

High School English II

**2019-2020
Instructional Packet
Set II**

English II

“What Makes a Hero?” pg. 913

Assignment #1 Writing: How do you define heroism? Whom do you see as a hero and why?

Assignment #2 Reading Strategy: Analyze Text Structure (graphic organizer)

Assignment #3 Respond & Think Critically to Literature (answer questions about the selection)

Assignment #4 Grammar: Commas After Introductory Phrases &
Clauses and Commas to Set Off Contrasted Elements & Appositives

“from Sundiata” pg. 920

Assignment #5 Writing: Write about a time when you had to handle a difficult choice?

Assignment #6 Reading Strategy: Identify Genre (graphic organizer)

Assignment #7 Respond & Think Critically to Literature (answer questions about the selection)

Assignment #8 Grammar: Pronoun-Antecedent Agreement

“from The Lion of Mali” pg. 927 (graphic novel)

Assignment #9 Writing: Write about a time you had to display courage.

Assignment #10 Reading Strategy: Compare and Contrast Versions of a Story (graphic organizer)

Assignment #11 Respond & Think Critically to Literature (answer questions about the selection)

Assignment #12 Grammar: Using the Right Words

*Reading selections and questions are taken from Glencoe *Texas Treasures* (district adopted textbook)

*Grammar skills are taken from *Write Source* (district adopted textbook)

Assignment #1:

Connect to the Story

How do you define heroism? Whom do you see as a hero and why?

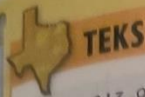
This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Assignments #2:

Reading Strategy: Analyze Text Structure

When you analyze text structure, you make and defend inferences and draw conclusions about the pattern a writer uses to organize ideas and how it affects meaning. Analyzing the structure can help you focus your attention on the important ideas and underlying logic of a text. As you read, ask yourself, How are the ideas in this text organized, and how does this structure affect meaning?

Structure	Inference/Conclusion
1.Cause and Effect	
2. Compare	
3. Contrast	
4.Description	



For pages 913–917

10.9.C Make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns.

Set a Purpose for Reading

Read to discover contrasting ideas about heroes.

Preview the Article

1. What answers can you give to the question in the article's title?
2. Analyze the use of text features such as subheads and captions. Compare how they are used here with how they are used in other articles you have read.


Reading Strategy **Analyze Text Structure**

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Structure	Inference/Conclusion

TIME

What Makes A HERO?

Some heroes act boldly on the world stage. Others make a difference outside the public eye by identifying problems, finding solutions, and inspiring the rest of us. 

By AMANDA RIPLEY

WAR BREEDS HEROES—AND A DEEP NEED TO ANOINT them. The soldier who sacrifices himself for his comrades, the civilian who walks more than six miles to get help for a wounded prisoner of war, the medic who makes no distinction between a bleeding ally and a bleeding enemy, the aid worker who passes through a combat zone to bring water to a crippled city—all are called heroes, and all deserve to be. But the word *hero* is also used as a way to excuse senseless deaths, a way to support the fiction that courage and bravery will be enough to carry men and women through the valley of death. The truth is more complicated and sad. Sometimes heroic virtue means the difference between life and death and sometimes it does not. Sometimes a hero is not born until the moment he or she recognizes that heroism may not solve anything—and yet behaves heroically anyway.

In the 1980s, Xavier Emmanuelli, cofounder of the medical humanitarian organization Doctors Without Borders, was working on the border between Cambodia and Thailand. With bombs

falling uncomfortably nearby, Emmanuelli and another doctor attended to wounded refugees. The first victim was a young woman. She was alive but critically wounded, her body nearly sliced in

Informational Text

1 two by a bomb fragment. Emmanuelli made a quick diagnosis. "I thought there was nothing to be done and went on to another victim," he remembers.

But when he looked back, the other doctor, a young man named Daniel Pavard, had not moved on. He was cradling the woman's head and caressing her hair. "He was helping her die," says Emmanuelli. "He did it very naturally. There was no public, no cameras, no one looking. The bombing continued, and he did this as if he was all alone in his humanity."

In his 35-year career, Emmanuelli has witnessed most of the tragedies of our era, from Saigon to Sierra Leone, locations where warfare has resulted in thousands of deaths—places where heroes are made if ever there are heroes. But he has never found heroes in the obvious spots—behind podiums, say, or on armored personnel carriers. Sometimes he has not even recognized them until later, reflecting on what he has seen them do. "It is in gestures," he says, "that you know a person's true nature—gestures that almost escape detection."

Today, the newspapers are full of hero nominees, some more convincing than others. The British papers gushed over Lieut. Colonel Tim Collins, who became a national hero in England for giving a speech to his troops before they marched into war in Iraq: "We go to liberate, not to conquer,"

he said. "If you are ferocious in battle, remember to be magnanimous [noble and fair-minded] in victory."

News reporters have been called heroic for doing their jobs, and bombing victims have been called courageous for

surviving. There have been grainy black-and-white portraits of U.S. General Tommy Franks and sad images of France's President Jacques Chirac, the "white knight of peace," as the French newspaper *Le Figaro* called him. Still, many people



WOUNDED AMID WAR
A U.S. Army medic cares for a wounded Iraqi newborn.

find it hard to believe in any of the major leaders for more than half an hour. A hero, by most definitions, must be both brave and generous, a rare combination.

American and European Heroes

2 For some, the very idea of a "European hero" is problematic. It is Americans, after all—whom the Irish-born writer Oscar Wilde mockingly called "hero worshippers"—who put all their faith in a romantic notion of the individual. Europeans like to put their faith in the group; they believe that they know better than to overestimate the lone actor. Is it not unrealistic to think that a single, flawed human can change the world? Have we not learned by now that history is a mix of complicated circumstances, not a totem pole of individual men—heroic as they may be?

"In the U.S., it is more likely that the rugged individualist will be admired more," says Oxford University philosopher Roger Crisp. "It's kind of old-fashioned. There's a sense [in Europe] that we've already been through that." Billionaire businessmen are not embraced as society's saviors. That is what the state is for. When *TIME* asked Italian novelist Umberto Eco who his hero was, he responded with a quotation from German playwright Bertolt Brecht: "Unhappy the land that needs heroes."

And yet, for all of Europe's worldly skepticism, there is no



LIBERATION

Lech Walesa, founder of Poland's Solidarity movement (top), and Charles de Gaulle. Both helped to free their nations from tyrannical rule.



doubt that heroes live there—and not all of them went to the war zone. People still crave heroes, still rely on individuals—if not to solve problems single-handedly, then at least to identify them, to point the way toward a solution and, not least, to inspire the rest of us.

"People do need heroes in Europe," insists Sister Emmanuelle, the Belgian-born nun who spent 22 years living among the garbage pickers of Cairo, Egypt, forcing the rest of the world to acknowledge their existence. "Currently there is a real search for grandness, in a different way than wealth. I can see how people need this when they cry as I tell them about the love and deep commonality that saves people. That touches them deep in their hearts," says Emmanuelle. She is living proof that for the European hero, the good of the

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group and individual accomplishment can exist together.

Heroes Past and Present

In ancient Greece, heroes inhabited a space between gods and men. "Their heroes were very often flawed," says Crisp. "[The ancient Greek warrior] Achilles was sulky and arrogant, but admired because he was big and tough." The same might be said of some European heroes today. In a 2003 survey of six European nations, people were asked to name a famous figure from European history with whom they would like to pass an hour. The study, sponsored by three European associations, was meant to identify the "great men" who inhabit an overall European memory.

In the end, despite the fact that they have spent decades throwing politicians out of office, people chose their country's current leaders. The Germans wanted an hour with Foreign Minister Joschka Fischer. The British picked their prime minister, Tony Blair. The Spanish, President José María Aznar. The French . . . well, the French picked Charles de Gaulle, of course. The greatly admired general and statesman became the symbol of France during its battle against Nazi occupation and later as its president. But the second most popular choice in France was the current president, Chirac.

Even as we disparage our leaders, we still want to believe in them. In late 2002, the BBC

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television channel caused hours of dinner-table bickering when it invited the public to vote for the greatest Briton of all time. Beatle John Lennon and Princess Diana made the short list. But the winner was Winston Churchill, who led the country through the dark and difficult days of the Second World War.

Everyday Heroes

If you asked a thousand people for a definition of heroism, you would get a thousand different answers. The French celebrity philosopher Bernard-Henri Levy defines a hero narrowly, as

someone who tells the truth when it means risking his or her life. Others are so uncomfortable with the word that they prefer to use different, subtle labels like "role model" or "uncommon man."

Many people take a broader view and define heroes as people who have stood without flinching in the face of very bad odds. Some say people who put themselves in mortal danger are heroes. Others define heroes as activists, in the old-fashioned sense, stubbornly beating a drum to remind us of problems we would prefer to ignore. Some believe that heroes are able to

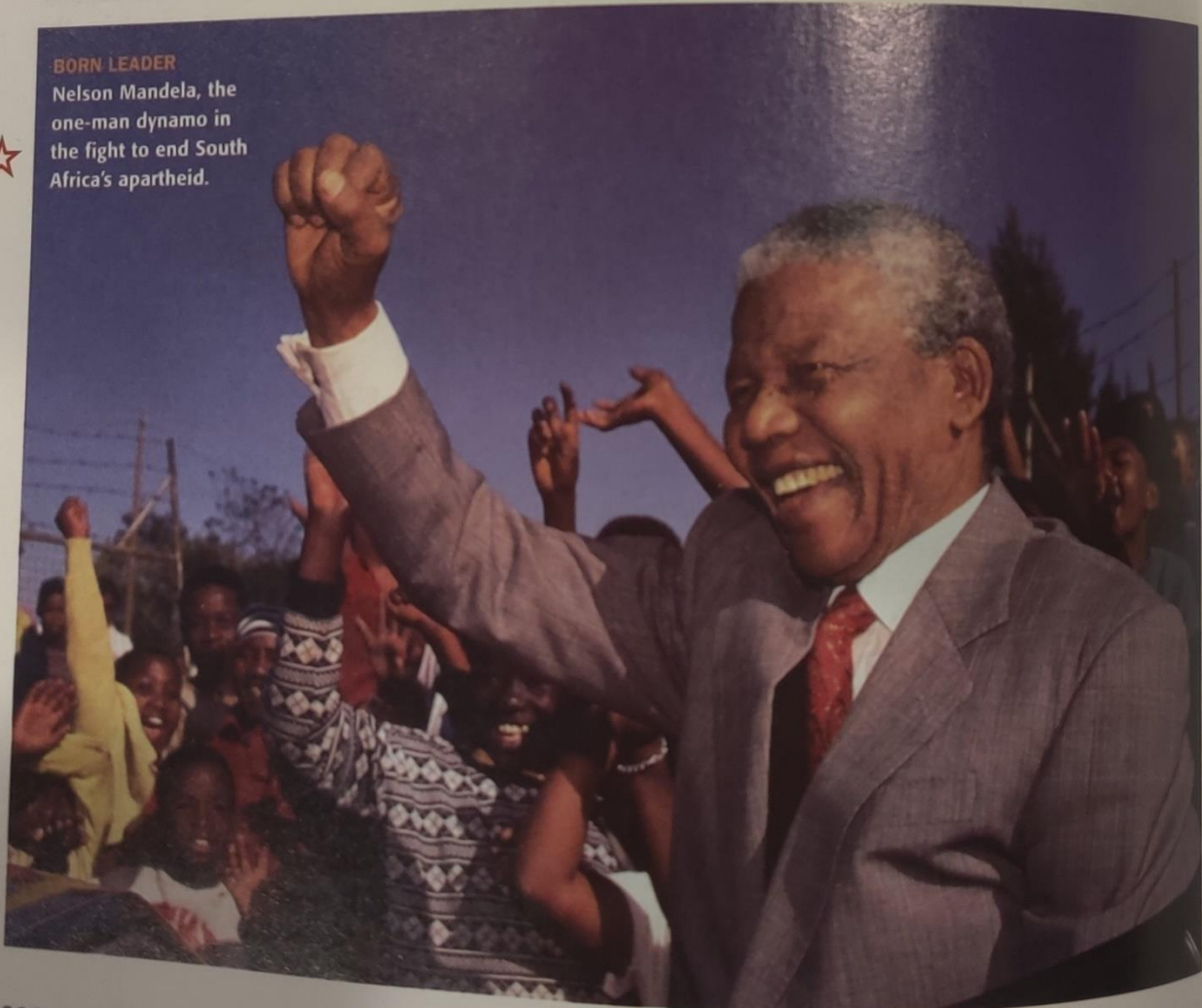
turn grief that would have destroyed most of us into defiant hope. Still others say that heroes live comfortably while inspiring millions to hope for better things.

Most heroes are walking contradictions. A hero has to be, on the one hand, a dreamer—to believe against overwhelming odds that something can change. But a hero is also a realist who does something useful; giving up is not an option.

And so in France, a businessman has begun collecting résumés in the decaying housing projects of the Parisian suburbs so he can help young

BORN LEADER

Nelson Mandela, the one-man dynamo in the fight to end South Africa's apartheid.



immigrants find jobs. In Iceland, a former engineer convinced people to save the whales not because they are pretty, but because the whale-watching industry could make more money than the whale-killing industry. And in the West Bank, a Palestinian surgeon endures a six-hour round-trip commute through armed checkpoints to save lives—both Arab and Jewish—in the operating room of an Israeli hospital. After decades of assuming the state would look after the collective good, Europeans—and Americans—have been forced to acknowl-

edge that the government cannot manage the job alone. Individuals must fill the gaps.

True heroes, adds Emmanuelli, never know that they are heroes. They just find themselves in a situation for which they have been preparing, unwittingly, all their lives. Then they do the right thing. "A hero understands that he is a tool," he says.

In every case, if heroism requires courage and generosity, the last ingredient is circumstance. Novelist Jean-Christophe Rufin, winner of France's top literary award, and president of *Action Contre*

la Faim (Action Against Hunger), a private humanitarian organization, says his model of a hero was his grandfather. Until he was sent to a Nazi prison camp for hiding people in his garage, he raised Rufin himself. "Physically, he was absolutely not a hero. He was short, thin and weak, though he resisted many things that would have killed me 10 times," Rufin says. "All the choices he made were kind of obvious things. It was the circumstances that made him a hero."

—from TIME

Respond and Think Critically

- 1. Summarize Main Ideas** Write a brief summary of the main ideas in this article before you answer the following questions. For help on writing a summary, see page 389.
- 2. Clarify Details** Why did Xavier Emmanuelli, cofounder of Doctors Without Borders, think that his colleague, Daniel Pavard, was a hero? How does this challenge the traditional definition of a hero?
- 3. Evaluate Ideas** According to Oxford University philosopher Roger Crisp, how do people in the United States define heroes? Do you agree with him? Why or why not?
- 4. Make Inferences About Ideas** According to the writer, what are two qualities that a hero must have? Based on the comparisons and contrasts in the text, what do you think other qualities of a hero might be? Defend your response.
- 5. Evaluate Conclusion** How does the writer conclude the article? Do you think it is an effective conclusion? Why or why not?
- 6. Draw Conclusions About Structure** The article compares and contrasts many visions of the idea of heroism. Does this organizational pattern lead you to think that people can recognize true heroism wherever they're from, or are ideas about heroism just too diverse? Defend your conclusion with evidence from the text.
- 7. Compare and Contrast Subjects** Compare and contrast the heroes of Sir Thomas Malory's *Le Morte d'Arthur* and those described in this article. How are they alike and how are they different? Support your response with text evidence.

Assignment #3:

Respond and Think Critically

Please respond to the following questions over “*What Makes a Hero?*” (pgs. 913-917) on the space provided below.

- 1. Summarize Main Events: Write a brief summary of the main events in this article before you answer the following questions.**

- 2. Clarify Details: Why did Xavier Emmanuelli, cofounder of Doctors Without Borders, think that his colleague, Daniel Pavard, was a hero? How does this challenge the traditional definition of a hero?**

- 3. Evaluate Ideas: According to Oxford University philosopher Roger Crisp, how do people in the United States define heroes? Do you agree with him? Why or why not?**

- 4. Make Inferences About Ideas: According to the writer, what are two qualities that a hero must have? Based on the comparisons and contrasts in the text, what do you think other qualities of a hero might be? Defend your response.**

5. Evaluate Conclusion: How does the writer conclude the article? Do you think it is an effective conclusion? Why or why not?

6. Draw Conclusions About Structure: The article compares and contrasts many visions of the idea of heroism. Does this organizational pattern lead you to think that people can recognize true heroism wherever they're from, or are ideas about heroism just too diverse? Defend your conclusion with evidence from the text.

7. Compare and Contrast Subjects: Compare and contrast the heroes of Sir Thomas Malory's *Le Morte d'Arthur* and those described in this article. How are they alike and how are they different? Support your response with text evidence.

Assignment #4

Grammar: Commas

Commas with Nonrestrictive Phrases and Clauses 1

Nonrestrictive phrases and clauses, sometimes called unnecessary or nonessential word groups, can be removed from a sentence without changing its basic meaning. Always place commas around nonrestrictive phrases and clauses. Study the examples below and compare nonrestrictive clauses with restrictive clauses. Turn to 666.2 in *Write Source* for more information.

- **Auroras, which are displays of light in the sky, can be seen only at night.**
(nonrestrictive clause)
- **Lights that dance in the night sky are called auroras.**
(restrictive clause.)
- **Auroras, flickering lights in the evening sky, inspire poets.**
(nonrestrictive phrase)
- **People wanting to see auroras must wait patiently since auroras do not occur every night.** (restrictive phrase)

Place commas around the nonrestrictive phrases and clauses in the sentences below.
(Some sentences have no nonrestrictive phrases or clauses.)

1. Auroras, electrically charged particles from the sun, illuminate the sky.
2. The electrically charged particles that travel toward the earth's magnetic field collide with atoms and molecules in our atmosphere.
3. Auroras which are called *aurora borealis* in the northern hemisphere and *aurora australis* in the southern hemisphere move and flicker.
4. People in far northern or southern regions often see the auroras.
5. The colors that are most often seen in auroras are green, red, and purple.
6. Auroras which sometimes extend for thousands of miles across the sky occur from 60 to 620 miles above the earth.
7. The solar wind which carries a continuous stream of electrically charged particles from the sun is the source of auroras.
8. Violent eruptions on the sun increase the number of electrically charged particles that travel into the earth's atmosphere on the solar wind.

Extend: Write four sentences about the sun and the stars. In the first two, include a nonrestrictive phrase or clause. In the other two, include a restrictive phrase or clause.

Commas with Nonrestrictive Phrases and Clauses 2

Nonrestrictive phrases and clauses, also called nonessential or unnecessary word groups, can be removed from a sentence without changing the basic meaning of the sentence. Nonrestrictive phrases and clauses are set off with commas. Turn to 666.2 in *Write Source*.

Place commas around the nonrestrictive phrases and nonrestrictive clauses in the following sentences.

1. New York City subways [^]which run both above and below ground [^]are ridden by more than a million people each day.
2. Subway commuters riding back and forth on the subways daily become accustomed to many inconveniences.
3. Standing room only which is a major inconvenience occurs regularly during rush hours.
4. Pushing and shoving to board the train is an everyday happening.
5. Dank stations whose walls drip dirty water are common sights.
6. Blaring stereos which are played at brain-piercing volumes provide background traveling music.
7. Some unhappy commuters who are trying to make using the subway system more pleasant have convinced officials to put poems where there would normally be advertising.
8. Buses which are the alternative to subways lack some of the negatives associated with train travel.
9. Bus riders who don't seem to be as aggressive as train riders may be more mellow than train passengers because bus travel is less stressful.

Extend: Write three to five sentences about public transportation that contain an unnecessary phrase or clause (nonrestrictive). Make sure to set off the nonessential material with commas.

Assignment #5

Writing: Connect to the Story

Write about a time when you had to handle a difficult choice?

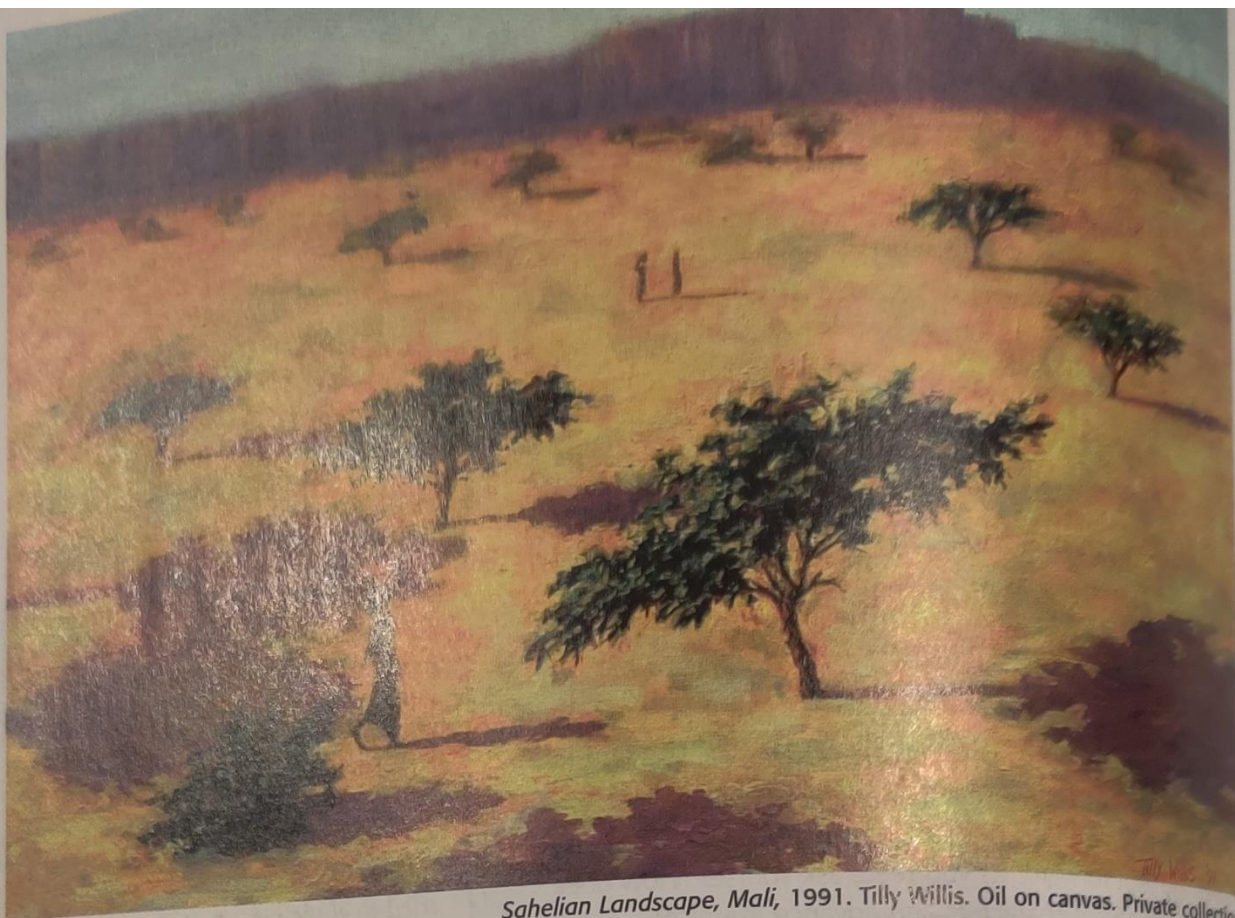
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Assignments #6:

Reading Strategy: Identify Genre

A genre is a category of literary work characterized by a particular form or style. One genre is the epic, a long narrative poem about a larger-than-life hero who embodies the values of his or her culture and people. Some epics, like this one, have been adapted into prose form. As you read, ask yourself, What elements of this story indicate that it is an epic?

Epic Element	Form in the Sundiata
1. Details that reveal customs, beliefs, and values	Sundiata has great charm and the strength of ten men which means these qualities are valued.
2.	
3.	
4.	



Sahelian Landscape, Mali, 1991. Tilly Willis. Oil on canvas. Private collection.

from SUNDIATA

Retold by D. T. Niane
Translated by G. D. Pickett

1 *Even before he was born, Sundiata was destined for greatness. Acting on the instructions of a soothsayer,¹ his father, the king of Mali, had married a hideous, hunchbacked woman named Sogolon. As foretold, the couple had a son. It seemed, however, that the boy was unlikely to become a great leader as had been predicted. The young Sundiata could not even walk. He and his ugly mother became the object*

of cruel jokes and jealous abuse by the old king's first wife. At the age of seven, Sundiata suddenly reacted to an insult by standing up and tearing a tree from the ground. He instantly became the center of attention, a boy with great charm and the strength of ten men. Among his constant companions were the princes Fran Kamara and Kamandjan.² Even more important to him was his griot, Balla Fasséké,³ who taught

1. A soothsayer is someone who claims to be able to foretell the future.

2. Kamara (kä' mä rä); Kamandjan (kä' män jän)

3. Balla Fasséké (bä' lä fä sā' kā)

him the history of his people and of the world beyond.

Still fearing persecution from the jealous queen, Sogolon escaped with Sundiata to neighboring Ghana. There the amazing boy grew up. In his absence, Mali was taken over by the king of Sosso, a cruel sorcerer named Soumaoro,⁴ whose secret chamber was tapestried with human skins and adorned with the skulls of his enemies. Soumaoro captured Balla Fasséké and Sundiata's half-sister, Nana Triban.⁵ Enraged by Soumaoro's barbarism, Sundiata raised an army and prepared to restore his country to its rightful people. Although he succeeded in defeating Soumaoro in a great battle, he could not capture or kill the man himself, for the magician had the power to appear and disappear at will. While Sundiata rested in the town of Sibi,⁶ Soumaoro once again raised a powerful army. The two prepared to meet in a final battle.

Sundiata and his mighty army stopped at Sibi for a few days. The road into Mali lay open, but Soumaoro was not yet vanquished. The king of Sosso had mustered a powerful army and his sofas were numbered by the thousand. He had raised contingents⁷ in all the lands over which he held sway and got ready to pounce again on Mali.

With scrupulous care, Sundiata had made his preparations at Sibi. Now he had sufficient sofas to meet Soumaoro in the open field, but it was not a question of having a lot of troops. In order to defeat Soumaoro it was

necessary first of all to destroy his magical power. At Sibi, Sundiata decided to consult the soothsayers, of whom the most famous in Mali were there.

On their advice Djata⁸ had to sacrifice a hundred white bulls, a hundred white rams and a hundred white cocks. It was in the middle of this slaughter that it was announced to Sundiata that his sister Nana Triban and Balla Fasséké, having been able to escape from Sosso, had now arrived. Then Sundiata said to Tabon Wana, "If my sister and Balla have been able to escape from Sosso, Soumaoro has lost the battle."

Leaving the site of the sacrifices, Sundiata returned to Sibi and met his sister and his griot.

"Hail, my brother," said Nana Triban.

"Greetings, sister."

"Hail Sundiata," said Balla Fasséké.

"Greetings, my griot."

After numerous salutations, Sundiata asked the fugitives to relate how they had been able to elude the vigilance of a king such as Soumaoro. But Triban was weeping for joy. Since the time of their childhood she had shown much sympathy towards the crippled child that Sundiata had been. Never had she shared the hate of her mother, Sassouma Bérété.

"You know, Djata," she said, weeping, "for my part I did not want you to leave the country. It was my mother who did all that. Now Niani is destroyed, its inhabitants scattered, and there are many whom Soumaoro has carried off into captivity in Sosso."

4. Soumaoro (sōō' mār ō)

5. Nana Triban (nä' na tri' ban)

6. Sibi (si' bē)

7. The sofas are soldiers or warriors, and contingents are additional troops.

8. Djata (dyä' tǝ) is a shortened form of Sundiata.

2 Identify Genre Which items in the summary paragraphs indicate that the epic will include exaggerated elements?

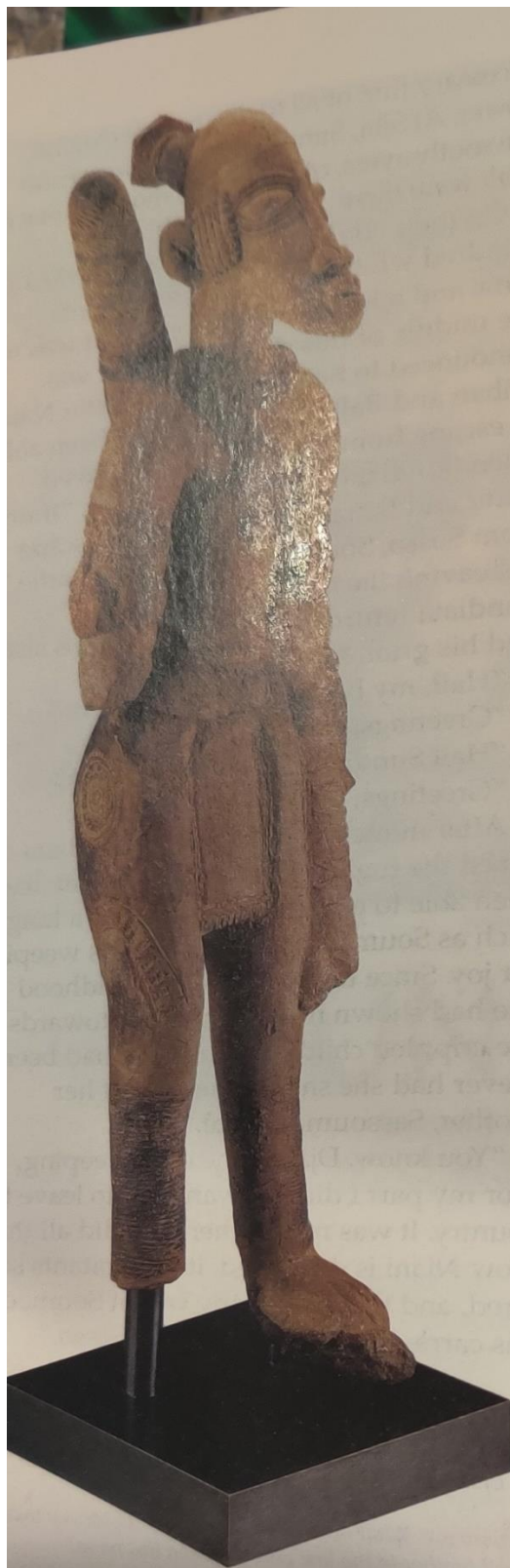
Vocabulary

scrupulous (skrōō' pyə lās) *adj.* thoroughly attentive to even the smallest details; precise

Dialogue What does Nana Triban wish to convey to her half-brother in the last paragraph on this page?

Vocabulary

elude (i lōōd') *v.* to avoid or escape, especially through cleverness or quickness



Archer Figure. Inland Delta Region, Mali.
Ceramic. Height 61.9 cm. National Museum of
African Art, Smithsonian Institution.



She cried worse than ever. Djata was sympathetic to all this, but he was in a hurry to know something about Sosso. Balla Fasséké understood and said, "Triban, wipe away your tears and tell your story, speak to your brother. You know that he has never thought ill of you, and besides, all that was in his destiny."

Nana Triban wiped her tears away and spoke.

"When you left Mali, my brother sent me by force to Sosso to be the wife of Soumaoro, whom he greatly feared. I wept a great deal at the beginning but when I saw that perhaps all was not lost I resigned⁹ myself for the time being. I was nice to Soumaoro and was the chosen one among his numerous wives. I had my chamber in the great tower where he himself lived. I knew how to flatter him and make him jealous. Soon I became his confidante and I pretended to hate you, to share the hate which my mother bore you. It was said that you would come back one day, but I swore to him that you would never have the presumption¹⁰ to claim a kingdom you had never possessed, and that you had left never to see Mali again. However, I was in constant touch with Balla Fasséké, each of us wanting to pierce the mystery of Soumaoro's magic power. One night I took the bull by the horns and said to Soumaoro: 'Tell me, oh you whom kings mention with trembling, tell me Soumaoro, are you a man like others or are you the same as the jinn¹¹ who protects

9. When Nana *resigned* herself, she gave in without resistance or complaint.

10. Here, *presumption* means "excessive boldness."

11. In Islamic mythology, a *jinn*, or genie, is an angel-like spirit that has magical powers and can take on other forms.

Vocabulary

confidante (kon' fə dant') n. a person who is entrusted with secrets or private affairs

humans? No one can bear the glare of your eyes, your arm has the strength of ten arms. Tell me, king of kings, tell me what jinn protects you so that I can worship him also.' These words filled him with pride and he himself boasted to me of the might of his Tana. That very night he took me into his magic chamber and told me all.

"Then I redoubled my zeal to show myself faithful to his cause, I seemed more overwhelmed than him. It was even he who went to the extent of telling me to take courage, that nothing was yet lost. During all this time, in complicity¹² with Balla Fasséké, I was preparing for the inevitable flight. Nobody watched over me any more in the royal enclosure, of which I knew the smallest twists and turns. And one night when Soumaoro was away, I left that fearsome tower. Balla Fasséké was waiting for me at the gate to which I had the key. It was thus, brother, that we left Sosso."

Balla Fasséké took up the story.

"We hastened to you. The news of the victory of Tabon made me realize that the lion had burst his chains. Oh son of Sogolon, I am the word and you are the deed, now your destiny begins."

Sundiata was very happy to recover his sister and his griot. He now had the singer who would **perpetuate** his memory by his words. There would not be any heroes if

deeds were condemned to man's forgetfulness, for we ply our trade to excite the admiration of the living, and to evoke the veneration¹³ of those who are to come.

Djata was informed that Soumaoro was advancing along the river and was trying to block his route to Mali. The preparations were complete, but before leaving Sibi, Sundiata arranged a great military review in the camp so that Balla Fasséké, by his words, should strengthen the hearts of his sofas. In the middle of a great circle formed by the sofas, Balla Fasséké extolled¹⁴ the heroes of Mali. To the king of Tabon he said: "You whose iron arm can split ten skulls at a time, you, Tabon Wans, king of the Sinikimbon and the Djallonké,¹⁵ can you show me what you are capable of before the great battle is joined?"

The griot's words made Fran Kamara leap up. Sword in hand and mounted on his swift steed he came and stood before Sundiata and said, "Maghan Sundiata, I renew my oath to you in the sight of all the Mandingoes gathered together. I pledge myself to conquer or to die by your side. Mali will be free or the smiths¹⁶ of Tabon will be dead."

The tribes of Tabon shouted their approval, brandishing their weapons, and Fran Kamara, stirred by the shouts of the sofas, spurred his charger and charged forward. The warriors opened their ranks and he bore down on a great mahogany tree. With one stroke of his sword he split the giant tree just as one splits a paw-paw.¹⁷ The flabbergasted army shouted, "Wassa Wassa . . . Ayé . . ."

Then, coming back to Sundiata, his sword held aloft, the king of Tabon said, "Thus on

12. People acting in *complicity* are involved together, as accomplices in a crime or, as here, in secret activities.

1 Acts of Courage What risks does Nana Triban take while staying with Soumaoro? What does the epic imply about how one should act in times of danger?

2 Dialogue What do you think Balla Fasséké means by his remark beginning "I am the word"?

Vocabulary

perpetuate (pər pech'ōō āt') *v.* to cause to continue to be remembered

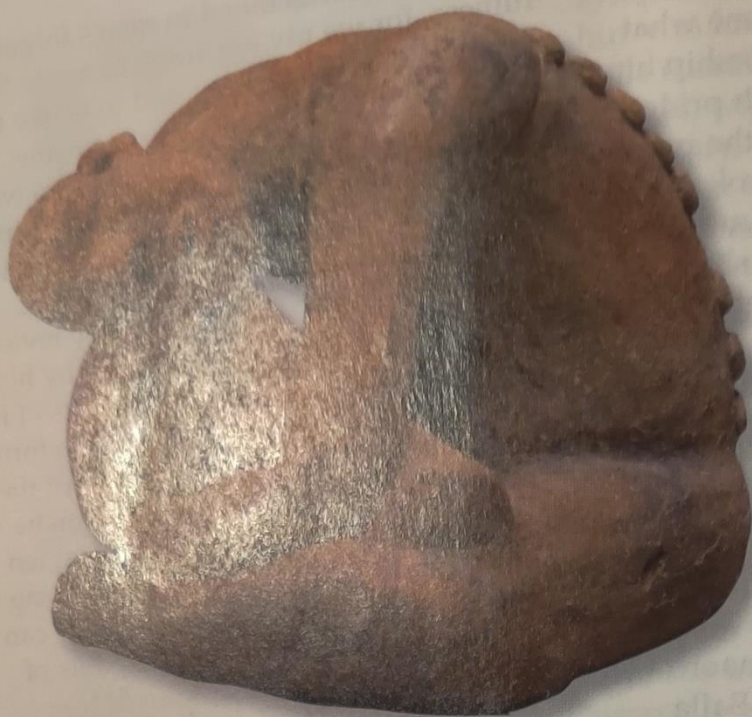
13. To *evoke veneration* is to call up feelings of deep respect.

14. Balla highly praised (*extolled*) the heroes.

15. *Sinikimbon* (si' nē kim' bōn); *Djallonké* (jā lōn' kā)

16. The *Mandingoes* were various peoples who inhabited the upper and middle Niger River valley. *Smiths* make or repair metal objects, such as swords, but Fran Kamara is speaking figuratively, referring to his sword-bearing troops.

17. *Paw-paw* is a banana-like fruit.



Seated Figure, 13th century.
Terracotta, height: 10 in. Purchase,
Buckeye Trust and Mr. and Mrs.
Milton Rosenthal Gifts, Joseph
Pulitzer Bequest and Harris
Brisbane Dick and Rogers Funds,
1981. The Metropolitan Museum
of Art, New York, NY.

the Niger plain will the smiths of Tabon cleave those of Sosso in twain."¹⁸ And the hero came and fell in beside Sundiata.

Turning towards Kamandjan, the king of Sibi and cousin of the king of Tabon, Balla Fasséké said, "Where are you, Kamandjan, where is Fama Djan? Where is the king of the Dalikimbon Kamaras? Kamandjan of Sibi, I salute you. But what will I have to relate of you to future generations?"

Before Balla had finished speaking, the king of Sibi, shouting his war cry, started his fiery charger off at full gallop. The sofas, stupefied, watched the extraordinary horseman head for the mountain that dominates¹⁹ Sibi. . . . Suddenly a tremendous din filled the sky, the earth trembled under the feet of the sofas and a cloud of red dust

covered the mountain. Was this the end of the world? . . . But slowly the dust cleared and the sofas saw Kamandjan coming back holding a fragment of a sword. The mountain of Sibi, pierced through and through, disclosed a wide tunnel!

Admiration was at its highest pitch. The army stood speechless and the king of Sibi, without saying a word, came and fell in beside Sundiata.

Balla Fasséké mentioned all the chiefs by name and they all performed great feats; then the army, confident in its leadership, left Sibi. 🌀

18. To cleave in twain is to split in two.

19. The mountain dominates Sibi because it towers over it.

1 **Dialogue** Why does Balla Fasséké ask the question, "But what will I have to relate of you to future generations?"

Identify Genre What characteristic of epics can you identify in this column?

5. **Draw Conclusions About Ideas:** At one point, the narrator of the story says, “There would not be any heroes if deeds were condemned to man’s forgetfulness.” What does this statement say about the relationship between heroes and memory? Support your response with text evidence.

6. **Draw Conclusions About Structure:** The article compares and contrasts many visions of the idea of heroism. Does this organizational pattern lead you to think that people can recognize true heroism wherever they’re from, or are ideas about heroism just too diverse? Defend your conclusion with evidence from the text.

7. **Draw Conclusions About Contemporary Context:** Does our society today have any methods comparable to Balla Fasseke’s for making people famous?

Assignment #8

Grammar: Pronoun-Antecedent Agreement

154

ELPS 4C, 5E

Pronoun-Antecedent Agreement 1

Pronouns must agree in number and gender with their antecedents, the words to which the pronouns refer. Turn to page 798 in *Write Source*.

Underline the antecedent for each pair of pronouns below; then choose the pronoun that agrees in number with its antecedent. Write that pronoun on the line provided. For an indefinite pronoun (like "everyone") use the phrase "his or her" or "her or his."

1. Each of the female runners in the race bettered (*her, their*) previous best time. her
2. Not everyone should include a four-year college in (*his or her, their*) future. _____
3. Both of the girls told (*her, their*) parents about the dance. _____
4. The team has chosen Waldo as (*its, their*) mascot. _____
5. Many of Jack's errors reveal (*his, their*) lack of practice. _____
6. Can anybody do this worksheet correctly without (*his or her, their*) handbook? _____
7. The assembly voted to raise (*its, their*) salaries by 10 percent. _____
8. Has anybody gotten (*her or his, their*) parents to chaperone the dance? _____
9. Either Ramona or Christine will have to bring (*her, their*) toboggan if we hope to have enough room for everyone. _____
10. No one going on the trip needs to bring (*his or her, their*) own lunch. _____
11. If Carmen budgets time carefully, (*she, they*) will have little trouble finding time for both work and play. _____
12. If you find my notes or outline, please bring (*it, them*) to me. _____
13. Mario and Paulo showed slides of (*his, their*) home in Brazil. _____
14. The players and manager were asked to give (*her or his, their*) predictions about the coming season. _____
15. Either the drummer or the tuba player left (*his or her, their*) sheet music in the band room. _____

Extend: Write a sentence for each of the following words, and make each pronoun agree with its antecedent: *each, any, everybody, none, and one*.

Pronoun-Antecedent Agreement 2

Circle the correct pronoun and underline its antecedent.

1. Has either Toya or Heather remembered (*their*, *her*) backpack?
2. Everyone on the girls' team discovered (*her*, *their*) own special strengths.
3. In all the excitement, one of the first contestants lost (*their*, *his* or *her*) shoes.
4. Somebody must have completely lost (*her* or *his*, *their*) mind!
5. When Amber left the cafeteria, (*they*, *she*) must have forgotten her backpack.
6. Neither Jordan nor his parents wanted (*his*, *their*) dessert.
7. Every dog has (*its*, *their*) day.
8. If Tina, Lena, or Sabrina would visit us, (*they*, *she*) would have a big surprise.
9. Because of a soccer player's schedule, (*he* or *she*, *they*) cannot run cross-country.
10. Even after a long debate, the student senate could not make up (*their*, *its*) mind.
11. Either Mr. Green or Mr. Slade backed (*their*, *his*) car into the sculpture.
12. Max and Ali were very concerned about (*his*, *their*) hair loss.
13. Each woman in the room had completed (*their*, *her*) questionnaire.
14. Many people cannot express (*their*, *his* or *her*) true feelings.
15. Will anyone come forward and claim (*her* or *his*, *their*) prize?
16. Because of all the uncertainty, nobody dared to offer (*their*, *his* or *her*) opinion.
17. Each of the academic teams had (*its*, *their*) own human computer.
18. Someone tell Kent or Chantal to bring (*their*, *his* or *her*) soccer ball tomorrow.
19. Both of the returning travelers are eager to describe (*her*, *their*) trip.
20. When I locate your black jacket or your down coat, I will send (*it*, *them*) to you.

Extend: Write sentences using each of these pronouns: *his*, *her*, *them*, *theirs*, *he*, *she*, *it*, *you*, *they*. Be certain to also include antecedents for the pronouns. Exchange papers with a classmate and check each other's sentences for pronoun-antecedent agreement.

Assignment #9

Writing: Connect to the Story

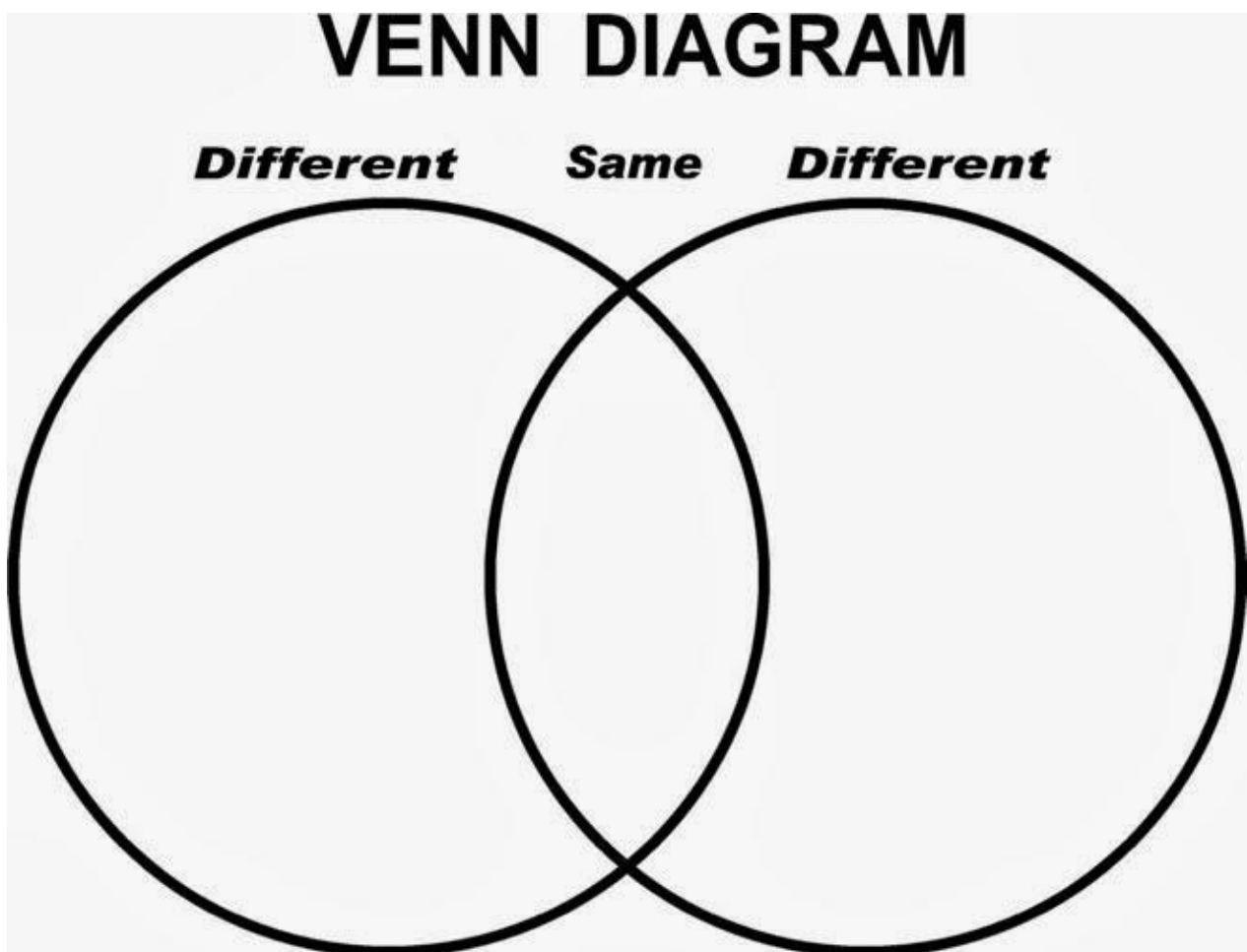
Write about a time you had to display courage.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Assignments #10:

Reading Strategy: Compare and Contrast Versions of a Story

There are many different versions of the tale of Sundiata. When you compare and contrast versions, you identify similarities and differences between them. When the same story is presented in varying genres, the structure of the text can affect how the story is conveyed. The graphic novel has many structural elements that are not part of traditional prose, such as the arrangement of panels to show time passing, speech bubbles for dialogue and narration, and the ability to show visual aspects of the story through illustration. As you read think about how literary elements such as plot, setting, and characters are conveyed in each excerpt, and ask yourself how they are affected by the structure of each text. Use a Venn diagram like the one below to help you keep track of similarities and differences.



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Assignment #11:

Respond and Think Critically

Please respond to the following questions over "*The Lion of Mali*" (pgs. 927-930) on the space provided below.

- 1. Summarize Plot Events: Write a brief summary of the story told in this graphic novel before you answer the following questions.**
- 2. Identify Genre: What characteristics of legends are demonstrated in this retelling of the tale of Sundiata?**
- 3. Make Analyze Simile: What are two examples of simile in this excerpt? How do the illustrations reinforce the meaning of the similes?**
- 4. Make Inferences About Characterization: In a graphic novel, characterization occurs in part through the drawings of the characters. Based on his illustrations, what feeling might Eisner intend the reader to have toward Sumanguru? Explain.**
- 5. Draw Conclusions About Structure: Refer to the Venn diagram you made for assignment #10. What are the similarities and differences between the two versions of Sundiata? What are the pros and cons of using the graphic novel structure to retell a legend? Support your conclusion.**

Assignment #12
Grammar: Using the Right Words

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 **TEKS** 9.19
ELPS 1C, 4C, 5C

Using the Right Word 1

Turn to pages 726 and 728 in *Write Source* for help.

Write the correct word above each underlined word that is wrong. If an underlined word is correct, write a C above it.

1. This biannual parade is always held on the third Saturday in September.
2. The clowns, who are the crowd favorites, walk among the mayor's car and the high school marching band.
3. The hot sun had a bad affect on one float's fresh flowers.
4. The Jaycees had an amazing float that looked like a desert aisle.
5. The number of parade entries easily exceeded last year's total of 35.
6. One parade watcher said she will gladly adopt to hot weather as long as there is shade along the parade route.
7. All the antique cars except one jalopy were perfectly restored and polished for the car show.
8. The steep assent to the city park marked the end of the parade route.
9. A huge display wall on the back of the final float fell to the pavement and was bent bad.
10. Alot of help was needed to clear the street.
11. Volunteers made sure the float was alright before continuing to the big rally in the park.
12. In spite of the accident, the parade was all together a grand success.

Using the Right Word 2

Turn to pages 730 and 732 in *Write Source* for help.

Circle the correct word from the pair in parentheses to complete each sentence.

1. In ancient Rome, purple (*die, dye*) for clothing was reserved for emperors.
2. On the other hand, many ordinary Roman citizens often wore (*coarse, course*), plain cloth.
3. (*Can, May*) you imagine wearing only one kind of clothing?
4. Rome, one of the largest cities of its day, was the (*capital, capitol*) city of the Roman Empire.
5. Roman emperors often sought (*council, counsel*) from their favorite generals.
6. Julius Caesar fought the Gauls when they tried to (*break, brake*) away from Roman rule.
7. During the reign of Trajan, the Roman Empire expanded (*farther, further*) than ever before.
8. Roman generals had their soldiers build numerous roads, walls, and forts to keep them from getting (*board, bored*).
9. Roman emperors (*cent, sent, scent*) trusted military officers to rule their conquered provinces.
10. The Romans built beautiful structures, but they never built a (*capital, capitol*) building.