Discuss.

Word Study

 **Notebook** **Latin Root: -spec-** In “The Nuclear Tourist,” Johnson explains “the specter of nuclear meltdown.” The word *specter* contains the Latin root *-spec-*, meaning “to see” or “to look.” Work individually to complete the following activities. Then, discuss your responses with your group.

- Reread paragraph 22 of “The Nuclear Tourist.” Identify a word that contains the root *-spec-*. Look the word up in an online dictionary, and write its definition.
- Find and write definitions for these words that contain the root *-spec-*: *inspection*, *spectacles*, *aspect*.

WORD NETWORK

Add interesting words related to the world’s end from the text to your Word Network.

STANDARDS

RI.9–10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

L.9–10.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and affixes.

L.9–10.4.c Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology..

Analyze Craft and Structure

Literary Nonfiction In literary nonfiction, authors use traditional fiction-writing techniques to bring true stories and real locations to life for readers. **Travel journalism** is a type of literary nonfiction in which the writer describes what it is like to visit a particular place.

Effective travel journalism captures the reader’s interest and gives the reader a vivid impression of a specific location or journey. To accomplish this goal, the writer does the following:

- includes fact-based information about the place. This information can include the place’s location, how to get there, and key historical events that happened there.
- adds personal observations about the place, such as what the writer saw, heard, felt, tasted, and smelled. These observations are *subjective*, or based on personal opinion, but they also offer an impression of the place beyond what readers may get from straightforward facts.
- employs literary techniques, such as a story-like sequence of events, figurative language, and dialogue. With these literary techniques, writers set the scene for readers, allowing them to imagine what they might see, hear, or experience as if they had traveled with the writer.

Practice

Work independently to analyze elements of travel journalism in “The Nuclear Tourist.” Then, discuss your findings with your group.

FEATURE	EXAMPLES FROM THE ARTICLE	HOW THEY HELP READERS IMAGINE CHERNOBYL
fact-based information		
personal observations		
literary techniques		

TIP

GROUP DISCUSSION

There is no wrong way to think about a particular place, but travel journalism has to be based on real experiences that happened in that location. Members of your group might have different ideas about similar places. Talk out differing opinions, and learn more about why group members feel a certain way about an area.



THE NUCLEAR TOURIST

STANDARDS

L.9–10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.9–10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Author's Style

Diction Word choice, or **diction**, is a key element of a writer's style, helping to express his or her voice and purpose. A writer's diction also reflects the topic. For example, articles about history will include diction particular to that study. Likewise, writings about science or technology will include **scientific and technical terms**, or words and phrases with precise scientific or technical meanings. Consider passages A and B, both of which are based on paragraph 3 of the article.

Passage A: *I glanced at my device: The dial had moved past zero—this indicated that I was being exposed to some measure of danger. Nothing to worry about yet.*

Passage B: *I glanced at my meter: 0.19 microsieverts per hour—a fraction of a millionth of a single sievert, a measure of radiation exposure. Nothing to worry about yet.*

Passage A provides information, but it is not specific. The reader does not learn what type of danger the author is in nor how he is measuring it. In contrast, Passage B uses scientific and technical terms, such as *radiation exposure* and *sieverts*, that have precise meanings. These terms communicate specific information in an efficient way.


The use of scientific and technical terms allows writers to quantify critical information and make it exact. However, these terms can be challenging for general readers.

Read It

Work individually. Use this chart to record examples of scientific and technical terms from the selection. Define each term by using context clues and verifying definitions in a dictionary. Then, discuss with your group how each term helps the author communicate precise information in an efficient way.

SCIENTIFIC/TECHNICAL TERM	DEFINITION	HOW IT IMPROVES UNDERSTANDING

Write It

 **Notebook** Rewrite the sentences so that each includes a scientific or technical term.

1. My device told me that I had been exposed to some radiation.
2. Our guide told us that we could be harmed just from picking mushrooms, which concentrate poisons.



Research

“The Nuclear Tourist” touches on the effects of Chernobyl and looks at what it was like to visit the area decades after the disaster. Learn more about Chernobyl by completing the following research assignment.

Assignment

With your group, research the Chernobyl disaster. Focus on finding out about what happened before, during, and after the accident.

Once your research is complete, present your findings in one of the following formats. Remember that scientific and technical terms help clarify important concepts, so consider using those terms to support ideas in your writing.

- ☐ Assume the identity of a journalist stationed in the Soviet Union in 1986. Write a series of three **newspaper reports** that correspond to before, during, and after the accident.
- ☐ Assume the identity of a citizen who lives in Chernobyl in 1986. Write three **journal entries** that describe what life was like before, during, and after the accident.
- ☐ Assume the identity of a local government official who lives in Chernobyl in 1986. Write three **reports** that might have been issued by the government before, during, and after the accident.

Project Plan Before you begin, make a list of the tasks you will need to accomplish to complete your research. Then, assign individual group members to each task. Finally, determine how you will make decisions about what sources you will use, what information and details to include, and how you will present your information.

Finding Sources When researching, consult a variety of reliable and trustworthy sources such as newspapers, peer-reviewed magazine and journal articles, encyclopedias, and books written about the subject. When searching on the Internet, look for articles and studies that list their own sources. Then, verify the credibility of those sources. Use the checklist to determine the quality and usefulness of the sources you find. You should be able to check the “Yes” boxes for all sources you choose to use.

Source Checklist

- | | | |
|------------------------------|-----------------------------|---|
| <input type="checkbox"/> Yes | <input type="checkbox"/> No | Does the source have a good reputation? |
| <input type="checkbox"/> Yes | <input type="checkbox"/> No | Does the source avoid bias or a political agenda? |
| <input type="checkbox"/> Yes | <input type="checkbox"/> No | Is the content well-written and clearly designed? |
| <input type="checkbox"/> Yes | <input type="checkbox"/> No | Does the source accurately cite information from other sources? |
| <input type="checkbox"/> Yes | <input type="checkbox"/> No | Does the source address questions you have about the subject, either directly or through textual details? |

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from “The Nuclear Tourist.”

STANDARDS

W.9–10.7 Conduct short as well as more sustained research projects to answer a question or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

W.9–10.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation including footnotes and endnotes.

W.9–10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.



POETRY COLLECTION 1

the beginning of the end of the world

The Powwow at the End of the World

A Song on the End of the World

Concept Vocabulary

As you perform your first read, you will encounter these words.

prayerful

faithless

prophet

Base Words If these words are unfamiliar to you, analyze each one to see whether it contains a base word you know. Then, use your knowledge of the “inside” word, along with context, to determine the meaning of the concept word. Here is an example of how to apply the strategy.

Unfamiliar Word in Context: . . . until [the salmon] arrives in the shallows of a secret bay on the **reservation** where I wait alone.

Familiar “Inside” Word: *reserve*, with meanings including “to save for future use.”

Conclusion: The speaker is waiting in a secret area, so *reservation* may refer to land that has been set aside for a specific purpose.

Apply your knowledge of base words and other vocabulary strategies to help you determine the meanings of unfamiliar words you encounter during your first read.

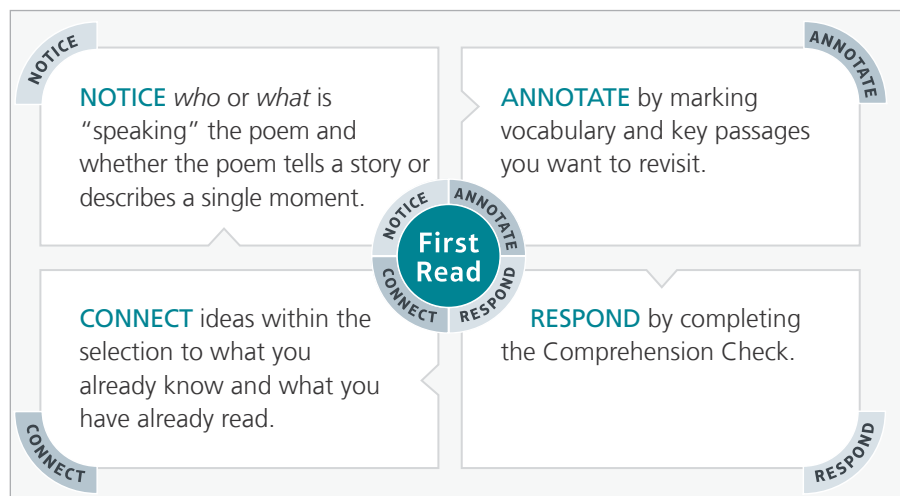
First Read POETRY

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.

STANDARDS

RL.9–10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

L.9–10.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and affixes.



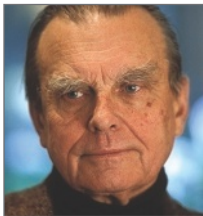
About the Poets



Lucille Clifton (1936–2010) grew up in New York State and worked in government agencies until shortly after her first book was published. From there, Clifton authored many critically acclaimed collections of poetry. Her many honors include an Emmy Award, the National Book Award, the Coretta Scott King Award, and the Ruth Lilly Prize for Poetry.



Sherman Alexie (b. 1966) grew up on the Spokane Indian Reservation in Washington State. As a child, Alexie suffered from seizures and spent much of his time in bed reading. After he finished college, his career as a writer took off. Since then, Alexie has won numerous awards for his novels, stories, screenplays, and poems.



Czeslaw Milosz (1911–2004) was born in Lithuania before the revolution brought the Soviets to power in 1918. Milosz spent the World War II years working for underground presses, then came to the United States as an embassy official for the communist Polish government. In 1951, Milosz defected to the United States and began writing books, ultimately receiving the Nobel Prize in 1980.

Backgrounds

the beginning of the end of the world

Cockroaches have been around for 300 million years. They easily outlived the dinosaurs, and time will tell if they will outlast people as well. It is often said that only cockroaches could survive a nuclear war. That may be an exaggeration, but they are resilient creatures—a cockroach can withstand ten times as much radiation as a person can.

The Powwow at the End of the World

The Grand Coulee Dam spans the Columbia River and stands 550 feet tall and over 5,000 feet long. Completed in 1942, the dam was built to provide jobs and generate massive amounts of electricity for the region. However, the dam has been controversial—its creation flooded Native American communities and forced thousands to relocate. Furthermore, the dam has blocked salmon migration and was used to supply energy for the production of the first atomic bombs.

A Song on the End of the World

Warsaw, Poland, was one of many cities devastated by the Nazi regime during World War II. For most of the war, the Nazis occupied the city. Polish Jews were rounded up in ghettos, sent to concentration camps, and executed. In 1944, the Polish Home Army staged an uprising against the Nazis. Civilian casualties were in the hundreds of thousands. The Nazis eventually overcame the uprising and went on to destroy much of the city.

the beginning of the end of the world

Lucille Clifton



cockroach population possibly declining
—news report

maybe the morning the roaches
walked into the kitchen
bold with they bad selves
marching up out of the drains
5 not like soldiers like priests
grim and patient in the sink
and when we ran the water
trying to drown them as if they were
soldiers they seemed to bow their
10 sad heads for us not at us
and march single file away

maybe then the morning we rose
from our beds as always
listening for the bang of the end
15 of the world maybe then
when we heard only the tiny tapping
and saw them dark and **prayerful**
in the kitchen maybe then
when we watched them turn from us
20 **faithless** at last
and walk in a long line away

NOTES

Mark base words or indicate
another strategy you used that
helped you determine meaning.

prayerful (PRAIR fuhl) *adj.*

MEANING:

faithless (FAYTH lihs) *adj.*

MEANING:

The Powwow at the End of the World

Sherman Alexie



NOTES

- I am told by many of you that I must forgive and so I shall
after an Indian woman puts her shoulder to the Grand Coulee Dam
and topples it. I am told by many of you that I must forgive
and so I shall after the floodwaters burst each successive dam
5 downriver from the Grand Coulee. I am told by many of you
that I must forgive and so I shall after the floodwaters find
their way to the mouth of the Columbia River as it enters the Pacific
and causes all of it to rise. I am told by many of you that I must forgive
and so I shall after the first drop of floodwater is swallowed by that
salmon
10 waiting in the Pacific. I am told by many of you that I must forgive
and so I shall
after that salmon swims upstream, through the mouth of the Columbia
and then past the flooded cities, broken dams and abandoned reactors
of Hanford.* I am told by many of you that I must forgive and so I shall

* **Hanford** nuclear production site in southeastern Washington State where the plutonium for the atomic bomb that ended World War II was made.



- after that salmon swims through the mouth of the Spokane River
- 15 as it meets the Columbia, then upstream, until it arrives
in the shallows of a secret bay on the reservation where I wait alone.
I am told by many of you that I must forgive and so I shall after
that salmon leaps into the night air above the water, throws
a lightning bolt at the brush near my feet, and starts the fire
- 20 which will lead all of the lost Indians home. I am told
by many of you that I must forgive and so I shall
after we Indians have gathered around the fire with that salmon
who has three stories it must tell before sunrise: one story will teach us
how to pray; another story will make us laugh for hours;
- 25 the third story will give us reason to dance. I am told by many
of you that I must forgive and so I shall when I am dancing
with my tribe during the powwow at the end of the world.

NOTES

A Song on the End of the World

Czeslaw Milosz



NOTES

Mark base words or indicate another strategy you used that helped you determine meaning.

prophet (PROF iht) *n.*

MEANING:

On the day the world ends

A bee circles a clover,

A fisherman mends a glimmering net.

Happy porpoises jump in the sea,

- 5 By the rainspout young sparrows are playing
And the snake is gold-skinned as it should always be.

On the day the world ends

Women walk through the fields under their umbrellas,

A drunkard grows sleepy at the edge of a lawn,

- 10 Vegetable peddlers shout in the street
And a yellow-sailed boat comes nearer the island,
The voice of a violin lasts in the air
And leads into a starry night.

And those who expected lightning and thunder

- 15 Are disappointed.
And those who expected signs and archangels' trumps**
Do not believe it is happening now.
As long as the sun and the moon are above,
As long as the bumblebee visits a rose,
20 As long as rosy infants are born
No one believes it is happening now.

Only a white-haired old man, who would be a **prophet**

Yet is not a prophet, for he's much too busy,

Repeats while he binds his tomatoes:


- 25 There will be no other end of the world,
There will be no other end of the world.

Warsaw, 1944

* **trumps** trumpets.

Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. How does the speaker try to get rid of the roaches in “the beginning of the end of the world”?
2. What causes the Pacific Ocean to rise in “The Powwow at the End of the World”?
3. In “The Powwow at the End of the World,” how will each of the three stories the salmon tells affect listeners?
4. In “A Song on the End of the World,” why are some people disappointed?
5.  **Notebook** Confirm your understanding by writing a brief description of each poem.

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from one of the poems. Briefly research that detail. In what way does the information you learned shed light on an aspect of the poem?



POETRY COLLECTION 1

TIP

GROUP DISCUSSION

Keep in mind that the members of your group have had diverse experiences. Listen to each other's experiences with an open mind. Use empathy so that you can learn from and relate to one another.

WORD NETWORK

Add interesting words related to the world's end from the texts to your Word Network.

STANDARDS

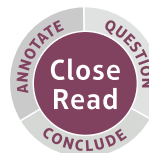
RL.9–10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

L.9–10.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and affixes.

L.9–10.4.c Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

Close Read the Text

With your group, revisit sections of the poems you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

- 1. Review and Clarify** With your group, reread "The Powwow at the End of the World." Who or what must the speaker forgive? Under what conditions will the speaker completely forgive? Explain.
- 2. Present and Discuss** Now, work with your group to share the passages from the poems that you found especially important. Discuss what you noticed in the poems, the questions you asked, and the conclusions you reached.
- 3. Essential Question: *Why do we try to imagine the future?*** What have these poems taught you about world's end literature? Discuss.

LANGUAGE DEVELOPMENT

Concept Vocabulary

prayerful

faithless

prophet

Why These Words? The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

Practice

Notebook Use a dictionary to confirm the definitions of these words. Write a sentence using each word. How did these words improve the clarity and meaning of the sentences you wrote? Discuss with your group.

Word Study

Notebook Anglo-Saxon Suffixes: -ful and -less In "the beginning of the end of the world," Clifton uses the words *prayerful* and *faithless*. These two words end in Anglo-Saxon suffixes that have opposite meanings. The suffix *-ful* means "full of" or "having," whereas the suffix *-less* means "without" or "lacking." Many base words can take either suffix, forming a pair of antonyms. Work individually to complete these activities.

- Using your understanding of these two suffixes, write a definition for the word *faithful*, an antonym of *faithless*.
- Write a synonym for the word *prideful*. Consult a thesaurus if needed.

Analyze Craft and Structure

Theme and Poetic Structure A **theme** is a central idea or message about life revealed through a literary work. Sometimes, poets state themes directly. More often, however, messages are implied. When themes are implied, readers make connections among the events, details, and images in order to figure out the poem's larger message.


One literary element that can reinforce a poem's theme is **poetic structure**, the way in which lines and stanzas of the poem are organized. A **stanza** is a group of lines in a poem that is separated from other stanzas by space. Like a paragraph in prose, a stanza often expresses a single main idea. Poems vary widely in structure. They may have short lines, long lines, short stanzas, long stanzas, and so on. These choices support the flow of the poet's ideas and are clues to the theme.

TIP

GROUP DISCUSSION

Discuss each group member's interpretations of the poems. Through this discussion, determine possible themes for each poem. Remember to be respectful of other students' interpretations during discussion.

Practice

 **Notebook** Work with your group to answer the questions.

1. What is the end of the world like in each poem? For example, is it terrible, peaceful, or uneventful? Explain.
2. (a) What message are the cockroaches trying to communicate in Clifton's poem? (b) Do the people understand that message? Explain.
3. Why might Alexie have chosen to use one continuous stanza? What effect does that choice have?
4. Work together to identify elements of each poem that suggest its theme. Capture your notes in the chart. Then, for each poem, propose and discuss possible themes.

CITE TEXTUAL EVIDENCE
to support your answers.

	EVENTS	DETAILS/IMAGES	POSSIBLE THEMES
the beginning of the end of the world			
The Powwow at the End of the World			
A Song on the End of the World			



POETRY COLLECTION 1

Author's Style

Use of Language Some poems are organized in set patterns, a quality that is often evident from the way they look. Poetry that follows a defined structure is called formal verse. **Free verse** poems, like those in this collection, are poems that do not follow specific set patterns. While free verse poems may have a looser appearance, they, too, use formal elements, such as sound devices, to build meaning.

Sound devices are uses of language that emphasize the sound relationships among words. Rhyme is one type of sound device, but there are others:

- **Alliteration:** repetition of initial consonant sounds in nearby syllables, particularly stressed syllables (as in *nearly napping*)
- **Consonance:** repetition of final consonant sounds in stressed syllables that follow different vowel sounds (as in *sit* and *cat*)
- **Assonance:** repetition of similar vowel sounds in stressed syllables that end with different consonant sounds (as in *seal* and *meet*)

All sound devices create musical and emotional effects, heighten the sense of unity in a poem, and emphasize meaning.

Read It

1. Work together to identify examples of alliteration, consonance, and assonance in each of the three poems. Use the chart to gather your observations.


POEM	ALLITERATION	CONSONANCE	ASSONANCE
the beginning of the end of the world			
The Powwow at the End of the World			
A Song on the End of the World			

STANDARDS

RL.9–10.5 Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

2. Choose one example from each poem, and explain how it emphasizes meaning, creates a sense of unity, or adds a musical effect.

Write It

 **Notebook** Working independently, write three phrases or poetic lines. Use alliteration in one, consonance in the second, and assonance in the third.



Speaking and Listening

The poems in this collection all relate to the idea of the world's end. Explore this idea further by writing and presenting an original literary work.

Assignment

With your group, choose one of the following prompts. Discuss the poem related to your prompt, and refer to your notes about the author's style and the poem's themes. As a group, use your discussion to craft an original literary piece, which you will deliver in an **oral presentation** to the class.

- ☐ In "the beginning of the end of the world," the cockroaches are sad for and eventually become disappointed in the speaker. Write a **poem** from the cockroaches' point of view in which they are able to say in words what they cannot communicate in the poem.
- ☐ In "The Powwow at the End of the World," the speaker says that he or she will forgive when the speaker and all the lost Indians sit around a fire and listen to a salmon tell three stories. Use information from the poem to write and tell the **three stories** that the salmon relates.
- ☐ In "A Song on the End of the World," what might the disappointed people in the third stanza wish to tell the white-haired prophet? Write a **dialogue** between the two parties that addresses the poem's ideas about the expectations and realities of the end of the world.

Project Plan Before you begin, make a list of the tasks you will need to accomplish in order to complete the assignment. Then, assign individual group members to each task. Finally, determine how you will make decisions about what themes you want to convey, what images and word choice to use, and how you will use literary structure to present your ideas.

Revise Before you present, read your writing aloud as a group. Consider your stylistic choices, and make changes as needed in order to emphasize the words, images, and lines that are the most important to convey the meaning of your work. Make sure all group members have a role to play in the presentation.

Present Once your group is satisfied with your work, practice your presentation, and provide constructive feedback. Strive to make the presentation seamless and smooth.



EVIDENCE LOG

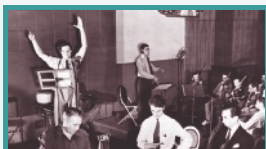
Before moving on to a new selection, go to your Evidence Log and record what you learned from "the beginning of the end of the world," "The Powwow at the End of the World," and "A Song on the End of the World."

STANDARDS

W.9–10.3 Write narratives to develop real or imagined experiences or events using effective techniques, well-chosen details, and well-structured event sequences.

SL.9–10.2 Integrate multiple sources of information presented in diverse media or formats evaluating the credibility and accuracy of each source.

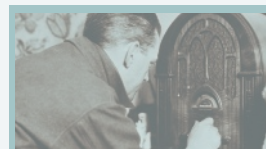
SL.9–10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.



from **RADIOLAB: WAR OF THE WORLDS**

Comparing Media to Text

In this lesson, you will compare two different takes on the famous “War of the Worlds” radio broadcast of 1938. First, you will complete the first-review and close-review activities for a clip from an episode of the NPR show *Radiolab*.



THE MYTH OF THE WAR OF THE WORLDS PANIC

About the Narrators



Jad Abumrad (b. 1973) came up with the idea for *Radiolab* while working for the radio station WNYC. He now cohosts the Peabody Award–winning radio program with **Robert Krulwich**, a television and radio journalist with more than 20 years of experience. Each month, more than four million people tune in to listen to the show, which focuses on the intersections of science, philosophy, and human experience.

from Radiolab: War of the Worlds

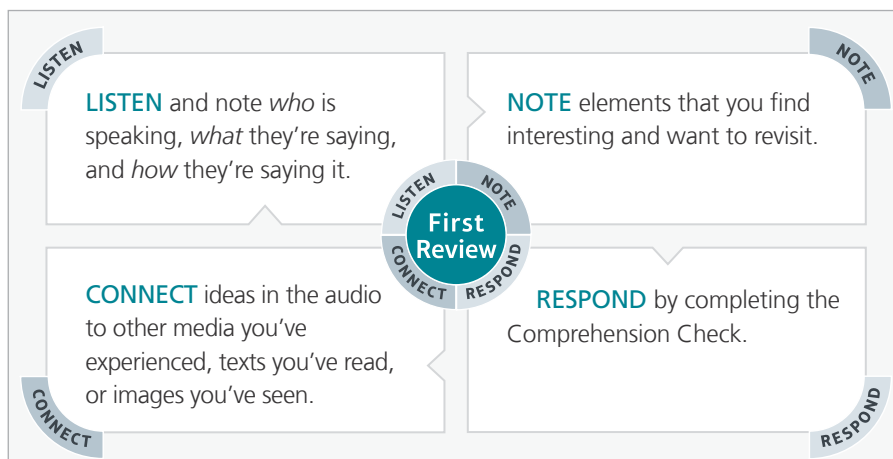
Media Vocabulary

The following words or concepts will be useful to you as you analyze, discuss, and write about radio broadcasts.

archival audio: sound recorded from radio broadcasts, television shows, or films of past decades	<ul style="list-style-type: none"> For historical documentation, archival audio is considered to be a primary source. Archival audio is converted to and preserved in digital format.
tone: attitude a speaker takes toward a subject	<ul style="list-style-type: none"> Tone can vary from friendly, breezy, gentle, or playful to serious, intense, solemn, or even aggressive.
understatement: downplaying a topic to make it seem less important	<ul style="list-style-type: none"> Radio show hosts often use understatement to establish a humorous or ironic tone.
banter: friendly exchange between speakers	<ul style="list-style-type: none"> Banter often includes wordplay, jokes, and other witty remarks.

First Review MEDIA: AUDIO

Apply these strategies as you conduct your first review. You will have the opportunity to complete a close review after your first review.



STANDARDS

L.9–10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

from Radiolab: War of the Worlds

NPR



BACKGROUND

In the photo, director Orson Welles is seen rehearsing his broadcast of a radio play based on H. G. Wells's classic novel *The War of the Worlds*. The broadcast aired the night before Halloween in 1938, causing a controversy that remains to this day. Starting in the early 1920s, radio was a major source of news and entertainment for many Americans. Radio offered a full array of programs, including music and variety shows, news and journalism, and plays in every genre. The rise in popularity of television during the 1950s pushed radio to the sidelines, but it remains an important media source today.

SCAN FOR
MULTIMEDIA




NOTES



Comprehension Check

Complete the following items after you finish your first listen. Review and clarify details with your group.

1. What is the first indication in the 1938 broadcast that something unusual is taking place?
2. In the 1938 broadcast, where do the Martians land, and what response do Americans have to their landing?
3.  **Notebook** According to the *Radiolab* episode, what did newspapers of the time report about the public's response to the 1938 broadcast?

WORD NETWORK

Add interesting words related to the world's end from the broadcast to your Word Network.

STANDARDS

L.9–10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.


Close Review

Listen to the radio broadcast again. What **questions** do you have? What can you **conclude**?



Analyze the Media

Complete the activities.

1. **Present and Discuss** Now, work with your group to share the segments of the broadcast you found especially important. Discuss the questions you asked and the conclusions you reached.
2. **Review and Synthesize** With your group, listen to the segment that describes the innovation that Edward R. Murrow introduced. How do the audio clips help you understand listeners' responses to the broadcast?
3.  **Notebook Essential Question:** *Why do we try to imagine the future?* What has this broadcast taught you about world's end literature?

LANGUAGE DEVELOPMENT

Media Vocabulary

understatement

banter

archival audio

tone

 **Notebook** Use these vocabulary words in your responses.

1. What techniques do the hosts use to recreate a listener's experience of Welles's adaptation of H. G. Wells's *The War of the Worlds*?
2. How do the hosts convey their feelings about the broadcast?



Writing to Sources

Assignment

With your group, discuss the central ideas of the clip from the *Radiolab* “War of the Worlds” broadcast, and consider how the hosts convey them to listeners. Then, create a **broadcast outline** in which you trace how the hosts introduce, develop, and support ideas in this section of the show.

Discuss the Broadcast Listen to the entire excerpt again before you hold your discussion. As you discuss the broadcast, keep in mind that it might not follow a linear structure. The hosts might not state central ideas directly, and you may have to infer them from the hosts’ conversation and their use of evidence.

Create an Outline After you have discussed the broadcast with your group, use the chart to create an outline of the key ideas, the ways in which the hosts introduce and develop those ideas, and the evidence they use to support them.

RADIOLAB: WAR OF THE WORLDS

INTRODUCTION:	
KEY IDEA:	The use of news bulletins in the presentation of “War of the Worlds” made the radio play seem realistic.
Introduction	
Development	
Evidence	
KEY IDEA:	
Introduction	
Development	
Evidence	



from RADIOLAB:
WAR OF THE WORLDS

EVIDENCE LOG

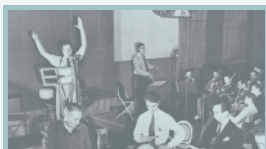
Before moving on to a new selection, go to your Evidence Log and record what you learned from the *Radiolab* “War of the Worlds” broadcast.

STANDARDS

RI.9–10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RI.9–10.2 Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RI.9–10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.



from **RADIOLAB:**
WAR OF THE WORLDS

Comparing Media to Text

So far, you have been presented with one view of the 1938 “War of the Worlds” broadcast. As you read this next selection, you will consider whether there was more to the “War of the Worlds” broadcast than people have been led to believe.



THE MYTH OF THE WAR
OF THE WORLDS PANIC

About the Authors

Jefferson Pooley (b. 1976) is the chairman of the Media and Communications department at Muhlenberg College in Allentown, Pennsylvania. He has written widely on consumer culture, as well as on the impact of social media on culture.

Michael J. Socolow (b. 1969) is a media historian who specializes in the analysis of the first radio networks that arose in America during the 1920s and 1930s. Socolow is especially interested in how the early radio networks gained control of popular media and what they did with their control once they obtained it.

The Myth of the War of the Worlds Panic

Concept Vocabulary

As you perform your first read of the article, you will encounter these words.

sensationalized **apocryphal** **salient**

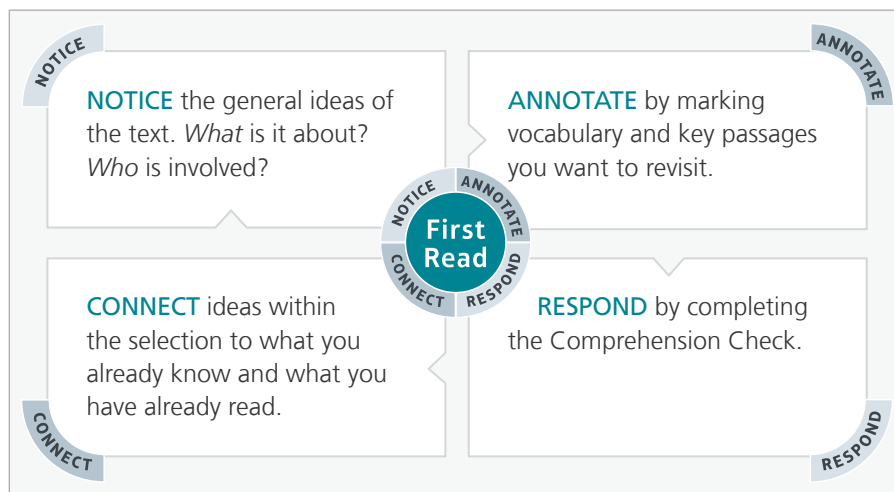
Context Clues To infer the meaning of unfamiliar words, analyze how they are used within their context. Consider this line from the selection.

*So the papers seized the opportunity presented by Welles’ program to **discredit** radio as a source of news.*

- The word *discredit* is used as a verb and consists of the prefix *dis-*, meaning “not,” plus the root word *credit*, meaning “to acknowledge or praise.”
- Since the newspapers were upset that radio had siphoned off ad revenues, it makes sense that *discredit* means “to insult or dishonor.”

First Read NONFICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



STANDARDS

RI.9–10.10 By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

L.9–10.4.a Use context as a clue to the meaning of a word or phrase.

The Myth of the War of the Worlds Panic

Jefferson Pooley and Michael J. Socolow

BACKGROUND

H. G. Wells's sensational 1898 novel *The War of the Worlds* was one of the first to depict a Martian invasion of Earth. In 1938, director and actor Orson Welles adapted the novel into a radio play, which was produced to sound like an actual news broadcast instead of a work of fiction. The popular legend is that when the program first aired, many listeners believed a real alien invasion was happening, causing mass panic.

SCAN FOR
MULTIMEDIA



- ¹ **H**ow did the story of panicked listeners begin? Blame America's newspapers. Radio had siphoned off advertising revenue from print during the Depression,¹ badly damaging the newspaper industry. So the papers seized the opportunity presented by Welles' program to discredit radio as a source of news. The newspaper industry **sensationalized** the panic to prove to advertisers, and regulators, that radio management was irresponsible and not to be trusted. In an editorial titled "Terror by Radio," the *New York Times*

1. **the Depression** period of economic downturn in the United States that lasted from 1929 through the 1930s.

NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

sensationalized (sehn SAY shuh nuh lyzd) *v.*

MEANING:

Mark context clues or indicate another strategy you used that helped you determine meaning.

apocryphal

(uh POK ruh fuhl) *adj.*

MEANING:

reproached “radio officials” for approving the interweaving of “blood-curdling fiction” with news flashes “offered in exactly the manner that real news would have been given.” Warned *Editor and Publisher*, the newspaper industry’s trade journal, “The nation as a whole continues to face the danger of incomplete, misunderstood news over a medium which has yet to prove . . . that it is competent to perform the news job.”

- 2 The contrast between how newspaper journalists experienced the supposed panic, and what they reported, could be stark. In 1954, Ben Gross, the *New York Daily News*’ radio editor, published a memoir in which he recalled the streets of Manhattan being deserted as his taxi sped to CBS headquarters just as *War of the Worlds* was ending. Yet that observation failed to stop the *Daily News* from splashing the panic story across the cover a few hours later.
- 3 From these initial newspaper items on Oct. 31, 1938, the **apocryphal** apocalypse only grew in the retelling. A curious (but predictable) phenomenon occurred: As the show receded in time and became more infamous, more and more people claimed to have heard it. As weeks, months, and years passed, the audience’s size swelled to such an extent that you might actually believe most of America was tuned to CBS that night. But that was hardly the case.
- 4 Far fewer people heard the broadcast—and fewer still panicked—than most people believe today. How do we know? The night the program aired, the C. E. Hooper ratings service telephoned 5,000 households for its national ratings survey. “To what program are you listening?” the service asked respondents. Only 2 percent answered a radio “play” or “the Orson Welles program,” or something similar indicating CBS. None said a “news broadcast,” according to a summary published in *Broadcasting*. In other words, 98 percent of those surveyed were listening to something else, or nothing at all, on Oct. 30, 1938. This miniscule rating is not surprising. Welles’ program was scheduled against one of the most popular national programs at the time—ventriloquist Edgar Bergen’s *Chase and Sanborn Hour*, a comedy-variety show.
- 5 The new PBS documentary allows that, “of the tens of millions of Americans listening to their radios that Sunday evening, few were tuned to the *War of the Worlds*” when it began, due to Bergen’s popularity. But the documentary’s script goes on to claim that “millions of listeners began twirling the dial” when the opening comedy routine on the *Chase and Sanborn Hour* gave way to a musical interlude. “Just at that moment thousands, hundreds, we don’t how many listeners, started to dial-surf, where they landed on the *Mercury Theatre on the Air*,”² explained *Radiolab* this weekend. No scholar, however, has ever isolated or extrapolated an actual number of dial twirlers. The data collected was simply not specific

2. ***Mercury Theatre on the Air*** weekly radio show created by Orson Welles that broadcast the “War of the Worlds” radio play.

enough for us to know how many listeners might have switched over to Welles—just as we can’t estimate how many people turned their radios off, or switched from *Mercury Theatre on the Air* over to NBC’s *Chase and Sanborn Hour* either. (*Radiolab* played the *Chase and Sanborn Hour*’s musical interlude for its audience, as if the song itself constituted evidence that people of course switched to Welles’ broadcast.)

- 6 Both *American Experience* and *Radiolab* also omit the **salient** fact that several important CBS affiliates (including Boston’s WEEI) pre-empted Welles’ broadcast in favor of local commercial programming, further shrinking its audience. CBS commissioned a nationwide survey the day after the broadcast, and network executives were relieved to discover just how few people actually tuned in. “In the first place, most people didn’t hear it,” CBS’s Frank Stanton recalled later. “But those who did hear it, looked at it as a prank and accepted it that way.” 🐼

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NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

salient (SAY lee uhnt) *adj.*

MEANING:

Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. According to the authors, what was the size of the audience that listened to the “War of the Worlds” broadcast?
2. According to these authors, the “panic” that took place on the night of the broadcast was greatly exaggerated. Whom do the authors blame for this exaggeration?
3. According to the authors, why is it inaccurate to assume there were a large number of “dial-turners” the night of the incident?
4. What action by some CBS affiliates further reduced the size of Welles’s audience that night?

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the article?

Research to Explore Choose something from the text that interests you, and formulate a research question.



Close Read the Text

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



Analyze the Text

Complete the activities.

- 1. Review and Clarify** With your group, reread paragraphs 4 and 6 of the selection. What important pieces of evidence do the authors include to support their claim that the audience for Welles's radio play was much smaller than people believe?
- 2. Present and Discuss** Now, work with your group to share the passages from the text that you found especially important. Take turns presenting your passages. Discuss what you noticed in the text, the questions you asked, and the conclusions you reached.
- 3. Essential Question:** *Why do we try to imagine the future?* What has this article taught you about world's end literature? Discuss with your group.

CITE TEXTUAL EVIDENCE
to support your answers.

TIP

GROUP DISCUSSION

Keep in mind that finding the truth in a controversy such as this one can be challenging. Be sure to consider the significance of the data and the historical context the authors offer as you discuss the article.



THE MYTH OF THE WAR OF THE WORLDS PANIC

LANGUAGE DEVELOPMENT

Concept Vocabulary


sensationalized

salient


apocryphal

Why These Words? The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

Practice

 **Notebook** Confirm your understanding of these words by using each one in a sentence. Be sure to include context clues that hint at each word's meaning.

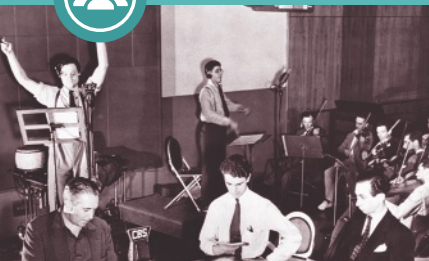
Word Study

 **Notebook Word Families** Many English words are part of a word family, or a group of words derived from a single base word. The word *sensationalized*, for example, belongs to the family of words derived from *sense*. The word *sense* usually refers to sight, hearing, smell, taste, or touch, but it can also suggest "good judgment" or "meaning that is conveyed." Use your understanding of the word *sense* to determine a definition for the following words: *sensation*, *sensationally*, *nonsense*. Then, use a dictionary to check your definitions.



WORD NETWORK

Add interesting words related to the world's end from the text to your Word Network.



RADIOLAB: WAR OF THE WORLDS

THE MYTH OF THE
WAR OF THE WORLDS PANIC

Writing to Compare

You have studied two accounts of Orson Welles's radio play based on H. G. Wells's *The War of the Worlds*. Now, analyze the selections, and consider how the medium of each one shapes its message.

Assignment

Both accounts of the 1938 radio broadcast offer a **claim**, or main idea, supported by **evidence**, or supporting details. Compare and contrast the claims and evidence in each. Then, create a **script** for an audio production that answers the following question: Did the 1938 radio broadcast cause mass hysteria? Choose from the following options:

- ☐ a radio essay
- ☐ a radio play
- ☐ a podcast

Include details from both the *Radiolab* episode and the magazine article in your production. You may deliver your production live or, if possible, record and post it for your class.

Analyze the Texts

Compare the Broadcast and Article With your group, consider how the *Radiolab* episode and the magazine article convey information. Use the chart to identify a claim each selection makes. Then, analyze the types of evidence used to support the claim.

ACCOUNT	CLAIM	TYPES OF EVIDENCE / HOW THEY SUPPORT CLAIM
Radiolab: War of the Worlds		
The Myth of the War of the Worlds Panic		

STANDARDS

RI.9–10.7 Analyze various accounts of a subject told in different mediums, determining which details are emphasized in each account.

W.9–10.9.b Apply grades 9–10 Reading standards to literary nonfiction.

SL.9–10.5 Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.



Notebook Respond to these questions.

- (a)** What types of evidence does the radio broadcast include that the magazine article does not? **(b)** What types of evidence does the magazine article include that the radio broadcast does not?
- In what ways does the medium of each selection affect the types of evidence it uses?
- Does one account do a better job than the other of supporting its claim? Explain.

Planning and Prewriting

Organize Tasks Make a list of tasks you will have to accomplish as you prepare for the production and then record it or present it live. Assign the tasks to individual group members. You may add to or modify this list as needed.

TASK LIST

Conduct Research: Decide whether you need more information about the 1938 “War of the Worlds” broadcast. If you do, research that content.

Assigned To: _____

Locate Audio Files: Consider whether you need audio files. For example, you may want to use archival recordings from 1930s radio, sound effects, or period music.

Assigned To: _____

Cast the Production: Assign the roles each group member will take on during the recording or live presentation. Consider the following jobs:

Recording Engineer

Assigned To: _____

Narrator / Actors / Hosts

Assigned To: _____

Sound-Effects Person

Assigned To: _____

Write a Working Outline: Prepare a sequence for your content. You may always change it later.

Assigned To: _____

Drafting

Include Cues Write your script in play form, clearly indicating speaking parts, as well as cues to play music or add sound effects.

Answer the Question Your production should be both entertaining and informative. Answer the question posed in the assignment, and draw evidence from both the radio broadcast and the magazine article.

Reviewing and Revising

Make sure your script is clearly organized so that information flows logically and no one is confused about what he or she is saying or doing. If necessary, simplify your use of audio or sound effects to make your presentation more manageable.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from the *Radiolab* “War of the Worlds” episode and “The Myth of the *War of the Worlds* Panic.”

STANDARDS

W.9–10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.9–10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

SL.9–10.4 Present information, findings, and supporting evidence clearly, concisely and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

SL.9–10.5 Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.



SOURCES

- THE NUCLEAR TOURIST
- THE BEGINNING OF THE END OF THE WORLD
- THE POWWOW AT THE END OF THE WORLD
- A SONG ON THE END OF THE WORLD
- *from* RADIOLAB: WAR OF THE WORLDS
- THE MYTH OF THE WAR OF THE WORLDS PANIC

Create a Podcast

Assignment

You have read or listened to two magazine articles, three poems, and a radio broadcast that explore how people respond, or might respond, to catastrophic events. Work with your group to develop a podcast that addresses this question:

What do stories about the future say about the present?

Plan With Your Group

Analyze the Text With your group, discuss key ideas and themes from each text. Use the chart to list your ideas. As a group, discuss your notes about the selections. Use these notes to begin your discussion on how stories about the future reflect the present. Then, come to a consensus about which ideas about the present reflected in stories about the future are most significant. You will discuss these ideas in your podcast.

TITLE	KEY IDEAS/THEMES
The Nuclear Tourist	
the beginning of the end of the world	
The Powwow at the End of the World	
A Song on the End of the World	
<i>from</i> Radiolab: War of the Worlds	
The Myth of the War of the Worlds Panic	

STANDARDS

SL.9–10.4 Present information, findings, and supporting evidence clearly, concisely and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Gather Evidence and Media Examples Identify specific examples from the selections to support your group's ideas. Then, brainstorm ideas for types of audio you can use to help convey your ideas. Consider using audio clips of actors or authors reading the selections. You may also include your own readings of passages, music, and other sound effects. Allow each group member to make suggestions.

Organize Your Ideas Organize the script for your podcast. Assign roles for each part of the podcast, including the introduction and the conclusion. Allow each member of the team the opportunity to perform. Note when each segment will begin, and record what each speaker will say. Plan where you will place audio clips.

PODCAST SCRIPT		
	Audio	Script
Speaker: 1	1	1
Speaker: 2	2	2
Speaker: 3	3	3

Rehearse With Your Group

Practice with Your Group As you work through the script for your podcast, use this checklist to evaluate the effectiveness of your group's first run-through. Then, use your evaluation and the instruction here to guide your revision.

CONTENT	USE OF AUDIO	PRESENTATION TECHNIQUES
<input type="checkbox"/> The podcast has a clear introduction, explaining the topic. <input type="checkbox"/> The podcast presents clear ideas about the topic. <input type="checkbox"/> Ideas are supported with evidence from the texts.	<input type="checkbox"/> The audio helps communicate key ideas. <input type="checkbox"/> Media clips are used appropriately and effectively.	<input type="checkbox"/> Podcast is audible. <input type="checkbox"/> Transitions between speakers' segments and other audio clips are smooth. <input type="checkbox"/> Each speaker speaks clearly.

Fine-Tune the Content To make your podcast stronger, you may need to review each speaker's segment to make sure it relates to the prompt. Check with your group to identify key ideas that are not clear to listeners. Find another way to word these ideas.

Improve Your Use of Audio Review all audio clips and sound effects to make sure they communicate key ideas and help create cohesion. Ensure that the equipment is working properly to record and play your podcast.

Brush Up on Your Presentation Techniques Practice reading your script before recording anything. Review your recorded podcast so that you can rerecord anything that is not audible.

Present and Evaluate

Before you play your podcast for the class, be sure that each member has taken into account each of the checklist items. As you listen to other groups' podcasts, evaluate how well they meet requirements on the checklist.

STANDARDS

SL.9–10.5 Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

SL.9–10.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.



ESSENTIAL QUESTION:

Why do we try to imagine the future?

Our fears and hopes lead us to prepare for whatever the future may bring. In this section, you will complete your study of world's end literature by exploring an additional selection related to the topic. You'll then share what you learn with classmates. To choose a text, follow these steps.

Look Back Think about the selections you have already studied. What more do you want to know about world's end literature?

Look Ahead Preview the texts by reading the descriptions. Which one seems more interesting and appealing to you?

Look Inside Take a few minutes to scan the text you chose. Choose a different one if this text doesn't meet your needs.

Independent Learning Strategies

Throughout your life, in school, in your community, and in your career, you will need to rely on yourself to learn and work on your own. Review these strategies and the actions you can take to practice them during Independent Learning. Add ideas of your own to each category.

STRATEGY	ACTION PLAN
Create a schedule	<ul style="list-style-type: none">• Understand your goals and deadlines.• Make a plan for what to do each day.•
Practice what you have learned	<ul style="list-style-type: none">• Use first-read and close-read strategies to deepen your understanding.• After you read, evaluate the usefulness of the evidence to help you understand the topic.• Consider the quality and reliability of the source.•
Take notes	<ul style="list-style-type: none">• Record important ideas and information.• Review your notes before preparing to share with a group.•



Choose one selection. Selections are available online only.

GOVERNMENT WEBSITE ARTICLE

Preparedness 101: Zombie Apocalypse

Ali S. Khan

When the zombie apocalypse arrives, will you be ready?

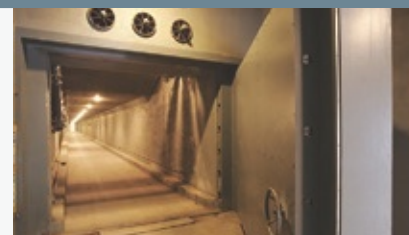


NEWS ARTICLE

The Secret Bunker Congress Never Used

NPR

What happens when you combine a luxury resort, a giant concrete box, and thirty years of secrets?



MEDIA: IMAGE GALLERY

The End of the World Might Just Look Like This

Megan Gambino

An artist transforms scientific information into gorgeous images of disaster.



POETRY COLLECTION 2

Fire and Ice

Robert Frost

Perhaps the World Ends Here

Joy Harjo

What will the last day look like?



MEDIA: NEWSCAST

A Visit to the Doomsday Vault

60 Minutes

People are making sure the world will bloom again if disaster strikes.



PERFORMANCE-BASED ASSESSMENT PREP

Review Notes for a Narrative

Complete your Evidence Log for the unit by evaluating what you have learned and synthesizing the information you have recorded.



First-Read Guide



Tool Kit

First-Read Guide
and Model Annotation

Use this page to record your first-read ideas.

Selection Title: _____

NOTICE

NOTICE new information or ideas you learn about the unit topic as you first read this text.

ANNOTATE

ANNOTATE by marking vocabulary and key passages you want to revisit.



CONNECT ideas within the selection to other knowledge and the selections you have read.

RESPOND by writing a brief summary of the selection.


CONNECT

RESPOND

STANDARD

Anchor Reading Standard 10 Read and comprehend complex literary and informational texts independently and proficiently.

Close-Read Guide

 **Tool Kit**
Close-Read Guide
and Model Annotation

Use this page to record your close-read ideas.

Selection Title: _____

Close Read the Text

Revisit sections of the text you marked during your first read. Read these sections closely and **annotate** what you notice. Ask yourself **questions** about the text. What can you **conclude**? Write down your ideas.



Analyze the Text

Think about the author's choices of patterns, structure, techniques, and ideas included in the text. Select one and record your thoughts about what this choice conveys.

QuickWrite

Pick a paragraph from the text that grabbed your interest. Explain the power of this passage.

STANDARD

Anchor Reading Standard 10 Read and comprehend complex literary and informational texts independently and proficiently.

Preparedness 101: Zombie Apocalypse

Ali S. Khan



SCAN FOR
MULTIMEDIA

About the Author



Ali S. Khan is Dean of the College of Public Health at the University of Nebraska Medical Center. An expert on new and emerging infectious diseases and on global health security, Khan has been a major figure in global anti-disease efforts. From 1991 to 2014, he worked at the Centers for Disease Control and Prevention, helping the federal government create new programs to respond to public health threats.

BACKGROUND

The Centers for Disease Control and Prevention (CDC) oversees government efforts to respond to disease and other health threats in the United States and overseas. One of the CDC's primary responsibilities is to keep the American public aware of the disaster preparations they can make. This selection does so with humor.

NOTES

- 1 **T**here are all kinds of emergencies out there that we can prepare for. Take a zombie apocalypse for example. That's right, I said z-o-m-b-i-e a-p-o-c-a-l-y-p-s-e. You may laugh now, but when it happens you'll be happy you read this, and hey, maybe you'll even learn a thing or two about how to prepare for a *real* emergency.

A Brief History of Zombies

- 2 We've all seen at least one movie about flesh-eating zombies taking over (my personal favorite is *Resident Evil*), but where do zombies come from and why do they love eating brains so much? The word *zombie* comes from Haitian and New Orleans voodoo origins. Although its meaning has changed slightly over the years, it refers to a human corpse mysteriously reanimated to serve the

undead. Through ancient voodoo and folklore traditions, shows like the *Walking Dead* were born.

3 In movies, shows, and literature, zombies are often depicted as being created by an infectious virus, which is passed on via bites and contact with bodily fluids. Harvard psychiatrist Steven Schlozman wrote a (fictional) medical paper on the zombies presented in *Night of the Living Dead* and refers to the condition as *Ataxic Neurodegenerative Satiety Deficiency Syndrome* caused by an infectious agent. The *Zombie Survival Guide* identifies the cause of zombies as a virus called solanum. Other zombie origins shown in films include radiation from a destroyed NASA Venus probe (as in *Night of the Living Dead*), as well as mutations of existing conditions such as prions,¹ mad-cow disease, measles, and rabies.

4 The rise of zombies in pop culture has given credence to the idea that a zombie apocalypse could happen. In such a scenario zombies would take over entire countries, roaming city streets eating anything living that got in their way. The proliferation of this idea has led many people to wonder “How do I prepare for a zombie apocalypse?”

5 Well, we’re here to answer that question for you, and hopefully share a few tips about preparing for *real* emergencies too!

Better Safe Than Sorry

6 So what do you need to do before zombies . . . or hurricanes or pandemics² for example, actually happen? First of all, you should have an emergency kit in your house. This includes things like water, food, and other supplies to get you through the first couple of days before you can locate a zombie-free refugee camp (or in the event of a natural disaster, it will buy you some time until you are able to make your way to an evacuation shelter or utility lines are restored). Below are a few items you should include in your kit.

- **Water** (1 gallon per person per day)
- **Food** (stock up on non-perishable items that you eat regularly)
- **Medications** (this includes prescription and non-prescription meds)
- **Tools and Supplies** (utility knife, duct tape, battery powered radio, etc.)
- **Sanitation and Hygiene** (household bleach, soap, towels, etc.)
- **Clothing and Bedding** (a change of clothes for each family member and blankets)
- **Important Documents** (copies of your driver’s license, passport, and birth certificate to name a few)

1. **prions** (PRY onz) *n.* proteins that cause disease.

2. **pandemics** (pan DEHM ihks) *n.* huge disease outbreaks.

- First Aid Supplies (although you're a goner if a zombie bites you, you can use these supplies to treat basic cuts and lacerations³ that you might get during a tornado or hurricane)
- 7 Once you've made your emergency kit, you should sit down with your family and come up with an **emergency plan**. This includes where you would go and who you would call if zombies started appearing outside your door step. You can also implement this plan if there is a flood, earthquake, or other emergency.
 - 8 **1. Identify the types of emergencies that are possible in your area.** Besides a zombie apocalypse, this may include floods, tornadoes, or earthquakes. If you are unsure, contact your local Red Cross chapter for more information.
 - 9 **2. Pick a meeting place for your family to regroup in case zombies invade your home . . . or your town evacuates because of a hurricane.** Pick one place right outside your home for sudden emergencies and one place outside of your neighborhood in case you are unable to return home right away.
 - 10 **3. Identify your emergency contacts.** Make a list of local contacts like the police, fire department, and your local zombie response team. Also identify an out-of-state contact that you can call during an emergency to let the rest of your family know you are ok.
 - 11 **4. Plan your evacuation route.** When zombies are hungry they won't stop until they get food (i.e., brains), which means you need to get out of town fast! Plan where you would go and multiple routes you would take ahead of time so that the flesh eaters don't have a chance! This is also helpful when natural disasters strike and you have to take shelter fast.

Never Fear – CDC is Ready

- 12 If zombies did start roaming the streets, CDC would conduct an investigation much like any other disease outbreak. CDC would provide technical assistance to cities, states, or international partners dealing with a zombie infestation. This assistance might include consultation, lab testing and analysis, patient management and care, tracking of contacts, and infection control (including isolation and quarantine⁴). It's likely that an investigation of this scenario would seek to accomplish several goals: determine the cause of the illness, the source of the infection/virus/toxin, learn how it is transmitted and how readily it is spread, how to break the cycle of transmission and thus prevent further cases, and how patients can best be treated. Not only would scientists be working

3. **lacerations** (las uh RAY shuhnzh) *n.* cuts or tears in skin.

4. **quarantine** (KWAWR uhn teen) *n.* isolation of the sick imposed to prevent the spread of disease.

to identify the cause and cure of the zombie outbreak, but CDC and other federal agencies would send medical teams and first responders to help those in affected areas (I will be volunteering the young nameless disease detectives for the field work). 🧟

NOTES

The Secret Bunker Congress Never Used

NPR



About the Author

National Public Radio (NPR) is the public radio network of the United States. NPR produces a broad variety of news and culture programs, which are broadcast by local radio stations. It was established in 1970 to create programming for public and educational radio stations, supported by public funding and listener donations.

BACKGROUND

During the Cold War between the United States and the Soviet Union, nuclear war was thought to be a possibility. In the event of nuclear weapon use by either superpower, the survival of the government or indeed the population would be highly unlikely.

NOTES

- 1 **I**n a groundbreaking series of reports in 2010, *Washington Post* reporters Bill Arkin and Dana Priest revealed that 33 building complexes for topsecret intelligence work are under construction or have been built in Washington, D.C., and the surrounding area since September 2001.
- 2 Before that building boom, however, another secret bunker lay in wait for the apocalypse, behind a giant reinforced steel door. For 30 years, it was kept secret. Hidden in West Virginia's Greenbrier Resort was a massive bomb shelter stocked with supplies for members of Congress in case of an emergency.
- 3 Welcome to Capitol Hill, the Day After—except this isn't Washington. It's a giant concrete box nestled into a hillside in White Sulphur Springs, W.Va.
- 4 The story of how the bunker was kept secret for 30 years and how it even got here is stranger than any conspiracy theory. For one thing, it was built as an addition to one of America's most famous luxury resorts, the Greenbrier Resort in the foothills of the Blue Ridge Mountains.

5 Bankers, industrialists, and government advisers all hobnobbed¹ at the resort, unknowingly right next door to the postapocalyptic bunker. When the Greenbrier's official historian, Bob Conte, arrived in 1978, locals started badgering him with questions.

6 "Why is there a 7,000-foot landing strip for a town of 3,000 people?" he recounts. Mostly, he told them there was no such thing—not that it was so "the government could fly their people in here in case of war and go to the bunker that's under the Greenbrier."

A Secret Home for the House and Senate

7 Thing is, Conte didn't really know anything about it. He knew every square inch of the Greenbrier's property. He had access to all the records and documents and historic photos of presidents and kings and prime ministers drinking mint juleps on the veranda.

8 But just a few yards from Conte's own office was the reinforced bunker that would house every member of the House and Senate in the event of nuclear Armageddon.²

9 Behind three-foot-thick concrete walls is a space about the size of a WalMart. The air-intake system is so intricate—it was meant to filter out radiation—that it creates a vacuum-like effect when you walk in. Wind howls around you and sucks all the doors shut.

10 The sleeping quarters includes rows of metal bunkbeds.

11 "All they had for private items that you could lock up were a small drawer, right underneath the beds, you could put your personal items in here," Conte says. "For 30 years, every one of these 1,100 beds was assigned to somebody."

Built in an Atomic Age

12 To understand why and even how this bunker was built—right under the noses of America's vacationing aristocrats—you have to go back to the mid-1950s when a whole industry built around the construction of fallout shelters started to take off.

13 In the late 1950s, President Dwight Eisenhower started to worry about how to maintain law and order in America in the aftermath of a nuclear war.

14 "I feel impelled to speak today in a language that, in a sense, is new—one which I, who have spent so much of my life in the military profession, would have preferred never to use," he said. "That new language is the language of atomic warfare."

15 Eisenhower decided the Greenbrier would be a perfect cover for a congressional bunker. In 1958, government workers broke ground on what they called "Project Greek Island."

16 It was just about a four-hour drive from Washington. Hotel workers and guests were told that the giant hole in the ground

1. **hobnobbed** (HOB nobd) v. socially mingled.

2. **Armageddon** (ahr muh GEHD uhn) final destructive battle or conflict.

would house a new conference facility. In fact, it would—or at least part of it would.

17 “In the 30 years, thousands of people walked in and out of a secret bunker not knowing they were in a secret bunker—which was part of the original design,” Conte says in a room used as an “exhibit hall.”

18 “You would have the West Virginia Medical Association meeting here, and a lot of car companies have met here over the years,” he says.

19 Down another corridor is a room that was to be the floor of the House of Representatives. “There were microphones,” Conte says. “You can see the little metal attachments there on the back of the seats. They would attach microphones there because they would have recorded all sessions of Congress. There was a big communications center in here.”

Some Strange Clues

20 There were a few weird coincidences that Conte noticed before the bunker’s existence was exposed by the *Washington Post* in 1992. For one, there were many, many, MANY bathrooms. And most of them were for men.

21 Another thing was that both Gerald Ford and Hubert Humphrey were frequent guests of the Greenbrier when they served in Congress. Conte found out later that they would have been among the few people in the world who knew about the bunker.

22 Finally, there was a mysterious crew of TV technicians who worked at the hotel but didn’t work for the hotel. The company they worked for was called Forsyth Associates. As it turned out, Forsyth Associates was a cover: These were secret government employees who had to keep the bunker in a constant state of operational readiness.

23 “For that 30 years, you had to make sure all the filters were changed, all the pharmaceuticals³ were up-to-date, and all the food was ready to go,” Conte says. That would be a six-month supply of food, periodically refreshed.

The Secret Moves On, But Not the Bunker

24 Today, part of the bunker is a tourist attraction. Another part is used as a secure data storage facility. Had it not been exposed in 1992, there’s a good chance this would still be the secret home of the U.S. Congress.

25 But now that secret home is somewhere else. And, like the last one, just a handful of people know where it is. *Post* reporter Bill Arkin is one of them, and he’s not saying.

26 “If you’re a normal member of Congress, my guess is that you know nothing. You really know nothing,” he says. 🐼

3. **pharmaceuticals** (fahr muh SOO tuh kuhlz) *n.* medicinal drugs.

The End of the World Might Just Look Like This

Megan Gambino

About the Author

Megan Gambino is a writer and associate editor for Smithsonian.com, the website of the Smithsonian Institution, which is a historical, cultural, and scientific research institute and museum established by the United States government. Gambino founded the *Smithsonian* Magazine's "Document Deep Dive" feature, in which writers closely examine history's most famous documents.



BACKGROUND

Mass extinction, when a majority of the species on Earth rapidly die out, has occurred at least five times. Cataclysms such as supervolcanoes and asteroids have caused immense destruction, while smaller-scale disasters such as tsunamis and earthquakes occur often in the modern day.



NOTES

- 1 Artist Ron Miller illustrates what it might look like if an asteroid the size of the one that struck the Yucatan peninsula 65 million years ago, which left a 93-mile-wide crater and most likely triggered the extinction of the dinosaurs, hit New Jersey.

© Ron Miller

- 2 Ron Miller wanted to be a scientist. “Since I was little, I have loved astronomy,” he says. “But it didn’t take me long to realize that you have to have some kind of abilities in math to be a scientist—and all numbers over 80 look pretty much alike to me.”
- 3 So, while keeping up his interest in science, Miller pursued another love, art. He earned a degree in illustration from Columbus College of Art and Design in Ohio in the 1960s. “It eventually occurred to me that I could combine the two, and do scientific artwork,” he says.
- 4 Miller tested his hand at astronomical paintings. When he heard the Smithsonian’s National Air and Space Museum was opening a planetarium in the 1970s, he sent some of his artwork, effectively convincing the museum to hire him as the facility’s art director. He held this post at the Albert Einstein Planetarium for five years before embarking on a career as a freelance illustrator in 1977.
- 5 In the past few decades, Miller has written and illustrated more than 50 books, his latest being *Is the End of the World Near? From Crackpot Predictions to Scientific Scenarios*. His artwork has been featured in numerous magazines, including *Air & Space*, *Scientific American*, *National Geographic*, and *Discover*, and he has dabbled in film, as a production illustrator for *Dune* (1984) and *Total Recall* (1990).
- 6 About 10 years ago, Miller picked up digital art. “I resisted digital for a long time. I thought it would look generic,” he says. “I did a few and showed them to my friends who said, ‘Oh, these look just like Ron Miller paintings.’ That’s all it took to sell me on it.” The artist, who hails from South Boston, Virginia, now composes most of his images in Photoshop. “This way I can do higher quality work in a much quicker time. I could do a piece of artwork that would take me a week to paint in a day,” he adds.
- 7 Recently, Miller released a series of images that shows what our skyline would look like if other planets were as close as the moon is to Earth. He has also created a compelling series depicting the apocalypse. While some of the end-of-the-world scenarios are pure fantasy, most are actually scientifically plausible. “Sometimes it takes longer to research things than it takes to actually do the picture,” says Miller. He consults with scientists and other sources, so that his illustrations of rising seas, asteroids, gamma ray bursts, and black holes are accurate. “I try to get things right,” he stresses.
- 8 The reality is dramatic enough. See for yourself, in this selection of Miller’s work:



© Ron Miller

A BLACK HOLE SWALLOWS THE EARTH

- 9 *From Miller:* In this case, you have a stray black hole that wandered just a wee tad too close to Earth. I got the black hole pretty right. I have the polar jets, which its magnetic field causes. The energy pours into these things from incoming material and gets shot out these plasma¹ jets from the north and south poles. Earth has probably got about 15 minutes left, I think. Just like the moon causes tides on Earth, the gravity of the black hole is so great that it is pulling much, much harder on one side of Earth than the other. That's the strain that is ripping the planet apart. As the planet comes apart, all of the debris is spiraling into the debris disk circling the black hole. It goes down that drain into who knows where.

1. **plasma** *n.* highly energized matter which is not solid, liquid, or gas.

NOTES



© Ron Miller

BURIED UNDER ASH

- 10 *From Miller:* I found out about what the ashfall might be like if the Yellowstone Caldera¹ did erupt. South Dakota is not that far away from Wyoming, and we are talking about hundreds to maybe 1,000 feet or more, which if I average it would bring it about up to the chins of the presidents. Who knows? Even talking to the scientists, it is all very speculative. If the explosion is such-and-such size and if the winds blow the right way . . . speculation piled upon speculation. There is a broad range of ash depths. I picked the one that would be right for me. I came up with Mount Rushmore buried in ash.

1. **Yellowstone Caldera** (kal DEHR uh) massive dormant volcano under Yellowstone National Park.

NOTES



© Ron Miller

SUBMERGED UNDER RISING SEAS

- 11 *From Miller:* This shows sea level rise, maybe only even a couple decades from now, considering that London is pretty much at sea level to start with. We are only talking about a few tens of feet to flood the city. I made sure I covered the bus with seagull guano. Attention to detail.

NOTES



© Ron Miller

METEORS STRIKE EARTH

- 12 *From Miller:* I deliberately made that big crater the same size as the one in Arizona, just for scale. If the meteor that made Meteor Crater 30,000 years ago had hit Manhattan, that is the size of the hole. It is about a half of a mile wide. I drew the Arizona crater on top of a map of Manhattan. A lot of people have seen pictures of the Meteor Crater in Arizona, but it is hard to tell the scale of it because it is out there in the middle of the desert. So putting the two together, I think, gives people an idea of how awful this sort of thing might be.

NOTES



© Ron Miller

A TSUNAMI POUNDS THE EAST COAST

- 13 *From Miller:* This is supposed to be a tsunami resulting from the collapse of an underwater mountain in the Azores.¹ I did six different versions of this. I did some predicting about how big that tsunami would be, which wouldn't be anything like this. The magazine editors wanted the Statue of Liberty half way up her hips in water. In my original one, the base was still showing. Once again, it is speculation upon speculation when you talk about some of this stuff. This is probably as reasonable as anything. Left to my own devices, I'll be a little conservative. For all I know, this is right.

1. **Azores** (AY zawrz) volcanic islands in the North Atlantic.

NOTES



© Ron Miller

THE SUN TURNS INTO A RED GIANT

- 14 *From Miller:* This one we know is going to happen. The Sun turns into a red giant about three billion years from now. I put a Mayan stele there just because I thought it would be funny to have the only thing remaining be something Mayan. The Sun has melted Earth down, and it is not even as big as it is going to get. The Sun will probably engulf Earth eventually.

NOTES



© Ron Miller

A GAMMA RAY BURST COOKS THE EARTH

- 15 *From Miller:* In this scenario, a star produces a gamma ray burst. Basically, it is a blast of high energy particles, almost like an x-ray beam. It would microwave Earth. These things have happened. At least one of the big extinction events, about 450 million years ago, might have been caused by one of these things. There is no telling when the next one will be; they just sort of happen. Yippee.

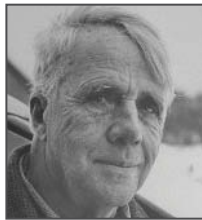
NOTES

Fire and Ice

Robert Frost



Meet the Poet



Robert Frost (1874–1963) was born in California, but his poetry found its imagery in rural New England. A four-time Pulitzer Prize winner, Frost wrote his early poetry while farming in New Hampshire but only achieved success after moving to England in 1912. After returning to the United States in 1915, he soon found himself the most prominent poet in America.

BACKGROUND

This selection is possibly Robert Frost's most famous poem. A colleague of Frost's, astronomer Harlow Shapley, claimed to have inspired it when Frost asked him about likely ways the Earth might be destroyed. Shapley suggested the sun either cooling or expanding, causing either an ice age or the planet's incineration.

NOTES

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favor fire.
5 But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

Perhaps the World Ends Here

Joy Harjo

Meet the Poet



Arrow Dynamics.

Joy Harjo (b. 1951), a member of the Mvskoke Nation, has published seven books of poetry and four award-winning albums of original music as well as other works, including *For a Girl Becoming*, a young-adult coming-of-age novel. Born in Tulsa, Oklahoma, Harjo now lives in Albuquerque, New Mexico. She tours nationally and internationally with her band, the

SCAN FOR
MULTIMEDIA



BACKGROUND

While *Perhaps the World Ends Here* does not explicitly reference Joy Harjo's Mvskoke (also written as Muscogee) heritage, it describes her sense of community and a community's place in nature. These themes are universal, and Harjo draws on her background to explore them.

The world begins at a kitchen table. No matter what, we must eat to live.

The gifts of earth are brought and prepared, set on the table. So it has been since creation, and it will go on.

We chase chickens or dogs away from it. Babies teethe at the corners. They scrape their knees under it.

It is here that children are given instructions on what it means to be human. We make men at it, we make women.

5 At this table we gossip, recall enemies and the ghosts of lovers.

Our dreams drink coffee with us as they put their arms around our children. They laugh with us at our poor falling-down selves and as we put ourselves back together once again at the table.

NOTES

This table has been a house in the rain, an umbrella in the sun.

Wars have begun and ended at this table. It is a place to hide in the shadow of terror. A place to celebrate the terrible victory.

We have given birth on this table, and have prepared our parents for burial here.

- 10 At this table we sing with joy, with sorrow. We pray of suffering and remorse. We give thanks.

Perhaps the world will end at the kitchen table, while we are laughing and crying, eating of the last sweet bite. 🍷

A Visit to the Doomsday Vault

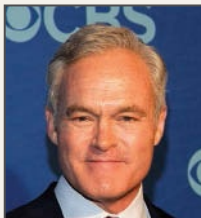
Scott Pelley



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About the Reporter



Scott Pelley (b. 1957) is one of the most experienced reporters in broadcast journalism and has served as anchor and managing editor of the CBS Evening News since 2011. His reporting has received a George Foster Peabody award, three Emmys, and numerous other awards. For the news show *60 Minutes*, Pelley has covered front-line combat in Iraq, U.S. politics, and foreign affairs, among other topics.

BACKGROUND

In this selection, *60 Minutes* investigates the efforts of an organization dedicated to finding ways to survive future disasters. Many such organizations exist, such as the Future of Humanity Institute at Oxford. By preparing for potential scenarios, these groups hope to prevent a serious catastrophe from becoming the end of the world.

NOTES



EVIDENCE LOG

Go to your Evidence Log and record what you learned from the text you read.

STANDARDS

SL.9–10.1 Initiate and participate effectively in a range of collaborative discussions with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.


Share Your Independent Learning

Prepare to Share

Why do we try to imagine the future?

Even when you read or learn something independently, you can continue to grow by sharing what you have learned. Reflect on the text you explored independently, and write notes about its connection to the unit. In your notes, consider why this text belongs in this unit.

Learn From Your Classmates

 **Discuss It** Share your ideas about the text you explored on your own. As you talk with your classmates, jot down ideas that you learn from them.

Reflect

Review your notes, and underline the most important insight you gained from these writing and discussion activities. Explain how this idea adds to your understanding of the topic of the world's end.



Review Notes for a Narrative

At the beginning of this unit, you took a position on the following question:

Which matters more—the present or the future?

EVIDENCE LOG

Review your Evidence Log and your QuickWrite from the beginning of the unit.
Has your position changed?

<input type="checkbox"/> YES	<input type="checkbox"/> NO
Identify at least three pieces of evidence that convinced you to change your mind.	Identify at least three pieces of evidence that reinforced your initial position.
1.	1.
2.	2.
3.	3.

State your position now: _____

Use that position to write a theme for your narrative: _____

Use the evidence in your chart to develop important details about the setting, plot, or characters in a narrative that develops this theme: _____

Evaluate Your Ideas Do you have enough ideas to write a narrative that develops your theme? If not, make a plan.

☐ Do more research

☐ Reread a selection

☐ Talk with my classmates

☐ Ask an expert

☐ Other: _____



SOURCES

- WHOLE-CLASS SELECTIONS
- SMALL-GROUP SELECTIONS
- INDEPENDENT LEARNING

PART 1

Writing to Sources: Narrative

In this unit, you read fictional accounts of the world's demise. You also read about responses to catastrophic disasters—real and fictional. Each story teaches us something new about the world and about ourselves.

Assignment

Write a **short story** in which you develop a theme related to the following question:

Which matters more—the present or the future?

First, introduce a main character and a situation or problem, and establish the narrator's point of view. Then, create a sequence of events in which you show how the characters address the situation or problem in an innovative way. Be sure that your conclusion provides a logical and meaningful resolution to the conflict. As you write your narrative, use a variety of techniques and descriptive language to depict the setting, events, and characters. Incorporate ideas from the texts in this unit to help develop details in your story.

Reread the Assignment Review the assignment to be sure you fully understand it. The task may reference some of the academic words presented at the beginning of the unit. Be sure you understand each of the words here in order to complete the assignment correctly.

Academic Vocabulary

innovate

depiction

conjecture

technique

introspective



WORD NETWORK

As you write and revise your narrative, use your Word Network to help vary your word choices.

STANDARDS

W.9–10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.9–10.10 Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

Review the Elements of Effective Narrative Before you begin writing, read the Narrative Rubric. Once you have completed your first draft, check it against the rubric. If one or more of the elements is missing or not as strong as it could be, revise your narrative to add or strengthen that component.

Narrative Rubric

	Focus and Organization	Development of Ideas/Elaboration	Conventions
4	<p>The introduction establishes a clear situation and establishes the narrator's point of view.</p> <p>Events are presented in a logical sequence, and the progression from one event to another is smooth.</p> <p>The conclusion resolves the situation or problem and clearly conveys the significance of the events in the story.</p>	<p>Narrative techniques such as dialogue, pacing, and description are used effectively to develop characters and events.</p> <p>Descriptive details, sensory language, and precise words and phrases are used effectively to engage the reader.</p>	<p>The narrative intentionally uses standard English conventions of usage and mechanics, except where language is manipulated for effect.</p>
3	<p>The introduction establishes the situation and point of view but leaves some details unclear.</p> <p>Events are presented logically, but the progression from one event to another is sometimes unclear.</p> <p>The conclusion resolves the situation or problem but does not clearly convey the significance of the events in the story.</p>	<p>Narrative techniques such as dialogue, pacing, and description are used occasionally.</p> <p>Descriptive details, sensory language, and precise words and phrases are used occasionally.</p>	<p>The narrative consistently uses standard English conventions of usage and mechanics.</p>
2	<p>The introduction provides little description of the situation or the point of view.</p> <p>The event sequence is evident, but the progression from one event to another is unclear.</p> <p>The conclusion comes abruptly and provides little or no reflection on the experiences related in the narrative.</p>	<p>Narrative techniques such as dialogue, pacing, and description are used sparingly, or the narrative relies too heavily on one technique.</p> <p>The story contains few examples of descriptive details, precise words and phrases, and sensory language.</p>	<p>The narrative contains some errors in standard English conventions of usage and mechanics.</p>
1	<p>The introduction does not introduce the situation and does not establish the narrator's point of view.</p> <p>The sequence of events is unclear and hard to follow.</p> <p>The narrative does not have a conclusion.</p>	<p>The narrative is not developed with dialogue, pacing, and description.</p> <p>The narrative lacks descriptive details and sensory language.</p>	<p>The narrative contains many errors in standard English conventions of usage and mechanics.</p>



PART 2

Speaking and Listening: Dramatic Reading

Assignment

After completing the final draft of your narrative, record a **dramatic reading** of your narrative to present to the class.

Instead of simply reading your narrative, take the following steps to make your dramatic reading engaging:

- Use music and sound effects to enhance the narrative.
- Use effective pacing as you build your story to the climax. Vary your speed and tone to build suspense and drama.

STANDARDS

SL.9–10.5 Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Review the Rubric The criteria by which your dramatic reading will be evaluated appear in the rubric below. Review these criteria before presenting or recording your narrative to ensure that you are prepared.

	Content	Organization	Presentation Technique
3	<p>The introduction establishes a clear situation and establishes the narrator's point of view.</p> <p>Events are presented in an understandable sequence, and the progression from one event to another is smooth.</p> <p>The conclusion conveys the significance of the events in the story.</p>	<p>Audio is very effective in communicating ideas from the narrative.</p> <p>The use of audio is consistent.</p>	<p>The speaker uses tone and pace effectively.</p> <p>The narration and dialogue are clear throughout the entire presentation or recording.</p>
2	<p>The introduction establishes some setting. Point of view is established, though not detailed.</p> <p>The event sequence is logical, but the progression from one event to another may be unclear.</p> <p>The conclusion is logical, but does not convey the significance of the events in the story clearly.</p>	<p>Audio is somewhat effective in communicating ideas from the narrative.</p> <p>The use of audio is somewhat consistent.</p>	<p>The speaker uses tone and pace somewhat effectively.</p> <p>The narration and dialogue are clear throughout most of the presentation or recording.</p>
1	<p>The introduction does not establish the situation, and the narrator's point of view is unclear.</p> <p>The sequence of events is hard to follow.</p> <p>The conclusion is abrupt and does not convey the significance of the events in the story.</p>	<p>Audio is ineffective in communicating ideas from the narrative.</p> <p>The use of audio is inconsistent.</p>	<p>The speaker does not use tone and pace effectively.</p> <p>The narration and dialogue are unclear in the presentation or recording.</p>


Reflect on the Unit

Now that you've completed the unit, take a few moments to reflect on your learning. Use the questions below to think about where you succeeded, what skills and strategies helped you, and where you can continue to grow in the future.

Reflect on the Unit Goals

Look back at the goals at the beginning of the unit. Use a different colored pen to rate yourself again. Think about readings and activities that contributed the most to the growth of your understanding. Record your thoughts.

Reflect on the Learning Strategies

 **Discuss It** Write a reflection on whether you were able to improve your learning based on your Action Plans. Think about what worked, what didn't, and what you might do to keep working on these strategies. Record your ideas before a class discussion.

Reflect on the Text

Choose a selection that you found challenging, and explain what made it difficult.

Explain something that surprised you about a text in the unit.

Which activity taught you the most about visions of the world's end? What did you learn?