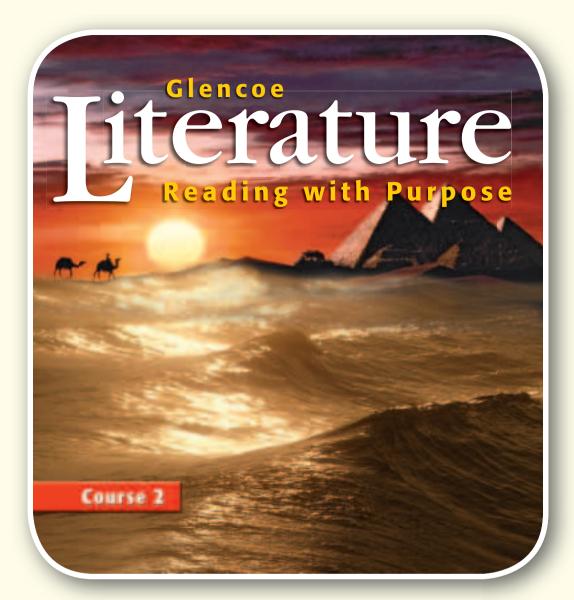
# Ticrature Iterature Reading with Purpose

interactive Student Edition

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Course 2

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# **Program Consultants**

Jeffrey D. Wilhelm, PhD
Douglas Fisher, PhD
Kathleen A. Hinchman, PhD
David O'Brien, PhD
Taffy Raphael, PhD
Cynthia Hynd Shanahan, EdD



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# **Book Overview**

How to Use Reading With Purpose		
Foldables™		
Scavenger Hunt		
Reading Handbook		
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Genre Focus:	Short Story	
Reading Skills:	Draw Conclusions, Respond, Synthesize,	
	Determine the Main Idea	
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Writing Product:	Short Fictional Story	
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<b>UNIT 5</b> Is Progress	<b>Always Good?</b>		
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	Understand Text Structure: Problem and Solution		
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Writing Product:	Research Report		
English Language Coach:	Structural Analysis: Base Words, Suffixes, Prefixes; Content-Area Words		
Grammar:	Clauses, Phrases, and Commas		
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	Figurative Language		
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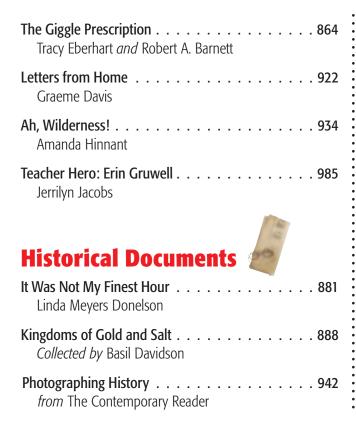
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Amanda Hinnant	Ah, Wilderness!
Reader	<b>Photographing History</b> Informational Text: Textbook 942
	WRITING WORKSHOP PART 2
	<b>Descriptive Writing</b>
	Listening, Speaking, and Viewing: Visuals
	READING WORKSHOP 4
	Skill Lesson: Predicting
Rod Serling	The Monsters Are Due on Maple Street: Act 1 Drama 956
, and the second	The Monsters Are Due on Maple Street: Act 2 Drama 970
	READING ACROSS TEXTS WORKSHOP
	Reading for Author's Credibility
Jerrilyn Jacobs	Teacher Hero: Erin Gruwell Informational Text: Web Article 985
Zlata Filipović	from <i>Zlata's Diary</i>
	<b>WRAP-UP</b> 996
	Your Turn: Read and Apply Skills
Mary TallMountain	There Is No Word for Goodbye
	Reading on Your Own
	Skills and Strategies Assessment

# Selections by Genre

Fiction 👼	Charles	
Seventh Grade	Shirley Jackson	
May I Have Your Autograph? 66	Jeremiah's Song	
Marjorie Sharmat	Diondra Jordan	
Suzy and Leah	: Antaeus	
An Hour with Abuelo	Borden Deal	
The War of the Wall	Poetry •	
Broken Chain	Where You Are	
Amigo Brothers	The First Book	
Framed	How I Learned English	
After Twenty Years	The Highwayman	
Loser	I'll Walk the Tightrope	
The Good Samaritan	The Courage That My Mother Had 458  Edna St. Vincent Millay	
Lob's Girl	Two People I Want to Be Like 459  Eve Merriam	
<b>Home</b>	The Cremation of Sam McGee 506 Robert Service	
Thank You, M'am	Big Yellow Taxi	
LAFFF	Birdfoot's Grampa 619  Joseph Bruchac	
There Will Come Soft Rains	Aunt Sue's Stories	
Key Item	I Ask My Mother to Sing	

	Follytolog
One	Folktales
Annabel Lee	Brer Rabbit and Brer Lion 654  Julius Lester
Edgar Allan Poe	The Lion, the Hare, and the Hyena
Face It	Phyllis Savory
Janet S. Wong  Almost Ready	The Boy and His Grandfather 684  Rudolfo A. Anaya
Arnold Adoff	We Are All One
Miracles	Laurence Yep
Walt Whitman	Aunty Misery
The Pasture	The Bunyans
Growing Pains	Audrey Wood
Jean Little	
The Women's 400 Meters	<b>Graphic Stories</b>
To James	and Cartoons
Frank Horne	3BCB: Three by Clay Bennett 420 Clay Bennett
Slam, Dunk, & Hook	The Tale of 'Kiko-Wiko
The Carcajou and the Kincajou 867	Mark Crilley
Ogden Nash	
The Termite	Personal Essays
Ogden Nash	Summer Reading
There Is No Word for Goodbye	The Teacher Who Changed My Life
	Nicholas Gage
Drama 簐	Cyber Chitchat
Graduation Address	America the Not-So-Beautiful 625 Andrew A. Rooney
The Monsters Are Due on Maple Street 956 Rod Serling	A Glimpse of Home
•	•

Biography, Autobiography, Memoirs, Letters	Miracle Hands	
The Day It Rained Cockroaches	Friendships and Peer Pressure	
Tony Hawk: Chairman of the Board 133 Steve Pittman	Friends Forever	
Rosa Parks: My Story, from	The Brink's Robbery	
Toward a Rainbow Nation	Violence in Hockey	
New Directions	What Exercise Can Do for You	
Red Scarf Girl, from	Oprah Winfrey	
Barrio Boy, from	Volunteers Welcome!	
Ernesto Galarza	Should Naturalized Citizens Be President? 478  John Yinger and Matthew Spalding	
Names/Nombres	Take the Junk Out of Marketing Food to Kids 497	
Zlata's Diary, from	Sheila Globus	
Zlata Filipović	Hip Hop	
Informational Texts	Conserving Resources	
Flash Flood	The Next Big Thing	
Paddling Dicey Waters	Fireproofing the Forests	
Message of Hope	Missing! 616  Claire Miller	
Teaching Nepalis to Read, Plant, and Vote	Voices—and Stories—from the Past	
How Things Work	Reading, Writing, Rapping	
Kids in Action: Dalie Jimenez	What Makes Teens Tick?	



# 

# **Skills Features**

READING SKIEES	ETTERATORE SKILLS
Reading Workshops	Literary and Text Elements
Setting a Purpose for Reading	Photographs
Previewing	: Theme
Reviewing	Title
Understanding Text Structures	Titles, Heads, and Decks
Activating Prior Knowledge	Lead
Connecting	: Text Features
Making Inferences	Narrator
Identifying Sequence	Point of View
Drawing Conclusions	Setting
Responding	Sensory Details
Synthesizing	Conflict
Determining the Main Idea	Dialogue
Understanding Persuasive Techniques 416	: Character
Distinguishing Fact and Opinion 438	Nonfiction
Identifying Author's Purpose and Perspective 454	Plot
Using Text Structure: Compare and Contrast 474	Style
Paraphrasing and Summarizing 528	Tone
Using Text Features	Diction, Language, and Word Choice 457
Taking Notes	: Argument
Identifying Problem and Solution 602	Hyperbole
Understanding Cause and Effect 656	Author's Craft
Questioning	Concept and Definition
Predicting	• Organization
Analyzing	Description
Evaluating	• Characterization
Interpreting	Cultural Allusions
Monitoring Comprehension	Dialect
Connecting	Sound Devices
Visualizing	Figurative Language
Skimming and Scanning	Symbolism
Clarifying	Rhyme, Rhythm, and Meter 817
Predicting	Imagery
6	: Teleplay
<b>Reading Across Texts</b>	•
Read for Persuasive Techniques 494	Genre Focus
Read for Author's Craft 622	Informational Media
Read for Author's Credibility 982	Biography
,	Short Story

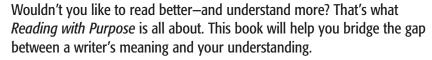
Persuasive Writing       412         Science and Technology Writing       524         Folktale       652         Poetry       774         Historical Documents       880         Comparing Literature         Theme       102         Setting       222         Plot       368	Research Report 1       552         Research Report 2       596         Modern Folktale 1       676         Modern Folktale 2       724         Poem 1       794         Poem 2       830         Descriptive Writing 1       908         Descriptive Writing 2       948         Writing Traits         Conventions       35
Cultural Context	Voice
VOCABULARY SKILLS	Word Choice
English Language Coach         Context Clues	Presentation
Synonyms, Antonyms, Word Choice	Verbs
WRITING SKILLS	LISTENING, SPEAKING, AND VIEWING
Writing Products  Summary 1	Giving and Following Directions

# How to Use Reading with Purpose

### Consultant's Note

People read for enjoyment, to help themselves think, to solve problems, and to get work done. Their reading is often organized around "inquiry" questions. These questions help them explore how what they learn can help make a difference in the real world.

-Jeff Wilhelm



The next few pages will show you some of the ways *Reading with Purpose* can help you read, think, and write better.

# What's in it for you?

Every unit in *Reading with Purpose* is built around a **Big Question**, a question that you will want to think about, talk about, maybe even argue about, and finally answer. The unit's reading selections will help you come up with your answers.

# **Organization**

Each unit contains:

- A Unit Warm-Up that introduces the unit's Big Question
- Four **Reading Workshops**, each one containing reading selections that will help you think about the Big Question
  - Literature such as short stories, poems, plays, and biographies
  - Informational texts such as nonfiction, newspaper and magazine articles, reference books, and manuals
  - Functional documents such as signs, schedules, labels, and instructions
- A two-part Writing Workshop to help you put your ideas about the Big Question into writing
- A **Comparing Workshop** that will give you a chance to compare different pieces of writing.
- A **Unit Wrap-Up** where you'll answer the Big Question.



# **Reading and Thinking**

Here are some of the ways **Reading with Purpose** will help you develop your reading and thinking skills.

**Skills and Strategies** The skills you need to become a better reader are related to the standards that state and local school districts test you on. We call these objectives.

# Consultant's Note

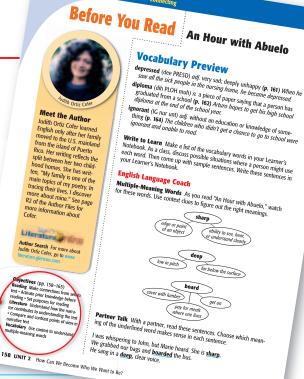
Standards tell what you are expected to do or learn-the learning objectives. They help teachers plan lessons and select reading and writing tasks. In addition, standards

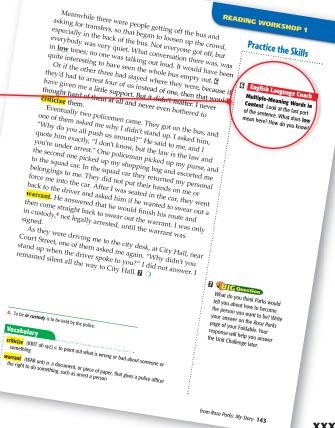
ensure that the content taught at one school will be similar to the

content at other schools in the state. The standards also help you figure out what will be on tests. Standards help you figure out what you need to learn to do well in school!

–Doug Fisher

Margin Notes These notes will help you with a difficult passage, point out an important development, model a skill, or ask a question to get you thinking about what you are reading.





# **Question and Answer Relationship**

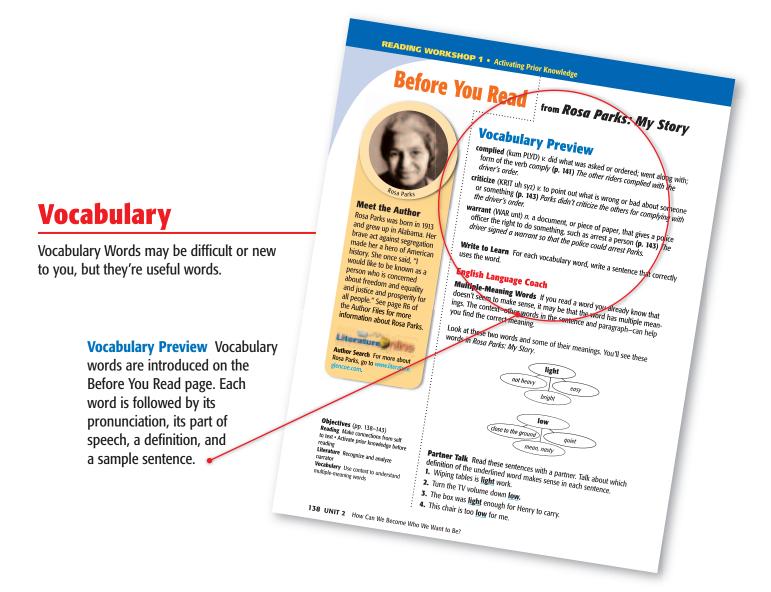
Four types of questions are used on standardized tests:

- **1. Right There Questions** The answer is "right there" on the page.
- 2. Think and Search Questions The answers to these questions are on the page (or pages), but you'll need to use information from different parts of the text.
- **3. Author and Me Questions** Information from the text may help, but you'll put it together with your own ideas to answer a question.
- **4. On My Own Questions** Answers do not come from the text. You'll base your answer on what you know.

Knowing how to deal with such questions can help improve your test scores. At the end of most Workshops is a set of questions. In the first two units, each question is followed by a tip to help you answer. For example:

 What promise does Victor make to himself about this school year?

**Right There** You will find the answer in the story.



# **Vocabulary** The word

**Vocabulary** The word with its pronunciation, part of speech, and definition appear at the bottom of the same page.

136 UNIT 2

is in **bold** type when

it first appears in the

reading selection.

#### **READING WORKSHOP 4**

The gym was empty.

"I want to see how **flexible** you are. Let me lift your leg," the Liberation Army woman said in her gentle voice. She raised my right leg over my head in front of me. "Very good! Now I'll support you. Lean over backward as far as you can.' That was easy. I bent backward until I could grab my ankles like an acrobat. "That's great!" she said, and her braids swung with excitement. 

"This is Jiang Ji-li." Principal Long leaned forward proudly.

"She's been studying martial arts<sup>3</sup> since the second grade. She was on the Municipal Children's Martial Arts Team. Their demonstration was even filmed."

The Liberation Army woman smiled sweetly. "That was very good. Now you may go back to your classroom." She patted me on my head before she turned back to test Tong Chao.

I went back to class, but I could not remember the song we I went back to class, but I could not remember the song we we singing. What did the Liberation Army woman want? Could she wann to choose me for something? It was too much to contemplate. I hardly moved when the bell rang to end school. Someon's told me that the principal wanted to see the I walked slowly down the hall, surrounded

by my shouting and jostling classmates, seeing only the beautiful soldier, feeling only the electric tingle of her soft touch on my head. 

The office door was heavy. I pushed it open

cautiously. Some students from the other sixth-grade classes were there already. I recognized Wang Qi, a girl in class two, and one of the boys, You Xiao-fan of class four. I didn't know the other boy. The three of them sat nervously and respectfully opposite Principal Long. I slipped into a chair next to them.

- In some Asian countries, the family name is said first. So *Iliang* is the author's
  "last" name, and *Ili-Il* is her "first" name. If Americans followed the same rule
  John Smith would introduce himself as "Smith John."
- John Smith would introduce himself as "Smith John".

  3. Martial (MAR shul) means "of or about war, warlike." The martial arts are forms of lighting such as judo and karate. They're also popular as forms of exercise.

  (Amended: "Amended: "Amended Smith Smith
- Comrade (KAWM rad) means "friend or partner." During the Cultural Revolution, people used this word instead of Mr., Miss, or Mrs.

plate (KON tem playt) v. to think about slowly and carefully

210 UNIT 2 How Can We Become Who We Want to Be?

# Practice the Skills

**English Language** Multiple-Meaning Words Use the context around the word <u>flexible</u> to figure out the right definition in this sentence **Coach** These notes help tice what Jiang does for the eration Army woman. students whose first language 4 English Language Co is not English. For example, **Multiple-Meaning Words** electric to figure out the right they help explain multiplethat it describes a feeling. meaning words and also idioms-phrases that mean

> **Footnotes** Selection footnote explains words or phrases that you may not know to help you understand the story.

something other than what

their individual words mean.

**READING WORKSHOP 1** You will practice using the following skills when you read these selections:

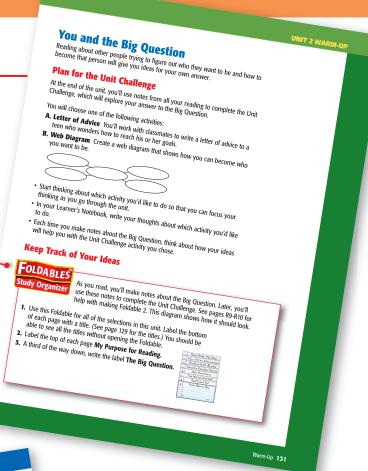
from Rosa Parks: My Story, p. 140 Activating **Skills Focus** Prior Knowledge • "Kids in Action: Dalie Jimenez," p. 148 What Is It? Activating prior knowledge means using what you already know. For example, to using what you already know. For example, to appreciate Tony Hawk: Chairman of the Board, you needed to activate your prior knowledge of skate-boarding. Now learn how to do it every time you read. Activating prior knowledge Identifying the narrator in you read.
• To activate something is to make it active—to get it going so it can be useful.

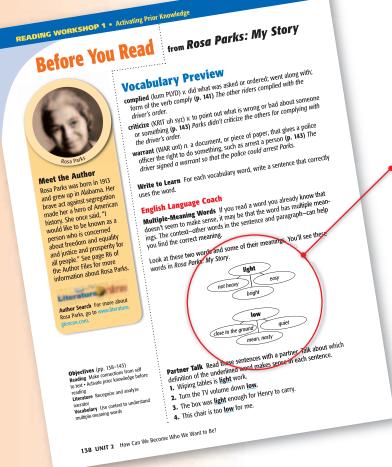
\* To activate the solution is knowledge that you already Recognizing the narrator's effect on the story • Prior knowledge is knowledge that you already Activating prior knowledge is using your memories Understanding multiple-meaning words in conte to help you understand new things Academic Vocabulary: prior Writing/Grammar Identifying nouns and pronouns Analyzing Cartoons
The character can't activate
his prior knowledge because
he lost it. What prior
knowledge of computers
do you need to understand
this cartoon? rior (PRY ur) adj. earlier; coming before

**Academic Vocabulary** These are words you come across in your school work—in science, math, or social studies books as well as this book. The academic words are treated the same as regular vocabulary words.

# **Organizing Information**

**Foldables** For every unit, you'll be shown how to make a **Foldable** that will help you keep track of your thoughts about the Big Question. See page xxxvi for more about Foldables.





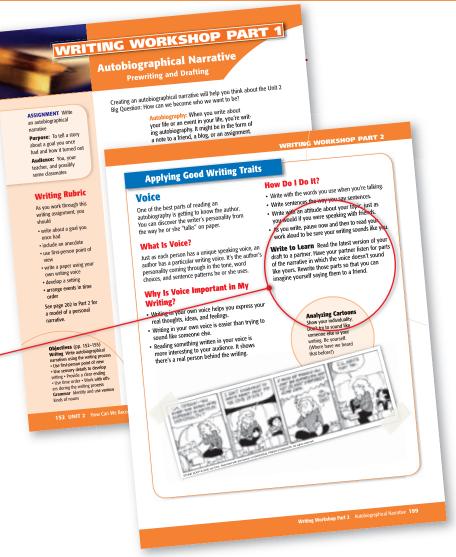
**Graphic organizers** In **Reading with Purpose**, you will use different kinds of graphic organizers to help you arrange information. These graphic organizers include, among others, Venn Diagrams, Compare and Contrast Charts, Cluster Diagrams, and Chain-of-Events Charts.

# Writing

In the selections in **Reading with Purpose**, you'll read many examples of excellent writing. And you'll explore what makes those pieces of writing so good.

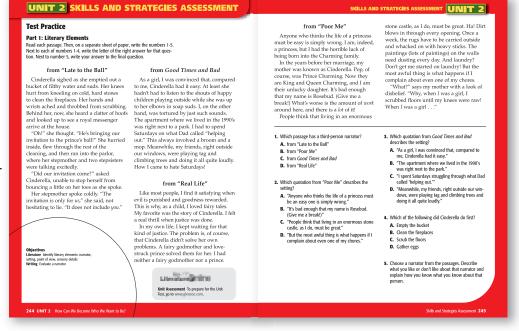
Here are some other ways **Reading** with **Purpose** will help you become a better writer.

Write to Learn As you learn new skills, you will sometimes complete a short writing assignment that will help you practice or think about your new skill.



# **Test Preparation and Practice**

Following each unit, you will be tested on the literature, reading, and vocabulary skills you learned. This test will give you the practice you need to succeed while providing an assessment of how you have met the unit objectives.



# **Foldables**<sup>™</sup>

by Dinah Zike, MEd, Creator of Foldables™



Foldables<sup>™</sup> are three-dimensional interactive graphic organizers for taking notes and organizing your ideas. They're also fun! You

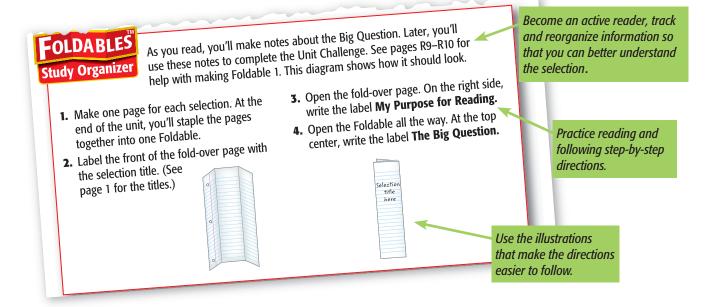
will fold paper, cut tabs, write, and manipulate what you have made in order to organize information; review skills, concepts, and strategies; and assess your learning.

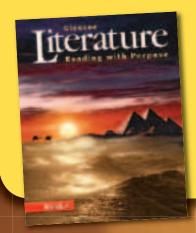


# Using Dinah Zike's Foldables in Reading and Literature Classes

Use Foldables before, during, and after reading selections in **Reading With Purpose.** 

- **Before you read:** Your unit Foldable will help you to focus on your purpose for reading by reminding you about the Big Question.
- During reading: Your unit Foldable will help you to stay focused and engaged. You will track key ideas and your thoughts about each selection and how it helps you answer the Big Question. It will also encourage you to use higher level thinking skills in approaching text.
- **After reading:** Your Foldable will help you to review your thoughts from your reading and to analyze, interpret, and evaluate various aspects of the Big Question. Your Foldable notes will also help you with your unit challenge. They also stimulate rich group discussions and inquiry.





# Scavenger Hunt

Reading with Purpose has a lot of information, excitement, and entertainment. This Scavenger Hunt will help you explore the book. You'll learn how to find what you need quickly. There are ten questions in your scavenger hunt. All the answers are in this book. Write your answers in your Learner's Notebook.

- 1 How many units are there in the book?
  - 2 How many types of Workshops are in a unit and what are their names?
    - 3 What is the genre focus of Unit 6?
      - 4 How many short stories are in Unit 3?
    - Where can you find a list of all the poems in this book?
  - 6 What's the fastest way to find a particular short story in the book?
- Where in this book can you quickly find the correct pronunciation of the word *boutique?*
- 8) Where could you most quickly find the difference between a simile and a metaphor?
  - 9 Where can you look for the answer to a question about grammar?
    - Name two places in the book where you can find biographical information about a writer.



After you answer all the questions, meet with a small group to compare answers.

# READING HANDBOOK

Identifying Words and Building Vocabulary F	₹H1
Reading Fluently F	₹H5
Reading for a Reason F	₹H6
Becoming Engaged F	8H\$
Understanding What You Read F	₹H9
Thinking Critically About Your Reading RI	H13
Understanding Text Structure	H16
Reading for ResearchRI	H18

ou don't read a news article the way you read a novel. You read a news article mainly for information; you read a novel mainly for fun. To get the most out of your reading, you need to choose the right reading strategy to fit the reason you're reading. This handbook focuses on skills and strategies that can help you understand what you read.

# **Identifying Words and Building Vocabulary**

What do you do when you come across a word you don't know as you read? Do you skip over the word and keep reading? If you're reading for fun or entertainment, you might. And that's just fine. But if you're reading for information, an unfamiliar word may get in the way of your understanding. When that happens, try the following strategies to figure out how to say the word and what it means. These strategies will help you better understand what you read. They will also help you increase the vocabulary you use in everyday speaking and reading.

## **Reading Unfamiliar Words**

#### **Sounding the Word Out**

One way to figure out how to say a new word is to sound it out, syllable by syllable. Look carefully at the word's beginning, middle, and ending. Inside the new word, do you see a word you already know how to pronounce? What vowels are in the syllables? Use the following tips when sounding out new words.

#### ► Ask Yourself

 What letters make up the beginning sound or beginning syllable of the word?

**Example:** In the word *coagulate*, co-rhymes with so.

- What sounds do the letters in the middle part of the word make?
   Example: In the word coagulate, the syllable ag has the same sound as the ag in bag, and the syllable u is pronounced like the letter u.
- What letters make up the ending sound or syllable?
   Example: In the word coagulate, late is a familiar word you already know how to pronounce.
- Now try pronouncing the whole word: co ag u late.

#### **Using Word Parts**

Looking closely at the parts of a word is another way to learn it. By studying word parts—the root or base word, prefixes, and suffixes—you may discover more than just how to pronounce a word. You may also find clues to the word's meaning.

Roots and Base Words The main part of a word is called its root. When the
root is a complete word, it may be called the base word. Many roots in English
come from an old form of English called Anglo-Saxon. You probably know many
of these roots already. For example, endearing and remarkable have the familiar
words dear and mark as their roots. Other roots come from Greek and Latin.

You may not be as familiar with them. For example, the word *spectator* contains the Latin root spec, which means "to look at." You can see that root in the word *spectator*, "one who looks."

When you come across a new word, check whether you recognize its root or base word. It can help you pronounce the word and figure out its meaning.

• **Prefixes** A prefix is a word part that can be added to the beginning of a root or base word to change the word's meaning. For example,

the prefix *semi*- means "half" or "partial," so *semicircle* means "half a circle"

un- means "not," so unhappy means "not happy"

• **Suffixes** A suffix is a word part that can be added to the end of a root or base word to change the word's meaning. Adding a suffix to a word can also change that word from one part of speech to another. For example,

the word joy (which is a noun) becomes an adjective when the suffix -ful (meaning "full of") is added. Joyful means "full of joy"

# **Determining a Word's Meaning**

#### **Using Syntax**

Languages have rules and patterns for the way words are arranged in sentences. The way a sentence is organized is called the **syntax** of the sentence. If English is your first language, you have known this pattern since you started talking in sentences. If you're learning English now, you may find the syntax is different from the patterns you know in your first language.

In a simple sentence in English, someone or something (the **subject**) does something (the **predicate** or **verb**) to or with another person or thing (the **object**).



Sometimes adjectives, adverbs, and phrases are added to spice up the sentence.



#### ► Check It Out

Knowing about syntax can help you figure out the meaning of an unfamiliar word. Just look at how syntax can help you figure out the following nonsense sentence.

The blizzy kwarkles sminched the flerky broogs.

Your experience with English syntax tells you that the action word, or verb, in this sentence is *sminched*.

Who did the sminching? The kwarkles.

What kind of kwarkles were they? Blizzy.

Whom did they sminch? The broogs.

What kind of broogs were they? Flerky.

Even though you don't know the meaning of the words in the nonsense sentence, you can make some sense of the entire sentence by studying its syntax.

#### **Using Context Clues**

You can often figure out the meaning of an unfamiliar word by looking at its context (the words and sentences that surround it).

#### ▶ Do It!

To learn new words as you read, follow these steps for using context clues.

- 1. Look before and after the unfamiliar word for
  - a definition or a synonym (another word that means the same as the unfamiliar word)
    - Some outdoor plants need to be **insulated**, or <u>shielded</u>, against cold weather.
  - a general topic associated with the word
     The painter brushed **primer** on the walls before the <u>first coat of paint.</u>
  - a clue to what the word is similar to or different from <u>Like a spinning top</u>, the dancer **pirouetted** gracefully.
  - an action or a description that has something to do with the word The cook used a **spatula** to <u>flip</u> the pancakes.
- **2.** Connect what you already know with what the author has written.
- 3. Predict a possible meaning.
- **4.** Use the meaning in the sentence.
- **5.** Try again if your guess does not make sense.

#### **Using reference materials**

Dictionaries and other reference sources can help you learn new words. Check out these reference sources:

A dictionary gives the pronunciation and the meaning or meanings of a word.
 Some dictionaries also give other forms of words, their parts of speech, and synonyms. You might also find the historical background of a word, such as its Greek, Latin, or Anglo-Saxon origins.

- A glossary is a word list that appears at the end of a book or other written
  work. It includes only words that are in that work. Like dictionaries, glossaries
  have the pronunciation and definitions of words. However, the definitions in
  a glossary give just enough information to help you understand the words as
  they are used in that work.
- A thesaurus lists groups of words that have the same, or almost the same, meaning. Words with similar meanings are called synonyms. Seeing the synonyms of words can help you build your vocabulary.

#### **Understanding Denotation and Connotation**

Words can have two types of meaning.

**Denotation** is the literal meaning, the meaning you find in dictionaries.

**Connotation** is a meaning or feeling that people connect with the word.

For example, you may say that flowers have a *fragrance* but that garbage has a *stench*. Both words mean "smell," but *fragrance* has a pleasant connotation, while *stench* has a very unpleasant one. As you read, it's important to think about the connotation of a word to completely understand what a writer is saying.

# **Recognizing Word Meanings Across Subjects**

Have you ever learned a new word in one class and then noticed it in your reading for other subjects? The word may not mean exactly the same thing in each class. But you can use what you know about the word's meaning to help you understand what it means in a different subject area.

Look at the following example from three subjects:

**Social Studies:** One major **product** manufactured in the South is

cotton cloth. (something manusfactured by a company)

**Math:** After you multiply those two numbers, explain how

you arrived at the **product**. (the result of multiplying two

numbers)

**Science:** One **product** of photosynthesis is oxygen. (the result of a chemical

reaction)

In all three subject areas, a product is the result of something.

#### ▶ Practice It!

 Write each word below in your Learner's Notebook. Then underline the familiar word or root inside it. (Notice that the end of the familiar word or root may change in spelling a little when a suiffix is added to it.)

- **a.** configuration
- d. perspective
- **b.** contemporary
- e. invaluable
- c. reformation
- 2. Try to pronounce each of the words. Then check your pronunciation against the pronunciation given in the Glossary at the back of this book.
- The following sentences can all be completed by the same word or form of the word. Use context clues to find the missing word. Write the word in your Learner's Notebook.

a.	I took the	to the photo	shop to	have a	large print	made.
----	------------	--------------	---------	--------	-------------	-------

- **b.** Protons are positive; elerctrons are \_\_\_\_\_.
- **c.** You always think ; can't you think positively for a change?

# **Reading Fluently**

Reading fluently is reading easily. When you read fluently, your brain recognizes each word so you can read without skipping or tripping over words. If you're a fluent reader, you can concentrate on the ideas in your reading because you don't have to worry about what each word means or how to say it.

To develop reading fluency. . .

- **Read often!** The more, the better. Reading often will help you develop a good sight vocabulary—the ability to quickly recognize words.
- Practice reading aloud. Believe it or not, reading aloud does help you become a better silent reader.
  - Begin by reading aloud a short, interesting passage that is easy for you.
  - Reread the same passage aloud at least three times or until your reading sounds smooth. Make your reading sound like you are speaking to a friend.
  - Then move on to a longer passage or a slightly more difficult one.

#### ▶ Practice It!

Practice reading the paragraph under the following heading. After you think you can read it fluently—without errors or unnecessary pauses—read it aloud to a partner. Ask your patrner to comment on your fluency.

# **Reading for a Reason**

Why are you reading that paperback mystery? What do you hope to get from your science textbook? And are you going to read either of these books in the same way that you read a restaurant menu?

The point is, you read for different reasons. The reason you're reading something helps you decide on the reading strategies you use with a text. In other words, how you read will depend on why you're reading.

## **Knowing Your Reason for Reading**

In school and in life, you'll have many reasons for reading, and those reasons will lead you to a wide range of materials. For example,

- To learn and understand new information, you might read news magazines, textbooks, news on the Internet, books about your favorite pastime, encyclopedia articles, primary and secondary sources for a school report, instructions on how to use a calling card or directions for a standardized test.
- To find specific information, you might look at the sports section for the score of last night's game, a notice on where to register for a field trip, weather reports, bank statements, or television listings.
- **To be entertained**, you might read your favorite magazine, e-mails or letters from friends, the Sunday comics, or even novels, short stories, plays, or poems!

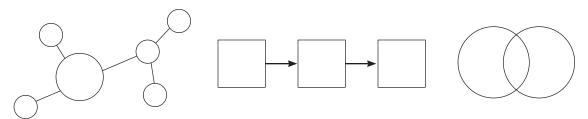
## **Adjusting How Fast You Read**

How quickly or how carefully you should read a text depends on your purpose for reading it. Think about your purpose and choose a strategy that works best. Try out these strategies:

- Scanning means quickly running your eyes over the material, looking for key
  words or phrases that point to the information you're looking for. Scan when
  you need to find a particular piece or type of information. For example, you
  might scan a newspaper for movie show times or an encyclopedia article for
  facts to include in a research report.
- Skimming means quickly reading a piece of writing to find its main idea or to
  get a general overview of it. For example, you might skim the sports section
  of the daily newspaper to find out how your favorite teams are doing. Or you
  might skim a chapter in your science book to prepare for a test.
- Careful reading involves reading slowly and paying attention with a purpose
  in mind. Read carefully when you're learning new concepts, following complicated
  directions, or preparing to explain information to someone else. You definitely
  should read carefully when you're studying a textbook to prepare for class.

But you might also use this strategy when you're reading a mystery story and don't want to miss any details. Below are some tips you can use to help you read more carefully.

- Take breaks when you need them. There's no point in reading when you're sleepy. And if you're reading on the computer, give your eyes a break about every fifteen minutes by focusing on something more distant than your monitor screen.
- Take notes as you read. Write in your book if it's OK or use a notebook or sticky notes on the pages. Your notes may be just words or phrases that will jog your memory when you need to review. If you use a notebook, write page numbers from the book in the margin of your notes. That way you can quickly find the original material later if you need it.
- Make graphic organizers to help you organize the information from your reading. These can sort out ideas, clear up difficult passages, and help you remember important points. For example, webs can show a main idea and supporting details. A flowchart can help you keep track of events in a sequence. A Venn diagram, made up of overlapping circles, can help you organize how two characters, ideas, or events are alike and different.



 Review material before stopping. Even a short review will help you remember what you've read. Try rereading difficult passages. They will be much easier to understand the second time.

#### ▶ Practice It!

- 1. In your Learner's Notebook, write whether you would **skim**, **scan**, or **read carefully** in each of the following cases.
  - **a.** a short story for your English class
  - **b.** the school newspaper for your team's score in last week's game
  - c. reviewing a chapter for tomorrow's social studies test
  - **d.** a science book to find if it has information about nuclear waste
  - e. to decide which stories and articles to read in a magazine

# **Becoming Engaged**

In reading, engagement means relating to what you're reading in a way that makes it meaningful to you. It means finding links between the text and your own life. As you begin to read something, be ready to become engaged with the text. Then as you read, react to the text and relate it to your own experience. Your reading will be much more interesting, and you'll find it easier to understand and remember what you read.

#### **Connect**

You will become more involved with your reading and remember events, characters, and ideas better if you relate what you're reading to your own life. Connecting is finding the links between what you read and your own experience.

#### Ask Yourself

- Have I been to places similar to the setting described by this writer?
- What experiences have I had that compare or contrast with what I am reading?
- What **opinions** do I already have about this topic?
- What characters from life or literature remind me of the characters or narrator in the selection?

## Respond

Enjoy what you read and make it your own by responding to what's going on in the text. Think about and express what you like or don't like, what you find boring or interesting. What surprises you, entertains you, scares you, makes you angry, makes you sad, or makes you laugh out loud? The relationship between you and what you're reading is personal, so react in a personal way.

# **Understanding What You Read**

Reading without understanding is like trying to drive a car on an empty gas tank. You can go through all the motions, but you won't get anywhere! Skilled readers adopt a number of strategies before, during, and after reading to make sure they understand what they read.

## **Previewing**

If you were making a preview for a movie, you would want to let your audience know what the movie is like. When you preview a piece of writing, you're treating yourself like that movie audience. You're trying to get an idea about that piece of writing. If you know what to expect before reading, you will have an easier time understanding ideas and relationships. Follow these steps to preview your reading assignments.

#### ► Do It!

- 1. **Look** at the title and any illustrations that are included.
- 2. Read the headings, subheadings, and anything in bold letters.
- **3. Skim** over the passage to see how it is organized. Is it divided into many parts? Is it a long poem or short story? Don't forget to look at the graphics—pictures, maps, or diagrams.
- **4. Set a purpose** for your reading. Are you reading to learn something new? Are you reading to find specific information?

# **Activating Prior Knowledge**

Believe it or not, you already know quite a bit about what you're going to read. You don't know the plot or the information, of course, but keep in mind that you bring knowledge and unique personal experience to a selection. Drawing on your own background is called **activating prior knowledge**, and it can help you create meaning in what you read. Ask yourself, What do I already know about this topic? What do I know about related topics?

## **Predicting**

You don't need a crystal ball to make **predictions** when you read. The predictions don't even have to be accurate! What's important is that you get involved in your reading from the moment you turn to page one. Take educated guesses before and during your reading about what might happen in the story. Follow these steps:

- 1. Use your prior knowledge and the information you gathered in your preview to predict what you will learn or what might happen in a selection. Will the hero ever get home? Did the butler do it?
- As you read on, you may find that your prediction was way off base. Don't worry. Just adjust your predictions and go on reading.
- Afterwards, check to see how accurate your predictions were. You don't have to keep score. By getting yourself involved in a narrative, you always end up a winner.

## **Visualizing**

Creating pictures in your mind as you read—called visualizing—is a powerful aid to understanding. As you read, set up a movie theater in your imagination.

- Imagine what a character looks like.
- Picture the setting—city streets, the desert, or the surface of the Moon.
- Picture the steps in a process or the evidence that an author wants you to consider. If you can visualize what you read, selections will be more vivid, and you'll recall them better later on.

## **Identifying Sequence**

When you discover the logical order of events or ideas, you are identifying sequence. Look for clues and signal words that will help you find the way information is organized.

Are you reading a story that takes place in chronological, or time, order? Do you need to understand step-by-step directions? Are you reading a persuasive speech with the reasons listed in order of importance? You'll understand and remember the information better when you know the organization the author has used.

## **Determining the Main Idea**

When you look for the main idea of a selection, you look for the most important idea. The examples, reasons, or details that further explain the main idea are called supporting details.

Some main ideas are clearly stated within a passage—often in the first sentence of a paragraph, or sometimes in the last sentence of a passage.

Other times, an author doesn't directly state the main idea but provides details that help readers figure out what the main idea is.

#### ► Ask Yourself

- What is each sentence about?
- Is there one sentence that tells about the whole passage or that is more important than the others?
- What main idea do the supporting details point out?

## **Questioning**

Keep up a conversation with yourself as you read by **asking questions** about the text. Feel free to question anything!

- Ask about the importance of the information you're reading.
- Ask how one event relates to another or why a character acts a certain way.
- Ask yourself if you understand what you just read.
- As you answer your own questions, you're making sure that you understand what's going on.

## **Clarifying**

Clear up, or **clarify**, confusing or difficult passages as you read. When you realize you don't understand something, try these techniques to help you clarify the ideas.

- Reread the confusing parts slowly and carefully.
- Diagram relationships between ideas.
- Look up unfamiliar words.
- Simply "talk out" the part to yourself.

Then read the passage once more. The second time through is often much easier and more informative.

## **Reviewing**

You probably **review** in school every day in one class or another. You review what you learned the day before so the ideas stick in your mind. Reviewing when you read does the same thing.

Take time now and then to pause and review what you've read. Think about the main ideas and reorganize them for yourself so you can recall them later. Filling in study aids such as graphic organizers, notes, or outlines can help you review.

## **Monitoring Your Comprehension**

Who's checking up on you when you read? You are! There's no teacher standing by to ask questions or to make sure that you're paying attention. As a reader, you are both the teacher and the student. It's up to you to make sure you accomplish a reader's most important task: understanding the material. As you read, check your understanding by using the following strategies.

- Summarize what you read by pausing from time to time and telling yourself
  the main ideas of what you've just read. When you summarize, include only
  the main ideas of a selection and only the useful supporting details. Answer
  the questions Who? What? Where? When? Why? and How? Summarizing tests
  your comprehension by encouraging you to clarify key points in your own
  words.
- Paraphrase Sometimes you read something that you "sort of" understand, but
  not quite. Use paraphrasing as a test to see whether you really got the point.
   Paraphrasing is retelling something in your own words. So shut the book and
  try putting what you've just read into your own words. If you can't explain it
  clearly, you should probably have another look at the text.

#### Practice It!

Here are some strategies good readers use to understand a text. In your Learner's Notebook, tell which way is shown by each statement below.

connect respond predict monitor comprehension visualize question clarify preview

- 1. I'm sure the doctor's going to be the main character in this story.
- 2. Why would this smart character make a dumb remark like that?
- **3.** This woman reminds me of my mother when she's really mad.
- This is a difficult passage. I'd better read it again and also look up the word malefactor in the dictionary.
- 5. Let's see if I've got this plot straight. So far, Greg's crazy about Donna, but she's hooked on Jesse, who seems interested in Sheila, who is Greg's date for the dance. And Dana's out to mess up everybody.

# **Thinking Critically About Your Reading**

You've engaged with the text and used helpful reading strategies to understand what you've read. But is that all there is to it? Not always. Sometimes it's important to think more deeply about what you've read so that you can get the most out of what the author says. These critical thinking skills will help you go beyond what the words say and get at the important messages of your reading.

# **Interpreting**

When you listen to your best friend talk, you don't just hear the words he or she says. You also watch your friend, listen to the tone of voice, and use what you already know about that person to put meaning to the words. In doing so, you are making meaning from what your friend says by using what you understand. You are interpreting what your friend says.

Readers do the same thing when they interpret as they read. Interpreting is more than just understanding the facts or story line you read. It's asking yourself, What's the writer really saying here? and then using what you know about the world to help answer that question. When you interpret as you read, you come to a much better understanding of the work.

## **Inferring**

You may not realize it, but you infer, or make inferences, every day. Here's an example:

You run to the bus stop a little later than usual. There's no one there. "I've missed the bus," you say to yourself. You may be wrong, but that's the way our minds work. We look at the evidence (you're late; no one's there) and come to a conclusion (you've missed the bus).

When you read, you go through exactly the same process because writers don't always directly state what they want you to understand. By providing clues and interesting details, they suggest certain information. Whenever you combine those clues with your own background and knowledge, you are making an inference.

## **Drawing Conclusions**

Skillful readers are always drawing conclusions, or figuring out much more than an author says directly. The process is a little like a detective solving a mystery. You combine information and evidence that the author provides to come up with a statement about the topic, about a character, or about anything else in the work. Drawing conclusions helps you find connections between ideas and events and helps you have a better understanding of what you're reading.

## **Analyzing**

Analyzing, or looking at separate parts of something to understand the entire piece, is a way to think critically about written work.

- In analyzing fiction, for example, you might look at the characters' values, events in the plot, and the author's style to figure out the story's theme.
- In analyzing persuasive nonfiction, you might look at the writer's reasons to see if they actually support the main point of the argument.
- In analyzing informational text, you might look at how the ideas are organized to see what's most important.

## **Distinguishing Fact from Opinion**

Distinguishing between fact and opinion is one of the most important reading skills you can learn.

A **fact** is a statement that can be proved with supporting information.

An **opinion**, on the other hand, is what a writer believes on the basis of his or her personal viewpoint. An opinion is something that cannot be proved.

As you examine information, always ask yourself, Is this a fact or an opinion?

Don't think that opinions are always bad. Very often they are just what you want. You read editorials and essays for their authors' opinions. Reviews of movies, and CDs can help you decide whether to spend your time and money on something. It's when opinions are based on faulty reasoning or prejudice or when they are stated as facts that they become troublesome.

For example, look at the following examples of fact and opinion.

**Fact:** California produces fruits and other agricultural products.

**Opinion:** California is a wonderful place for a vacation.

You could prove that fruits and other agricultural products are grown in California. It's a fact. However, not everyone might agree that California is a great vacation site. That's someone's opinion.

## **Evaluating**

When you form an opinion or make a judgment about something you're reading, you are **evaluating**.

If you're reading **informational texts** or something on the Internet, it's important to evaluate how qualified the author is to write about the topic and how reliable the information that's presented is. Ask yourself whether

- the author seems biased.
- the information is one-sided.
- the argument presented is logical.

If you're reading **fiction**, evaluate the author's style or ask yourself questions such as

- Is this character interesting or dull?
- Are the events in the plot believable or realistic?
- Does the author's message make sense?

## **Synthesizing**

When you **synthesize**, you combine ideas (maybe even from different sources) to come up with something new. It may be a new understanding of an important idea or a new way of combining and presenting information.

Many readers enjoy taking ideas from their reading and combining them with what they already know to come to new understandings. For example, you might

1. Read a manual on coaching soccer

+

Combine what you learn from that reading with your own experiences playing soccer

+

3. Add what you know about coaches you've had

=

**4.** Come up with a winning plan for coaching your sister's soccer team this spring.

# **Understanding Text Structure**

Writers organize each piece of their writing in a specific way for a specific purpose. That pattern of organization is called **text structure**. When you know the text structure of a selection, you'll find it easier to locate and recall an author's ideas. Here are four ways that writers organize text, along with some signal words and phrases containing clues to help you identify their methods.

## **Comparison and Contrast**

Comparison-and-contrast structure shows the similarities and differences between people, things, and ideas. When writers use comparison-and-contrast structure, often they want to show you how things that seem alike are different or how things that seem different are alike.

• Signal words and phrases: similarly, more, less, on the one hand, on the other hand, in contrast to, but, however

**Example:** That day had been the best and worst of her life. **On the one hand,** the tornado had destroyed her home. **On the other hand,** she and her family were safe. Her face was full of cuts and bruises, **but** she smiled at the little girl on her lap.

#### Cause and Effect

Just about everything that happens in life is the cause or the effect of some other event or action. Sometimes what happens is pretty minor: You don't look when you're pouring milk (cause); you spill milk on the table (effect). Sometimes it's a little more serious: You don't look at your math book before the big test (cause); you mess up on the test (effect).

Writers use cause-and-effect structure to explore the reasons for something happening and to examine the results of previous events. A scientist might explain why the rain falls. A sports writer might explain why a team is doing badly. A historian might tell us why an empire rose and fell. Cause-and-effect structure is all about explaining things.

 Signal words and phrases: so, because, as a result, therefore, for the following reasons

**Example:** The blizzard raged for twelve hours. **Because** of the heavy snow, the streets were clogged within an hour of being plowed. As a result, the city was at a standstill. Of course, we had no school that day, **so** we went sledding!

## **Problem and Solution**

How did scientists overcome the difficulty of getting a person to the Moon? How can our team win the pennant this year? How will I brush my teeth when I've forgotten my toothpaste? These questions may be very different in importance, but they have one thing in common: each identifies a problem and asks how to solve it. Problems and solutions are part of what makes life interesting.

By organizing their texts around that important question-word how, writers state the problem and suggest a solution. Sometimes they suggest many solutions. Of course, it's for you to decide if they're right.

 Signal words and phrases: how, help, problem, obstruction, overcome, difficulty, need, attempt, have to, must

**Example:** A major **difficulty** in learning to drive a car with a standard shift is starting on hills. Students **need** to practice starting slowly and smoothly on a level surface before they graduate to slopes. Observing an experienced driver perform the maneuver will also help.

## Sequence

Consider these requests: Tell us what happened at the picnic. Describe your favorite CD cover. Identify the causes of the Civil War. Three very different instructions, aren't they? Well, yes and no. They are certainly about different subjects. But they all involve sequence, the order in which thoughts are arranged. Take a look at three common forms of sequencing.

- **Chronological order** refers to the order in which events take place. First you wake up; next you have breakfast; then you go to school. Those events don't make much sense in any other order. Whether you are explaining how to wash the car, giving directions to a friend's house, or telling your favorite joke, the world would be a confusing place if people didn't organize their ideas in chronological order. Look for signal words such as first, next, then, later, and finally.
- **Spatial order** describes the order of things in space. For example, take a look at this description of an ice cream sundae:

At the bottom of the dish are two scoops of vanilla. The scoops are covered with fudge and topped with whipped cream and a cherry.

Your eyes follow the sundae from the bottom to the top. Spatial order is important in descriptive writing because it helps you as a reader to see an image the way the author does. Signal words include above, below, behind, left, right, and next to.

• Order of importance is going from most important to least important or the other way around. For example, a typical news article has a most-to-leastimportant structure. Readers who don't have the time to read the entire article can at least learn the main idea by reading the first few paragraphs. Signal words include *principal*, *central*, *important*, and *fundamental*.

# **Reading for Research**

An important part of doing research is knowing how to get information from a wide variety of sources. The following skills will help you when you have a research assignment for a class or when you want information about a topic outside of school.

## **Reading Text Features**

Researching a topic is not only about asking questions. It's about finding answers. Textbooks, references, magazines, and other sources provide a variety of text features to help you find those answers quickly and efficiently.

- Tables of contents Look at the table of contents first to see whether a resource offers information you need.
- Indexes An index is an alphabetical listing of significant topics covered in a book. It is found in the back of a book.
- Headings and subheadings Headings often tell you what information is going to follow in the text you're reading. Subheadings allow you to narrow your search for information even further.
- Graphic features Photos, diagrams, maps, charts, graphs, and other graphic features can communicate large amounts of information at a glance. They usually include captions that explain what they show.

## **Interpreting Graphic Aids**

When you're researching a topic, be sure to read and interpret the graphic aids you find. **Graphic aids** explain information visually. When reading graphic aids, read the title first to see if you're likely to find information you want.

- Reading a map Maps are flat representations of land. A compass rose shows you directions—north, south, east, and west. A legend, or key, explains the map's symbols. A scale shows you how distances shown on the map relate to the actual distances.
- Reading a graph A graph shows you how two or more things relate. Graphs
  can use circles, dots, bars, or lines. For example, on the weather part of a TV
  newscast you might see a weather graph that predicts how the temperatures
  for the next five days will rise or fall.
- Reading a table A table groups numbers or facts and puts them into categories so you can compare what is in each category. The facts are organized in rows and columns. Find the row that has the category you're looking for. Then read across to the column that has the information you need.

# **Organizing Information**

When researching a topic, you can't stop after you've read your sources of information. You also have to make sense of that information, organize it, and put it all together in ways that will help you explain it to someone else. Here are some ways of doing just that.

- Record information from your research and keep track of your resources on note cards.
- **Summarize** information before you write it on a note card. That way you'll have the main ideas in your own words.
- Outline ideas so you can see how subtopics and supporting information will fit under a main idea.
- Make a table or graph to compare items or categories of information.



# **REFERENCE SECTION**

Author Files	R1
Foldables	R8
Literary Terms Handbook	R10
Writing Handbook	R17
The Writing Process	R17
Writing Modes	R20
Research Report Writing	R21
Business Writing	R25
Using a Computer for Writing	R27
Language Handbook	R28
Troubleshooter	
Troublesome Words	
Mechanics	
Spelling	
Listening, Speaking, and	
Viewing Handbook	R45
Study and Test-Taking	
Skills Handbook	R49
Glossary/Glosario	R54
Index of Skills	R67
Index of Authors and Titles	R73
Index of Art and Artists	R75
Acknowledaments	R76

## **AUTHOR FILES**

#### **Joan Aiken** (1924–2004)

- was the daughter of a Canadian writer and an American Pulitzer prize-winning poet
- decided to be a writer when she was only five years old; bought herself a notebook with birthday money, started writing, and never stopped
- was homeschooled until she was twelve at which time she was sent to a boarding school
   Probably best known for her children's novel
   The Wolves of Willoughby Chase

#### Julia Alvarez (1950–)

- was born in New York City, but lived in the Dominican Republic until she was ten, then returned to New York to stay
- decided to be a writer while in high school
- has written many award-winning books
- is now a professor at Middlebury College

**Quote:** "I am a Dominican, hyphen, American.
... As a fiction writer, I find that the most
exciting things happen . . . where two worlds
collide or blend together."

## Rudolfo A. Anaya (1937-)

- was the son of a vaquero or horseman
- said he was changed forever at the age of sixteen after a diving accident that almost killed him and left him temporarily paralyzed
- taught junior high and high school while he developed his writing skills
- is Professor Emeritus of English at the University of New Mexico

Quote: "It's good to be a Chicano!"

#### Maya Angelou (1928-)

- was originally named Marguerite Johnson; Maya is the name her brother called her as a child
- at the age of three, was sent to live with her grandmother who ran the only black-owned general store in the town of Stamps, Arkansas
- has been a professor at Wake Forest University for more than twenty years
- speaks French, Spanish, Italian, Arabic, and Fanti (a language of southern Ghana) fluently

#### Isaac Asimov (1920-1992)

- was born in Russia; immigrated to U.S. with family at age three; grew up in Brooklyn, NY
- earned a Ph.D. in chemistry at Columbia
   University; taught at Boston University
- is the author of about 500 books: science fiction, mystery, nonfiction science, history, and more
- wrote about space travel, but feared flying; flew only twice in his lifetime

Best known for his robot stories—I, Robot and The Rest of the Robots, and his Foundation series

## Toni Cade Bambara (1939–1995)

- changed her name from Miltona Mirkin Cade to Toni Cade Bambara in 1970, after she found Bambara in a sketchbook in a family trunk
- studied acting and mime in Italy and France
- worked as an investigator for the New York State
   Department of Welfare for two years
- was encouraged by her mother to be creative

**Quote:** "She gave me permission to wonder, to dawdle, to daydream."

#### Ray Bradbury (1920-)

- does not like technology even though he writes about it; he doesn't drive a car, use a computer, or fly in airplanes
- feels that much of his work is too fantastic to be considered science fiction which he said he felt had to be based on possibilities for the future
- has written more than 30 books and 600 short stories

Quote: "The great fun in my life has been getting up every morning and rushing to the typewriter..."

## **Gwendolyn Brooks** (1917–2000)

- born in Topeka, Kansas, but lived most of her life in Chicago
- in 1950 became the first African American woman to be awarded a Pulitzer Prize
- followed Carl Sandburg as poet laureate of Illinois in 1968; served until her death in 2000

Quote: "I felt that I had to write. Even if I had never been published, I knew that I would go on writing, enjoying it, and experiencing the challenge."

#### Joseph Bruchac (1942-)

- lives in the Adirondack Mountain foothills with his wife in the same house where he was raised
- established workshops and taught creative writing classes in prisons throughout the country
- is a professional storyteller
- believes that the best stories tell people how to act toward the earth and each other and believes that they can "help guide a young person along a trail on which his or her feet have never been"

## Judith Ortiz Cofer (1952-)

- grew up speaking Spanish at home, but learned English well enough to become a writer and college professor
- lives in Georgia on a farm that has been in her husband's family for generations
- believes that immigrants do not have to choose one identity over another and says she uses her art "as a bridge between my cultures... traveling back and forth without fear and confusion"

## Margaret Danner (1915–1984)

- wrote her first prize-winning poem, "The Violin," when she in eighth grade; violin imagery appears in many later poems
- got to know other young American poets while working as editor for Poetry magazine
- established Boone House, an arts center for children, while serving as poet in residence at Wayne State University in Detroit
- African trip in 1966 influenced her later poetry

#### **Borden Deal** (1922–1985)

- was given the name Loyse Youth Deal at birth
- was a Mississippi native, son of a farming family
- wrote about the South and African-American culture from his personal experience
- wrote mostly about people's attachment to the land on which they live
- enjoyed fishing, golf, and playing the guitar
- wanted his books to be a "panorama of the New South"

## **Gregory Djanikian** (1949-)

- was born in Alexandria, Egypt, but immigrated to the United States when he was eight years old
- grew up in New York and Pennsylvania
- started writing when he was in college
- writes about life in America and problems in Armenia (his family is Armenian)
- lives near Philadelphia with his wife and children
- directs a creative writing program at a university

**Quote:** "Djanikian is masterful in his control of where a poem is going—and the reader with it."

#### Michael Dorris (1945–1997)

- is considered one of the most recognized Native
   American writers of both fiction and non-fiction
- was the first single father in America to adopt a child; eventually adopted two boys and a girl
- researched fetal alcohol syndrome and wrote an award-winning book on it when his first adopted son was found to have the disorder
- married Louise Erdrich; they had three girls
- wrote two books with Erdrich, who was also an award-winning author

#### **Rita Dove** (1952–)

- grew up in a home full of books and enjoyed writing and putting on plays
- in high school, with her brother, created a comic book featuring superheroes Jet Boy and Jet Girl
- was the youngest person and first African
   American appointed poet laureate of the U. S.
- won many other awards for her poetry, including the famous Pulitzer Prize

Quote: "I see poetry as the root of all writing."

#### **Robert Frost** (1874–1963)

- lived during times of great change; was born
  less than ten years after the Civil War and died
  less than ten years before a man walked on the
  moon
- decided to be a poet when he was sixteen
- married Elinor White and had six children; Elinor and four of the children died during his lifetime
- was very shy, but developed a style of reading poetry that made him one of the most popular performers in America and overseas

#### Nicholas Gage (1939-)

- spent his first nine years in a remote Greek village where there were no lights, cars, or radios
- was separated from his father because of wars and did not get to meet him until he was nine
- lost his mother when she was executed for arranging his escape from guerilla soldiers
- wrote a best-selling book about his mother's life
- lives with his wife in Massachusetts, where they work together on writing projects

## Ernesto Galarza (1905–1984)

- was born in a small Indian village in Mexico
- came to the U.S. with his mother and uncles when he was six years old as part of huge group fleeing the violence of a revolution in Mexico
- learned English quickly and won a college scholarship; also earned a doctorate degree
- fought against abuse of farmworkers, especially poor wages and bad living conditions

Quote: "He was an inspiration."

#### O. Henry (1862–1910)

- was raised by his grandmother when his mother died; his father spent all his time on an invention
- became a registered pharmacist
- fled to Honduras after being accused of stealing; came back home to Texas because his wife was dying
- published a newspaper called Rolling Stone
- wrote nearly 300 stories, 80 of them Westerns
- had millions of his books sold all over the world
- died poor and in debt

## **Langston Hughes** (1902–1967)

- was elected class poet in the eighth and twelfth grades
- had lived in Missouri, New York, Ohio, Mexico, Kansas, Colorado, and Illinois by the age of twenty
- had been a truck farmer, cook, waiter, sailor, doorman, and traveled extensively before the first of his books was published
- experimented with jazz and blues rhythms in his poetry; many of his poems have been set to music
- A critic said that Hughes's poems were meant "to be read aloud, crooned, shouted, and sung."

## Shirley Jackson (1919–1965)

- was born to a well-off San Francisco, CA, family
- began writing poems, stories, notes, journals as
- eventually wrote 1,000 words every day, working at home
- received a record-breaking amount of mail from readers after the New Yorker published "The Lottery" in 1948, "a memorable and terrifying masterpiece"
- wrote novels and stories that are still in print try: "Charles," "One Ordinary Day, with Peanuts"

## Yusef Komunyakaa (1947–)

- was awarded the Bronze Star while serving as an army correspondent in Viet Nam
- taught elementary school in New Orleans and creative writing at several universities
- married Mandy Sayer, an Australian writer
- has won many important awards for his poetry
- is determined to explore the history of his African American ancestors and his own personal history
- lives in New York City and is a professor at Princeton University

#### Li-Young Lee (1957-)

- is the great-grandson of China's first president
- fled with family from Indonesia to Pittsburgh, PA after his father had been jailed for political reasons
- is inspired by the Bible, Tang dynasty poetry, and poems by Robert Louis Stevenson
- lives in Chicago with his wife and their two sons

Quote: "Each poem presents its own demands, its own requirements, and its own pleasures. Every encounter with the page is new. I proceed by unknowing."

#### Jean Little (1932–)

- was born and lived in Taiwan until age seven
- had very poor eyesight
- was a teacher for children with disabilities
- has written 31 books; many award-winning
- has two dogs, two cats, a dwarf rabbit, and two African Gray parrots
- prefers to read children's books because she says they "communicate a sense of growth and hope and love."

#### **Eve Merriam** (1916–1992)

- started writing poetry as a young child
- wrote advertisements, articles, picture books, biographies, and plays, as well as poetry
- felt that it is important to address social issues such as war, pollution, racism, and addiction to watching television when writing for young people
- was married to Oscar-winning screenwriter
   Waldo Salt

**Quote:** "No one learns to love poetry without hearing it read out loud."

## Edna St. Vincent Millay (1916–1992)

- was encouraged by her mother to be ambitious and to appreciate music and literature
- entered a poetry contest that helped her win a scholarship to Vassar College
- used modern ideas with traditional poetry styles
- was a very popular poet during her lifetime

**Quote by author Thomas Hardy:** "America has two great attractions: the skyscraper and the poetry of Edna St. Vincent Millay."

#### **Lillian Morrison** (1917-)

- grew up in a city in New Jersey
- has made books her life's work
- believes that the best way to introduce young people to poetry is to find topics that interest them
- has put together collections and written her own books of poems on different subjects such as sports, science fiction, and women's history
- says that for her, poetry involves body movement; she is inspired by athletes, dancers, drummers, and jazz musicians

#### Walter Dean Myers (1937-)

- went to live with foster parents in Harlem after his mother died when he was two
- had a speech impediment and at the suggestion of a teacher, began to write down his thoughts
- thought he could never go to college, but always kept writing, and after serving in the army was able to pay for tuition with money from the G.I.
   Bill of Rights
- gets up every day by 5 A.M., walks 5 miles, and writes 10 pages before stopping
- says rewriting is more fun for him than writing

#### Lensey Namioka (1929-)

- says she is the only person in the world named
   Lensey; her father made up the name
- is the daughter of a linguist (an expert in languages) and a doctor/writer
- was encouraged by her parents to love music which became a subject for many of her books
- is from China and her husband is from Japan, so she is interested in writing about both places
- has been writing books for more than thirty years and has won numerous awards

## **Ogden Nash** (1902–1971)

- had a relative who was a Revolutionary War general after whom Nashville, TN, was named
- went to a boarding school when he was fifteen
- started out writing for an advertising agency
- wrote plays and screenplays for movies
- used puns, creative misspellings, invented words, surprise rhymes, and irregular line lengths

**Quote:** "I'm very fond of the English language.

I tease it, and you only tease the things you
love."

#### **Alfred Noyes** (1880–1958)

- was born in England, but lived in the United States and Canada during World War II.
- had his first book, The Loom of Years, published when he was only twenty-one
- was the most popular poet of his time by the age of thirty, but after more modern poetry came in style, many critics called his poems oldfashioned
- slowly went blind during last ten years of life
- retired and died on the Isle of Wight, England

#### Rosa Parks (1913–2005)

- went to a school that closed three extra months a year for African American children to go to work
- traveled around the country to encourage voting
- was awarded the Congressional Gold Medal
- is called "Mother of the Civil Rights Movement"
- after her death, was the first woman to lie in state in the Capitol

Quote: "When you led, you had no way of knowing if anyone would follow."

## **Edgar Allan Poe** (1809–1849)

- lost his parents, who were professional actors, when he was three years old
- struggled with poverty all of his life
- started writing poetry when he was a teenager
- joined the army and attended West Point
- worked as an editor of magazines
- helped develop murder mystery, science fiction, treasure mystery, and horror story formats
- was a major influence on American writers

#### **Rod Serling** (1924–1975)

- was encouraged to be creative from an early age
- received a Purple Heart medal for wounds while serving as a paratrooper during WW II
- worked at a radio station after college graduation
- wrote very controversial dramas and frequently battled with censors about revisions
- won six Emmy Awards for his scriptwriting
- cowrote the screenplay for the original Planet of the Apes

Quote: "You're traveling through another dimension . . . next stop, the Twilight Zone!"

## Robert Service (1874–1958)

- lived and traveled in many different countries
- was an instant success after his first book was published
- worked as a correspondent, an ambulance driver, and an intelligence officer during WW I
- had several of his books made into movies
- has three schools named after him in Alaska and Canada and was honored on a Canadian stamp
- was the most popular poet in America, but called himself "only a 'rhymer' and an 'inkslinger."

#### **Gary Soto** (1952-)

- is a third-generation Mexican American
- has edited story collections; written poetry, essays, novels, young adult and children's books; and has made movies
- taught English and Chicano Studies at the University of California, Berkeley
- enjoys theater, tennis, basketball, traveling, and occasionally working in the garden

Quote: "I discovered that reading builds a life inside the mind."

## Mary TallMountain (1918–1994)

- was born in Nulato, Alaska, on the Yukon River,
   one hundred miles south of the Artic Circle
- lost her mother, brother, and step parents at an early age and moved away with adoptive family
- found writing about the Yukon River area a way to reclaim her family and homeland

**Quote:** "Her spirit and her ability to connect the different worlds of her experience teach us much about how to live our lives properly."

## Piri Thomas (1928-)

- grew up in El Barrio, a poor district in New York, during the Great Depression
- wrote a book which made the term el barrio, meaning "the neighborhood," familiar to many
- had to rewrite his first book after the only copy of the manuscript was accidentally destroyed
- says his focus in life is to inspire youth

**Quote:** "You have to be careful how you use words because they can be bullets or butterflies."

## **Walt Whitman** (1819–1892)

- worked as a printer, an editor, a newspaper reporter, and at other jobs while writing forgettable poems and novels before 1855
- published nine different editions of Leaves of Grass between 1855 and 1892, revising and adding new poems with each edition
- worked as a volunteer aide in hospitals, caring for sick and wounded soldiers during Civil War
- became a strong influence on many later poets who imitated his usually rhymeless free verse

#### Jane Yolen (1928-)

- is the daughter of two authors; her father also popularized kite flying, and her mother created crossword puzzles for magazines
- studied music and ballet
- has written more than 250 books which have been translated into twenty-two languages
- ran a workshop for new authors for twenty years

**Quote:** "My advice for young people interested in writing: read and write. Read and read and read."

#### Laurence Yep (1948-)

- grew up in San Francisco in an African American neighborhood, but went to school in Chinatown
- began reading science fiction in high school; sold his first story to a science fiction magazine at age eighteen
- spent six years researching Chinese American history to prepare for writing *Dragonwings*
- said he enjoys writing for young readers "because you can get back to old-fashioned storytelling."

#### **Paul Zindel** (1936–2003)

- had a troubled childhood—he said in an interview,
   "I felt worthless as a kid, and dared to speak and act my feelings only in fantasy and secret"
- wrote stories that involve the gap between teens and the adults who don't understand them
- wrote a memoir, The Pigman and Me, and the novel, The Pigman, which were key works

**Quote:** "I know it's a continuing battle to get through the years between twelve and twenty . . . so I write always from their point of view."

#### **FOLDABLES™**

by Dinah Zike, M.Ed., Creator of Foldables™

# Reading and Thinking with Foldables™

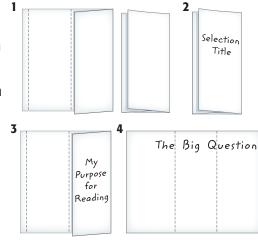
As you read the selections in each unit, the following Foldables will help you keep track of your ideas about the Big Questions. Follow these directions to make your Foldable, and then use the directions in the Unit Warm Up for labeling your unit Foldable.

#### Foldable 1 and Foldable 8—For Units 1 and 8



- **Step 1** Place a sheet of paper in front of you with the long side at the top. Fold the right side of the paper over twice, making sure to leave at least a half-inch uncovered margin at the left side.
- **Step 2** Label the front of the folded paper with the title of the first selection in Reading Workshop 1.
- **Step 3** Unfold the paper once. On the right side, at the top, write the label My Purpose for Reading.
- **Step 4** Open the Foldable all the way. Across the top, write the label **The Big Question**.
- **Step 5** Repeat the above directions for each remaining selection in the four Reading Workshops and the Comparing Literature or Reading Across Texts Workshop.

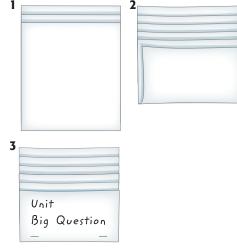
At the end of the unit, you use the half-inch margin space at the left to staple all of the fold-over pages together.



#### Foldable 2 and Foldable 6-For Units 2 and 6



- **Step 1** Stack three sheets of paper with their top edges 1 about a half-inch apart. These top edges will be tabs, so be sure to keep them straight.
- **Step 2** Fold up the bottom edges of the papers to form six tabs. Align the edges so that all of the layers or tabs are the same distance apart. Crease the bottom tightly.
- **Step 3** Follow steps 1 and 2 again to make a second set of tabbed pages. Then place the two sets of tabbed pages back-to-back and staple them together at the bottom.
- **Step 4** On the top page of one side of the tabbed pages, write the unit number and the big question. Then, working your way up, label the



Continued on page R9

#### Continued from page R8

tabs in order with the titles of the reading selections in the Reading Workshops and the Comparing Literature Workshop. Use both tabbed sides.

**Step 5** Below each title, write **My Purpose for Reading**. A third of the way down from that, write the label **The Big Question**.

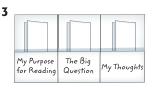
## Foldable 3 and Foldable 5-For Units 3 and 5



- **Step 1** With the long side at the top, fold a sheet of paper into thirds.
- **Step 2** Open the Foldable. Fold the bottom edge up two inches and crease well. Glue the outer edges of the tab to create three pockets. Staple both sides of the middle pocket. Use these pockets to hold notes you will take on index cards.
- Step 3 Label the left pocket My Purpose for Reading.
  Label the center pocket The Big Question.
  Label the right pocket My Thoughts.
- Step 4 On the front of the Foldable, list all the selections in the Reading Workshops and the Comparing Literature Workshop (in Unit 3)
   or Reading Across Texts Workshop (in Unit 5).







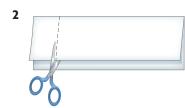
## Foldable 4 and Foldable 7—For Units 4 and 7



- **Step 1** With the long side of the pages at the top, fold twelve (for Unit 4) or thirteen (for Unit 7) sheets of paper in half from top to bottom.
- **Step 2** Separate the sheets. On each folded sheet, make a cut through only the top half, 1 inch from the left side of the top flap. Cut to the fold line.
- **Step 3** Place the folded sheets one on top of the other. On the left side, staple the sections together.
- **Step 4** Label the front of each fold-over page with the selection title. Below the title, write the label **My Purpose for Reading.**
- **Step 5** Open the Foldable. Label the top of the inside page **The Big Question.**

You'll use this Foldable for each Reading Workshop and the Reading Across Texts Workshop (in Unit 4) or Comparing Literature Workshop (in Unit 7).







## LITERARY TERMS HANDBOOK

Act A major unit of a drama. A play may be subdivided into several acts. Many modern plays have two or three acts. A short play can be composed of one or more scenes but only one act.

See also SCENE.

**Alliteration** The repitition of consonant sounds, usually at the beginnings of words or syllables. Alliteration gives emphasis to words. For example,

Over the cobbles he clattered and clashed

See page 779.

**Allusion** A reference in a work of literature to a wellknown character, place, or situation in history, politics, or science or from another work of literature, music, or art.

See page 705.

**Analogy** A comparison between two things, based on one or more elements that they share. Analogies can help the reader visualize an idea. In informational text, analogies are often used to explain something unfamiliar in terms of something known. For example, a science book might compare the flow of electricity to water moving through a hose. In literature, most analogies are expressed in metaphors or similes.

See also METAPHOR, SIMILE.

**Anecdote** A brief, entertaining story based on a single interesting or humorous incident or event. Anecdotes are frequently biographical and reveal some aspect of a person's character.

**Antagonist** A person or force that opposes the protagonist, or central character, in a story or a drama. The reader is generally meant not to sympathize with the antagonist.

See also CONFLICT, PROTAGONIST.

**Anthropomorphism** Representing animals as if they had human emotions and intelligence. Fables and fairy tales often contain anthropomorphism.

**Aside** In a play, a comment made by a character that is heard by the audience but not by the other characters

onstage. The speaker turns to one side, or "aside," away from the other characters onstage. Asides are common in older plays—you will find many in Shakespeare's plays but are infrequent in modern drama.

**Assonance** The repetition of vowel sounds, especially in a line of poetry.

See page 779. See also RHYME, SOUND DEVICES.

**Author's purpose** The intention of the writer. For example, the purpose of a story may be to entertain, to describe, to explain, to persuade, or a combination of these purposes.

**Autobiography** The story of a person's life written by that person. Rosa Parks: My Story, by Rosa Parks with Jim Haskins, is an example of autobiography.

See also BIOGRAPHY, MEMOIR.

#### B

**Ballad** A short musical narrative song or poem. Folk ballads, which usually tell of an exciting or dramatic episode, were passed on by word of mouth for generations before being written down. Literary ballads are written in imitation of folk ballads.

See also NARRATIVE POETRY.

**Biography** The account of a person's life written by someone other than the subject. Biographies can be short or book-length.

See page 132. See also AUTOBIOGRAPHY, MEMOIR.

#### C

**Character** A person in a literary work. (If a character is an animal, it displays human traits.) Characters who show varied and sometimes contradictory traits are called **round.** Characters who reveal only one personality trait are called **flat.** A **stereotype** is a flat character of a familiar and often-repeated type. A **dynamic** character changes during the story. A **static** character remains primarily the same throughout the story.

See page 323.

**Characterization** The methods a writer uses to develop the personality of the character. In **direct characterization**, the writer makes direct statements about a character's personality. In **indirect characterization**, the writer reveals a character's personality through the character's words and actions and through what other characters think and say about the character. These techniques are frequently blended, as in the characterization of the two boxers in Piri Thomas's story "Amigo Brothers."

See page 683.

**Climax** The point of greatest emotional intensity, interest, or suspense in a narrative. Usually the climax comes at the turning point in a story or drama, the point at which the resolution of the conflict becomes clear. The climax in O. Henry's "After Twenty Years" occurs when Bob discovers that the man he thinks is Jimmy Wells is actually someone else.

**Comedy** A type of drama that is humorous and has a happy ending. A heroic comedy focuses on the exploits of a larger-than-life hero. In American popular culture, comedy can take the form of a scripted performance involving one or more performers—either as a skit that is part of a variety show, as in vaudeville, or as a stand-up monologue.

See also HUMOR.

**Conflict** The central struggle between opposing forces in a story or drama. An **external conflict** exists when a character struggles against some outside force, such as nature, society, fate, or another person. An **internal conflict** exists within the mind of a character who is torn between opposing feelings or goals.

See page 277. See also ANTAGONIST, PLOT, PROTAGONIST.

**Consonance** A pleasing combination of sounds, especially in poetry. Consonance usually refers to the repetition of consonant sounds in stressed syllables. *See also SOUND DEVICES.* 



**Description** Writing that seeks to convey the impression of a setting, a person, an animal, an object, or an event by appealing to the senses. Almost all writing, fiction and nonfiction, contains elements of description.

See page 605.

**Details** Particular features of things used to make descriptions more accurate and vivid. Authors use details to help readers imagine the characters, scenes, and actions they describe.

**Dialect** A variation of language spoken by a particular group, often within a particular region. Dialects differ from standard language because they may contain different pronunciations, forms, and meanings.

See page 733.

**Dialogue** Conversation between characters in a literary work.

See page 301. See also MONOLOGUE.

**Drama** A story intended to be performed by actors on a stage or before movie or TV cameras. Most dramas before the modern period can be divided into two basic types: tragedy and comedy. The script of a drama includes dialogue (the words the actors speak) and stage directions (descriptions of the action and scenery). See also COMEDY, TRAGEDY.

#### Ε

**Essay** A short piece of nonfiction writing on a single topic. The purpose of the essay is to communicate an idea or opinion. A **formal essay** is serious and impersonal. A **informal essay** entertains while it informs, usually in a light conversational style.

**Exposition** The part of the plot of a short story, novel, novella, or play in which the characters, setting, and situation are introduced.

**Extended metaphor** An implied comparison that continues through an entire poem.

See also METAPHOR.

F

**Fable** A short, simple tale that teaches a moral. The characters in a fable are often animals who speak and act like people. The moral, or lesson, of the fable is usually stated outright.

**Falling action** In a play or story, the action that follows the climax.

See also PLOT.

**Fantasy** A form of literature that explores unreal worlds of the past, the present, or the future.

**Fiction** A prose narrative in which situations and characters are invented by the writer. Some aspects of a fictional work may be based on fact or experience. Fiction includes short stories, novellas, and novels.

See also NOVEL, NOVELLA, SHORT STORY.

**Figurative language** Language used for descriptive effect, often to imply ideas indirectly. Expressions of figurative language are not literally true but express some truth beyond the literal level. Although it appears in all kinds of writing, figurative language is especially prominent in poetry.

See page 785. See also ANALOGY, FIGURE OF SPEECH, METAPHOR, PERSONIFICATION, SIMILE, SYMBOL.

**Figure of speech** Figurative language of a specific kind, such as analogy, metaphor, simile, or personification.

First-person narrative. See POINT OF VIEW.

**Flashback** An interruption in a chronological narrative that tells about something that happened before that point in the story or before the story began. A flashback gives readers information that helps to explain the main events of the story.

**Folklore** The traditional beliefs, customs, stories, songs, and dances of the ordinary people (the "folk") of a culture. Folklore is passed on by word of mouth and performance rather than in writing.

See also FOLKTALE, LEGEND, MYTH, ORAL TRADITION.

**Folktale** A traditional story passed down orally long before being written down. Generally the author of a folktale is anonymous. Folktales include animal stories. trickster stories, fairy tales, myths, legends, and tall tales.

See page 652. See also LEGEND, MYTH, ORAL TRADITION, TALL TALE.

**Foreshadowing** The use of clues by an author to prepare readers for events that will happen in a story.

**Free verse** Poetry that has no fixed pattern of meter, rhyme, line length, or stanza arrangement.

See also RHYTHM.

**Genre** A literary or artistic category. The main literary genres are prose, poetry, and drama. Each of these is divided into smaller genres. For example: **Prose** includes fiction (such as novels, novellas, short stories, and folktales) and nonfiction (such as biography, autobiography, and essays). **Poetry** includes lyric poetry, dramatic poetry, and narrative poetry. **Drama** includes tragedy, comedy, historical drama, melodrama, and farce.

#### Н

**Haiku** Originally a Japanese form of poetry that has three lines and seventeen syllables. The first and third lines have five syllables each; the middle line has seven syllables.

**Hero** A literary work's main character, usually one with admirable qualities. Although the word hero is applied only to males in traditional usage (the female form is *heroine*), the term now applies to both sexes.

See also LEGEND, MYTH, PROTAGONIST, TALL TALE.

**Historical fiction** A novel, novella, play, short story, or narrative poem that sets fictional characters against a historical backdrop and contains many details about the period in which it is set.

See also GENRE.

**Humor** The quality of a literary work that makes the characters and their situations seem funny, amusing, or ludicrous. Humorous writing can be as effective in nonfiction as in fiction.

See also COMFDY.

**Idiom** A figure of speech that belongs to a particular language, people, or region and whose meaning cannot be obtained, and might even appear ridiculous, by joining the meanings of the words composing it. You would be using an idiom if you said you caught a cold.

**Imagery** Language that emphasizes sensory impressions to help the reader of a literary work see, hear, feel, smell, and taste the scenes described in the work.

See page 887. See also FIGURATIVE LANGUAGE.

**Informational text** One kind of nonfiction. This kind of writing conveys facts and information without introducing personal opinion.

See page 4.

**Irony** A form of expression in which the intended meaning of the words used is the opposite of their literal meaning. *Verbal irony* occurs when a person says one thing and means another—for example, saying "Nice guy!" about someone you dislike. *Situational irony* occurs when the outcome of a situation is the opposite of what was expected.

L

**Legend** A traditional story, based on history or an actual hero, that is passed down orally. A legend is usually exaggerated and gains elements of fantasy over the years. Stories about Daniel Boone and Davy Crockett are American legends.

**Limerick** A light humorous poem with a regular metrical scheme and a rhyme scheme of *aabba*. See also HUMOR. RHYME SCHEME.

**Local color** The fictional portrayal of a region's features or peculiarities and its inhabitants' distinctive ways of talking and behaving, usually as a way of adding a realistic flavor to a story.

**Lyric** The words of a song, usually with a regular rhyme scheme.

See also RHYME SCHEME.

**Lyric poetry** Poems, usually short, that express strong personal feelings about a subject or an event.

#### M

**Main idea** The most important idea expressed in a paragraph or an essay. It may or may not be directly stated.

**Memoir** A biographical or autobiographical narrative emphasizing the narrator's personal experience during a period or at an event.

See also AUTOBIOGRAPHY, BIOGRAPHY.

**Metaphor** A figure of speech that compares or equates seemingly unlike things. In contrast to a simile,

a metaphor implies the comparison instead of stating it directly; hence, there is no use of connectives such as *like* or *as.* 

See page 785. See also FIGURE OF SPEECH, IMAGERY, SIMILE.

**Meter** A regular pattern of stressed and unstressed syllables that gives a line of poetry a predictable rhythm. For example, the meter is marked in the following lines from "The Courage That My Mother Had," by Edna St. Vincent Millay:

The golden brooch my mother wore She left behind for me to wear. . . .

See page 817. See also RHYTHM

**Monologue** A long speech by a single character in a play or a solo performance.

**Mood** The emotional quality or atmosphere of a story or poem.

See also SETTING.

**Myth** A traditional story of unknown authorship, often involving goddesses, gods, and heroes, that attempts to explain a natural phenomenon, a historic event, or the origin of a belief or custom.

#### N

**Narration** Writing or speech that tells a story. Narration is used in prose fiction and narrative poetry. Narration can also be an important element in biographies, autobiographies, and essays.

**Narrative poetry** Verse that tells a story.

**Narrator** The person who tells a story. In some cases the narrator is a character in the story.

See page 139. See also POINT OF VIEW.

**Nonfiction** Factual prose writing. Nonfiction deals with real people and experiences. Among the categories of nonfiction are biographies, autobiographies, and essays. See page 333. See also AUTOBIOGRAPHY, BIOGRAPHY, ESSAY, FICTION.

**Novel** A book-length fictional prose narrative. The novel has more scope than a short story in its presentation of plot, character, setting, and theme. Because novels are not subject to any limits in their presentation of these

elements, they encompass a wide range of narratives. See also FICTION.

**Novella** A work of fiction shorter than a novel but longer than a short story. A novella usually has more characters, settings, and events and a more complex plot than a short story.

#### 0

**Onomatopoeia** The use of a word or a phrase that actually imitates or suggests the sound of what it describes.

See also SOUND DEVICES.

**Oral tradition** Stories, knowledge, customs, and beliefs passed by word of mouth from one generation to the next.

See also FOLKLORE, FOLKTALE, LEGEND, MYTH.

**Parallelism** The use of a series of words, phrases, or sentences that have similar grammatical form. Parallelism emphasizes the items that are arranged in the similar structures.

See also REPETITION.

**Personification** A figure of speech in which an animal, object, or idea is given human form or characteristics. See page 795. See also FIGURATIVE LANGUAGE, FIGURE OF SPEECH, METAPHOR.

**Plot** The sequence of events in a story, novel, or play. The plot begins with **exposition**, which introduces the story's characters, setting, and situation. The plot catches the reader's attention with a **narrative hook.** The **rising action** adds complications to the story's conflict, or problem, leading to the **climax**, or point of highest emotional pitch. The **falling action** is the logical result of the climax, and the **resolution** presents the final outcome.

See page 349.

**Plot twist** An unexpected turn of events in a plot. A surprise ending is an example of a plot twist.

**Poetry** A form of literary expression that differs from prose in emphasizing the line as the unit of composition. Many other traditional characteristics of poetryemotional, imaginative language; use of metaphor and simile; division into stanzas; rhyme; regular pattern of stress, or meter—apply to some poems.

See page 774.

**Point of view** The relationship of the narrator, or storyteller, to the story. In a story with **first-person point of view,** the story is told by one of the characters, referred to as "I." The reader generally sees everything through that character's eyes. In a story with a limited **third-person point of view,** the narrator reveals the thoughts of only one character, but refers to that character as "he" or "she." In a story with an **omniscient point of view,** the narrator reveals the thoughts of several characters.

See page 65.

**Props** Theater slang (a shortened form of *properties*) for objects and elements of the scenery of a stage play or movie set.

**Propaganda** Speech, writing, or other attempts to influence ideas or opinions, often through the use of stereotypes, faulty generalizations, logical fallacies, and/or emotional language.

**Prose** Writing that is similar to everyday speech and language, as opposed to poetry. Its form is based on sentences and paragraphs without the patterns of rhyme, controlled line length, or meter found in much poetry. Fiction and nonfiction are the major categories of prose. Most modern drama is also written in prose.

See also DRAMA, ESSAY, FICTION, NONFICTION.

**Protagonist** The central character in a story, drama, or dramatic poem. Usually the action revolves around the protagonist, who is involved in the main conflict.

See ANTAGONIST, CONFLICT.

**Pun** A humorous play on two or more meanings of the same word or on two words with the same sound. Today puns often appear in advertising headlines and slogansfor example, "Our hotel rooms give you suite feelings."

See also HUMOR.



**Refrain** A line or lines repeated regularly, usually in a poem or song.

**Repetition** The recurrence of sounds, words, phrases, lines, or stanzas in a speech or piece of writing. Repetition increases the feeling of unity in a work. When a line or stanza is repeated in a poem or song, it is called a refrain.

See also PARALLELISM, REFRAIN.

**Resolution** The part of a plot that concludes the falling action by revealing or suggesting the outcome of the conflict.

**Rhyme** The repetition of sounds at the ends of words that appear close to each other in a poem. **End rhyme** occurs at the ends of lines. **Internal rhyme** occurs within a single line. **Slant rhyme** occurs when words include sounds that are similar but not identical. Slant rhyme usually involves some variation of **consonance** (the repetition of consonant sounds) or **assonance** (the repetition of vowel sounds).

See page 823.

**Rhyme scheme** The pattern of rhyme formed by the end rhyme in a poem. The rhyme scheme is designated by the assignment of a different letter of the alphabet to each new rhyme. For example, one common rhyme scheme is *ababcb*.

**Rhythm** The pattern created by the arrangement of stressed and unstressed syllables, especially in poetry. Rhythm gives poetry a musical quality that helps convey its meaning. Rhythm can be regular (with a predictable pattern or meter) or irregular, (as in free verse).

See page 817. See also METER.

**Rising action** The part of a plot that adds complications to the problems in the story and increases reader interest.

See also FALLING ACTION, PLOT.

S

**Scene** A subdivision of an act in a play. Each scene takes place in a specific setting and time. An act may have one or more scenes.

See also ACT.

**Science fiction** Fiction dealing with the impact of real science or imaginary superscience on human or alien societies of the past, present, or future. Although science

fiction is mainly a product of the twentieth century, nineteenth-century authors such as Mary Shelley, Jules Verne, and Robert Louis Stevenson were pioneers of the genre.

**Screenplay** The script of a film, usually containing detailed instructions about camera shots and angles in addition to dialogue and stage directions. A screenplay for an original television show is called a teleplay.

See also DRAMA.

**Sensory imagery** Language that appeals to a reader's five senses: hearing, sight, touch, taste, and smell.

See page 207. See also VISUAL IMAGERY.

**Sequence of events** The order in which the events in a story take place.

**Setting** The time and place in which the events of a short story, novel, novella, or play occur. The setting often helps create the atmosphere or mood of the story. See page 179.

**Short story** A brief fictional narrative in prose. Elements of the short story include **plot, character**, **setting, point of view, theme**, and sometimes symbol and irony.

See page 254.

**Simile** A figure of speech using like or as to compare seemingly unlike things.

See page 785. See also FIGURATIVE LANGUAGE, FIGURE OF SPEECH.

**Sound devices** Techniques used to create a sense of rhythm or to emphasize particular sounds in writing. For example, sound can be controlled through the use of **onomatopoeia**, **alliteration**, **consonance**, **assonance**, and **rhyme**.

See page 779. See also RHYTHM.

**Speaker** The voice of a poem—sometimes that of the poet, sometimes that of a fictional person or even a thing. The speaker's words communicate a particular tone or attitude toward the subject of the poem.

**Stage directions** Instructions written by the dramatist to describe the appearance and actions of characters, as well as sets, costumes, and lighting.

**Stanza** A group of lines forming a unit in a poem. Stanzas are, in effect, the paragraphs of a poem.

**Stereotype** A character who is not developed as an individual but as a collection of traits and mannerisms supposedly shared by all members of a group.

**Style** The author's choice and arrangement of words and sentences in a literary work. Style can reveal an author's purpose in writing and attitude toward his or her subject and audience.

See page 441.

**Suspense** A feeling of curiosity, uncertainty, or even dread about what is going to happen next. Writers increase the level of suspense in a story by giving readers clues to what may happen.

See also FORESHADOWING, RISING ACTION.

**Symbol** Any object, person, place, or experience that means more than what it is. **Symbolism** is the use of images to represent internal realities.

See page 801.

#### T

**Tall tale** A wildly imaginative story, usually passed down orally, about the fantastic adventures or amazing feats of folk heroes in realistic local settings.

See page 757. See also FOLKLORE, ORAL TRADITION.

**Teleplay** A play written or adapted for television. See page 955.

**Theme** The main idea of a story, poem, novel, or play, usually expressed as a general statement. Some works have a **stated theme**, which is expressed directly. More frequently works have an **implied theme**, which is revealed gradually through other elements such as plot, character, setting, point of view, symbol, and irony. See page 591.

**Third-person narrative.** See POINT OF VIEW.

**Title** The name of a literary work. See page 41.

**Tone** The attitude of the narrator toward the subject, ideas, theme, or characters. A factual article would most likely have an objective tone, while an editorial on the same topic could be argumentative or satiric.

See page 419.

**Tragedy** A play in which the main character suffers a downfall. That character often is a person of dignified or heroic stature. The downfall may result from outside forces or from a weakness within the character, which is known as a tragic flaw.



**Visual imagery** Details that appeal to the sense of sight.

**Voice** An author's distinctive style or the particular speech patterns of a character in a story.

See also STYLE, TONE.

## WRITING HANDBOOK

## **The Writing Process**

The writing process consists of five stages: prewriting, drafting, revising, editing/proofreading, and publishing/presenting. By following the stages in order, you can turn your ideas into polished pieces of writing. Most writers take their writing through all five stages, and repeat stages when necessary.

The Writing Process



## **Prewriting**

Prewriting is the process of gathering and organizing your ideas. It begins whenever you start to consider what you will write about or what will interest your readers. Try keeping a small notebook with you for several days and using it to jot down possible topics. Consult the chart below for tips on using the prewriting techniques known as listing, questioning, and clustering.

### Listing, Questioning, and Clustering

**LISTING** List as many ideas as you can—whatever comes into your head on a particular subject. This is called brainstorming. Then go back over the list and circle the ideas you like best. Eventually you'll hit on an idea you can use.

**QUESTIONING** If your audience is your classmates, ask yourself questions such as the following:

- What do my friends like to learn about?
- What do my friends like to read about?
- What have I done that my friends might like to hear about?

**CLUSTERING** Write your topic in the middle of a piece of paper. Organize related ideas around the topic in a cluster of circles, with lines showing how the ideas are related. Clustering can help you decide which part of a topic to write about.

When you have selected your topic, organize your ideas around the topic. Identify your main ideas and supporting ideas. Each main idea needs examples or facts to support it. Then write a plan for what you want to say.

The plan might be an organized list or outline. It does not have to use complete sentences.

## **Drafting**

Drafting is the stage that turns your list into sentences and paragraphs. Use your prewriting notes to remember what you want to say. Begin by writing an introduction that gets the reader's attention. Move ahead through the topic, paragraph by paragraph. Let your words flow. This is the time to express yourself or try out a new idea. Don't worry about mistakes in spelling and grammar; you can correct them later. If you get stuck, try one of the tricks below.

## **Tips for drafting**

- Work on the easiest part first. You don't have to begin at the beginning.
- Make a diagram, sketch, or drawing of the topic.
- Focus on just one sentence or paragraph at a time.
- Freewrite your thoughts and images. You can organize them later.
- Pretend that you are writing to a friend.
- Ask more questions about your topic.
- Speak your ideas into a tape recorder.
- Take a break. Take a walk or listen to music. Return to your writing later.

## Revising

The goal of revising is to make your writing clearer and more interesting. When you revise, look at the whole piece of writing. Ask whether the parts go together smoothly and whether anything should be added or deleted. You may decide to organize the draft in a different way. Some writers make several revisions before they are satisfied. Ask yourself these questions:

- ✓ Did I stick to my topic?
- ☑ Did I accomplish my purpose?
- ☑ Did I keep my audience in mind?
- ✓ Does my main idea come across clearly?
- ✓ Do all the details support the main idea?
- ✓ Did I give enough information? too much?
- ☑ Did I use transition words such as *first, then* and *next* to make my sentences flow smoothly?

## **Tips for revising**

- Step back. If you have the time, set your draft aside for a while. When you look at it again, you may see it from a new point of view. You may notice that some information is missing or that part of the paper is disorganized.
- Read your paper aloud. Listen carefully as you read your paper aloud. How does it sound?
- Have a writing conference with a peer reviewer, one of your friends or classmates. A second opinion helps. Your reader can offer a fresh point of view.

#### **Peer review**

You can direct peer responses in one or more of the following ways.

- Ask readers to tell you what they have read in their own words. If you do not hear your ideas restated, revise your writing for clarity.
- Ask readers to tell you the part they liked best and why. You may want to expand those parts.
- Repeat what the readers have told you in your own words. Ask the readers if you have understood their suggestions.
- Discuss your writing with your readers. Listen to their suggestions carefully.

As you confer, make notes of your reviewers' comments. Then revise your draft, using your own judgment and including what is helpful from your reviewers' comments.

## **Editing/Proofreading**

When you are satisfied with the changes you've made, edit your revised draft. Replace dull, vague words with lively verbs and precise adjectives. Vary the length of

your sentences. Take time to correct errors in spelling, grammar, capitalization, and punctuation. Refer to the Proofreading Checklist on page R67 and on the inside back cover of this book.

#### **Editing for style**

Use the following checklist:

- Have I avoided clichés?
- Is the tone of my writing appropriate to my purpose?
- ☑ Have I made clear connections between ideas?
- ✓ Do my sentences and paragraphs flow smoothly?

## **Publishing/Presenting**

Now your writing is ready for an audience. Make a clean, neat copy, and add your name and date. Check that the paper has a title. If you wish, enclose the paper in a folder or binder to give it a professional look. Hand it in to your teacher, or share it in one of the ways described below. When the paper is returned, keep it in your writing portfolio.

#### **Ideas for presenting**

- Illustrations A photograph, diagram, or drawing can convey helpful information.
- Oral presentation Almost any writing can be shared aloud. Try including music, slides, or a group oral reading.
- Class book A collection of class writing is a nice contribution to the school library.
- **Newspaper** Some schools have a school newspaper. Local newspapers often publish student writing, especially if it is about local people and events.
- **Literary magazine** Magazines such as *Cricket* and MidLink publish student writing. Some schools have a literary magazine that publishes student writing once or twice a year.
- **Bulletin board** A rotating display of student writing is an effective way to see what your classmates have written. Illustrations and photographs add interest.

Some writing, such as journal writing, is private and not intended for an audience. However, even if you don't share your paper, don't throw it away. It might contain ideas that you can use later.

## **Proofreading Help**

Use this proofreading checklist to help you check for errors in your writing, and use the proofreading symbols in the chart below to mark places that need corrections.

- ☑ Have I avoided run-on sentences and sentence fragments and punctuated sentences correctly?
- ✓ Have I used every word correctly, including plurals, possessives, and frequently confused words?
- ✓ Do verbs and subjects agree? Are verb tenses correct?
- Do pronouns refer clearly to their antecedents and agree with them in person, number, and gender?
- ☑ Have I used adverb and adjective forms and modifying phrases correctly?
- ☑ Have I spelled every word correctly, and checked the unfamiliar ones in a dictionary?

Proofreading Symbols		
•	Lieut Brown	Insert a period.
٨	No one came the party.	Insert a letter or a word.
=	I enjoyed paris.	Capitalize a letter.
/	The Class ran a bake sale.	Make a capital letter lowercase.
( )	The campers are home sick.	Close up a space.
4	They visited N.Y.) @	Spell out.
^ <b>;</b>	Sue please come l need your help.	Insert a comma or a semicolon.
$\sim$	He enjoyed fêjld day.	Transpose the position of letters or words.
#	alltogether	Insert a space.
9	We went to Boston.	Delete letters or words.
<b>∜                                    </b>	She asked, Who's coming?	Insert quotation marks or an apostrophe.
/=/	mid_January	Insert a hyphen.
9	"Where?" asked Karl." "Over there," said Ray.	Begin a new paragraph.

## **Writing Modes**

There are four main types, or modes, of writing—expository, descriptive, narrative, and persuasive. Each mode has its own purpose and characteristics.

## **Expository Writing**

Expository writing communicates knowledge. It provides and explains information; it may also give general directions or step-by-step instructions for an activity.

Use this checklist as you write.

- ✓ Is the opening paragraph interesting?
- Are my explanations accurate and complete? Is information clear and easy to read?
- Is information presented in a logical order?
- Does each paragraph have a main idea? Does all the information support the main idea?
- Does my essay have an introduction, a body, and a conclusion?
- Have I defined any unfamiliar terms?
- Are my comparisons clear and logical?

### **Kinds of expository writing**

Expository writing covers a wide range of styles. The chart below describes some of the possibilities.

## **Descriptive Writing**

Descriptive writing can make a person, place, or thing come to life. The scene described may be as unfamiliar and far away as the bottom of the sea or as familiar and close as the gym locker room. By presenting details that awaken the reader's senses, descriptive writing can help your readers see the world more clearly.

Use this checklist to help you revise your description.

- ✓ Does my introduction identify the person or place that will be described?
- Are my details vivid? Are nouns and adjectives precise?
- ✓ Do all the details contribute to the same impression?
- Is it clear why this place or person is special?
- Are transitions clear? Do the paragraphs follow a logical order?
- ✓ Does each paragraph contain a main idea?
- Have I communicated a definite impression or mood?

Kinds of Expository Writing	Examples
Instructional writing	Explain how to train for a cross-country race, how to arrange a surprise party, or how to avoid cleaning up your room.
Compare-and-contrast essay	Compare two athletes or two sports, two fictional characters, two books or movies, two places, or two kinds of vacations.
Step-by-step directions	Give directions for building a model plane, making apple pie, or drawing on a computer screen.
Information and explanation	Explain what causes sunspots, how plants grow in the desert, or why camels have a hump.
Report or essay	Write a book report, a report on the Buddhist religion, or a report on a new wildlife center.

## **Narrative Writing**

Narrative writing tells a story, either real or fictional. It answers the question *What happened?* 

A well-written narrative holds the reader's attention by presenting interesting characters in a carefully ordered series of events.

This checklist will help you improve your narrative.

- Does my first sentence get the reader's attention?
- Are the characters and setting introduced with enough detail?
- Do the characters speak and behave realistically?
- Are the events narrated in an order clear enough for the reader to follow?
- Are there places where dialogue should be added?
- Is my ending satisfying to the reader?

## **Persuasive Writing**

Persuasive writing presents an opinion. Its goal is to make readers feel or think a certain way about a situation or an idea. The writer includes facts and opinions often designed to urge readers to take action. Good persuasive writing can sometimes be hard to resist.

As you revise your persuasive writing, use this checklist as a guide.

- Is my main idea expressed in a clear statement?
- Have I presented good reasons to support my point of view?
- Have I supported my reasons with facts and opinions?
- Have I taken account of the opposing points of view?
- ☑ Have I addressed the interests of my audience?
- ☑ Have I ended with a strong closing statement?

## **Research Report Writing**

When you write a research report, you explore a topic by gathering factual information from several different resources. Through your research, you develop a point of view or draw a conclusion. This point of view or conclusion becomes the main idea, or thesis, of your report.

## **Select a Topic**

Because a research report usually takes time to prepare and write, your choice of topic is especially important. Follow these guidelines.

- Brainstorm a list of questions about a subject you would like to explore. Choose one that is neither too narrow nor too broad for the length of paper you will write. Use that question as your topic.
- Select a topic that genuinely interests you.
- Be sure you can find information on your topic from several different sources.

## **Do Research**

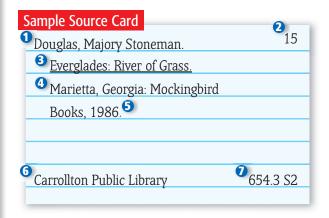
Start by looking up your topic in an encyclopedia to find general information. Then find specific information

in books, magazines, and newspapers, on CD-ROMs and the Internet, and from personal interviews when this seems appropriate. Use the computerized or card catalog in the library to locate books on your topic. Then search for up-to-date information in periodicals (magazines) or newspapers and from electronic sources, such as CD-ROMs or the Internet. If you need help in finding or using any of these resources, ask the librarian.

As you gather information, make sure each source you use relates closely to your topic. Also be sure that your source is reliable. Be extra careful if you are using information from the Internet. If you are not sure about the reliability of a source, consult the librarian or your teacher.

## **Make Source Cards**

In a research report, you must document the source of your information. To keep track of your sources, write the author, title, publication information, and location of each source on a separate index card. Give each source card a number and write it in the upper right-hand corner. These cards will be useful for preparing a bibliography.



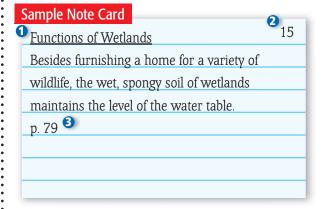
- Author
- 2 Source number
- 3 Title
- 4 City of publication/Publisher
- **5** Date of publication
- **6** Location of source
- Library call number

## **Take Notes**

As you read, you encounter many new facts and ideas. Taking notes will help you keep track of information and focus on the topic. Here are some helpful suggestions:

- Use a new card for each important piece of information. Separate cards will help you to organize your notes.
- At the top of each card, write a key word or phrase that tells you about the information. Also, write the number of the source you used.
- Write only details and ideas that relate to your topic.
- Summarize information in your own words.
- Write down a phrase or a quote only when the words are especially interesting or come from an important source. Enclose all quotes in quotation marks to make clear that the ideas belong to someone else.

This sample note card shows information to include.



- Write a key word or phrase that tells you what the information is about.
- 2) Write the source number from your source card.
- 3 Write the number of the page or pages on which you found the information.

## **Develop Your Thesis**

As you begin researching and learning about your topic, think about the overall point you want to make. Write one sentence, your thesis statement, that says exactly what you plan to report on.

#### Sample Thesis Statement

Everglades National Park is a beautiful but endangered animal habitat.

Keep your thesis in mind as you continue to do research and think about your topic. The thesis will help you determine what information is important. However, be prepared to change your thesis if the information you find does not support it.

## Write an Outline

When you finish taking notes, organize the information in an outline. Write down the main ideas that you want to cover. Write your thesis statement at the beginning of your outline. Then list the supporting details. Follow an outline form like the one on the next page.

- Everglades National Park is a beautiful but endangered animal habitat.
  - I. Special aspects of the Everglades
    - A. Characteristics of wetlands
    - B. Endangered birds and animals
  - II. Pressures on the Everglades
    - A. Florida agriculture
    - B. Carelessness of visitors
  - III. How to protect the Everglades
    - A. Change agricultural practices
    - B. Educate park visitors
      - 1. Mandatory video on safety for
      - individuals and environment
        - 2. Instructional reminders posted throughout the park
- The thesis statement identifies your topic and the overall point you will make.
- 2 If you have subtopics under a main topic, there must be at least two. They must relate directly to your main topic.
- 3 If you wish to divide a subtopic, you must have at least two divisions. Each must relate to the subtopic above it.

## **Document Your Information**

You must document, or credit, the sources of all the information you use in your report. There are two common ways to document information.

### **Footnotes**

To document with footnotes, place a number at the end of the information you are documenting. Number your notes consecutively, beginning with number 1. These numbers should be slightly raised and should come after any punctuation. The documentation information itself goes at the bottom of the page, with a matching number.

In-text number for note:

The Declaration of Independence was read in public for the first time on July 6, 1776.<sup>3</sup> Footnote at bottom of page:

<sup>3</sup> John Smith, <u>The Declaration of Independence</u> (New York: DI, 2001) 221.

### **Parenthetical Documentation**

In this method, you give the source for your information in parentheses at the end of the sentence where the information appears. You do not need to give all the details of the source. Just provide enough information for your readers to identify it. Here are the basic rules to follow.

 Usually it is enough to give the author's last name and the number of the page where you found the information.

The declaration was first read in public by militia colonel John Nixon (Smith 222).

- If you mention the author's name in the sentence, you do not need to repeat it in the parentheses.
   According to Smith, the reading was greeted with wild applause (224).
- If your source does not identify a particular author, as in a newspaper or encyclopedia article, give the first word or two of the title of the piece.

The anniversary of the reading was commemorated by a parade and fireworks ("Reading Celebrated").

Full information on your sources goes in a list at the end of your paper.

## **Bibliography or Works Cited**

At the end of your paper, list all the sources of information that you used in preparing your report. Arrange them alphabetically by the author's last name (or by the first word in the title if no author is mentioned) as shown below. Title this list *Works Cited*. (Use the term *bibliography* if all your sources are printed media, such as books, magazines, or newspapers.)

- Works Cited
- Bertram, Jeffrey. "African Bees: Fact or Myth?" Orlando Sentinel 18 Aug. 1999: D2.
- Gore, Rick. "Neanderthals." <u>National Geographic.</u> January 1996: 2-35. 8
- Gould, Stephen J. <u>The Panda's Thumb.</u> New York: W. W. Norton & Co., 1982.
- Governor Chiles Vetoes Anti-Everglades 9 Bills-5/13/98." Friends of the Everglades. May 1998. 26 Aug 1998 <a href="http://www.everglades.">http://www.everglades.</a> org/pressrel\_may28.htm>.
- <sup>6</sup> "Neanderthal man." <u>The Columbia Encyclopedia.</u> 5th Edition. New York: Columbia University Press, 1993.
- Pabst, Laura (Curator of Natural History Museum), Interview. March 11, 1998.

- 1 Indent all but the first line of each item.
- 2 Newspaper article
- Magazine article
- Book with one author
- On-line article
- 6 Encyclopedia
- Interview
- 3 Include page numbers for a magazine article but not for a book, unless the book is a collection of essays by different authors.
- 9 Include database (underlined), publication medium (online), computer service, and date of access.

## **Business Writing**

Two standard formats for business letters are block style and modified block style. In block style all the parts of the letter begin at the left-hand margin.

### **Business Letter**

The following business letter uses modified block style

- 10 Pullman Lane Cromwell, CT 06416 January 16, 2006
- Mr. Philip Fornaro Principal Cromwell School 179 West Maple St. Cromwell, CT 06416
- 3 Dear Mr. Fornaro:
- My friends and I in the seventh grade at Brimmer Middle School feel that there is not enough to do in Cromwell during the winter vacation week. Some students can afford to go away for vacation. Many families, however, cannot afford to go away, or the parents have to work.
- I would like to suggest that you keep the Brimmer Middle School gym open during the vacation week. If the gym were open, the basketball teams could practice. The fencing club could meet. We could meet our friends there instead of going to the mall.
- Thanks for listening to my request. I hope you will think it over.
  - Sincerely,

    Kin Goodwin

    Kim Goodwin

- In the heading, write your address and the date on separate lines.
- 2 In the inside address, write the name and address of the person to whom you are sending the letter.
- 3 Use a colon after the greeting.
- In your introduction, say who you are and why you are writing.
- In the body of your letter, provide details concerning your request.
- Conclude by restating your purpose and thanking the person you are writing to.
- In the closing, use Sincerely, Sincerely yours, or Yours truly followed by a comma. Include both your signature and your printed or typed name.

## **General guidelines**

Follow these guidelines when writing a business letter.

- Use correct business-letter form. Whether you write by hand, or use a computer, use 81/2-by-11-inch white or off-white paper. Be sure your letter is neat and clean.
- Use Standard English. Check your spelling carefully.
- Be polite, even if you are making a complaint or expressing a negative opinion.
- Be brief and to the point. State your reason for writing within the first two or three sentences.

- Include all necessary information.
- If you are making a request, be specific. Make sure what you are asking is reasonable. Express your appreciation at the end of the letter.
- Be considerate. Request only information you cannot get another way.
- When expressing an opinion or a complaint, state your reasons clearly and logically. Avoid emotional language.
- When requesting an interview, make it easy for the interviewee to meet with you. Suggest a few dates.

## **Writing a Memo**

A memo, or memorandum, is a brief, efficient way of communicating information to another person or group of people. It begins with a header that provides basic information. A memo does not have a formal closing.

TO: Brimmer Banner newspaper staff

FROM: Terry Glinski SUBJECT: Winter issue DATE: January 18, 2006

Articles for the winter issue of the Brimmer Banner are due by February 1. Please see Terry about your assignment as soon as possible! The following articles or features have not yet been assigned:

Cafeteria Mess: Who Is Responsible? Teacher Profile: Mr. Jinks, Ms. Magee

Sports roundup

## **Using a Computer for Writing**

Using a computer offers advantages at every stage of the writing process.

## **Prewriting**

A computer can help you gather and organize ideas and information.

#### **Brainstorming**

While brainstorming for topics or details, you can dim the computer screen and do "invisible writing." Some writers find that this technique allows their ideas to flow more freely.

#### Researching

Use the Internet or a CD-ROM encyclopedia to find not only text and pictures, but also sound, animated cartoons or graphics, and live-action video clips.

#### **Outlining**

Some word-processing programs offer an outlining feature that automatically indents headings and uses different type styles for main headings and subheadings.

## **Drafting/Revising**

Most word-processing programs make it easy to do the following.

- insert new text at any point in your document
- delete or copy text
- *move* text from one position to another
- *undo* a change you just made
- save each draft or revision of your document
- print copies of your work-in-progress for others to read

## **Editing/Proofreading**

You can edit and proofread directly on the computer, or you can mark your changes on a printout, or hard copy, and then input the changes on screen. The following word-processing features are helpful.

- **Grammar checker** The computer finds possible errors in grammar and suggests revisions.
- **Spelling checker** The computer finds misspellings and suggests corrections.

- **Thesaurus** If you want to replace an inappropriate or overused word, you can highlight the word and the computer will suggest synonyms.
- **Search and replace** If you want to change or correct something that occurs several times in your document, the computer can quickly make the change throughout the document.

#### TIP

The grammar checker, spelling checker, and thesaurus cannot replace your own careful reading and judgment. Because English grammar is so complex, the suggestions that the grammar checker makes may not be appropriate. Also, the spelling checker will not tell you that you have typed *brake* when you meant *break*, for example, because both are valid words. The thesaurus may offer you several synonyms for a word, but you need to consider the connotations of each before deciding which, if any, fits your context.

## **Presenting**

The computer allows you to enhance the readability, attractiveness, and visual interest of your document in many ways.

## **Formatting your text**

The computer gives you a variety of options for the layout and appearance of your text. You can easily add or change the following elements.

- · margin width
- number of columns
- type size and style
- page numbering
- header or footer (information such as a title that appears at the top or bottom of every page)

#### **Visual aids**

Some word-processing programs have graphic functions that allow you to create graphs, charts, and diagrams. Collections of *clip art*, pictures you can copy and paste into your document, are also available.

## LANGUAGE HANDBOOK

## **Troubleshooter**

Use the Troubleshooter to recognize and correct common writing errors.

## **Sentence Fragment**

A sentence fragment does not express a complete thought. It may lack a subject or verb or both.

• Problem: Fragment that lacks a subject

The lion paced the floor of the cage. Looked hungry. frag

Add a subject to the fragment to make **Solution:** a complete sentence.

The lion paced the floor of the cage. He looked hungry.

Problem: Fragment that lacks a predicate

I'm painting my room. The walls yellow.

**Solution:** Add a predicate to make the sentence complete.

I'm painting my room. The walls are going to be vellow.

 Problem: Fragment that lacks both a subject and a predicate

We walked around the reservoir. Near the parkway. frag

**Solution:** Combine the fragment with another sentence.

We walked around the reservoir near the parkway.



You can use fragments when talking with friends or writing personal letters. Some writers use fragments to produce a special effect. Use complete sentences, however, for school or business writing.

#### Run-on Sentence

A run-on sentence is two or more sentences written incorrectly as one sentence.

Problem: Two main clauses separated only by a

Roller coasters make me dizzy, I don't enjoy them.

**Solution A:** Replace the comma with a period or other end mark. Start the second sentence with a capital letter.

Roller coasters make me dizzy. I don't enjoy them.

**Solution B:** Replace the comma with a semicolon. Roller coasters make me dizzy; I don't enjoy them.

**Problem: Two main clauses with no punctuation** between them

Acid rain is a worldwide problem there are no solutions in sight. run on

**Solution A:** Separate the main clauses with a period or other end mark. Begin the second sentence with a capital letter.

Acid rain is a worldwide problem. There are no solutions in sight.

**Solution B:** Add a comma and a coordinating conjunction between the main clauses.

Acid rain is a worldwide problem, but there are no solutions in sight.

Problem: Two main clauses with no comma before the coordinating conjunction

Our chorus has been practicing all month but we still need another rehearsal. run on

**Solution:** Add a comma before the coordinating conjunction.

Our chorus has been practicing all month, but we still need another rehearsal.

## **Lack of Subject-Verb Agreement**

A singular subject calls for a singular form of the verb. A plural subject calls for a plural form of the verb.

#### Problem: A subject that is separated from the verb by an intervening prepositional phrase

The two policemen at the construction site looks bored. *age* 

The members of my baby-sitting club is saving money.

**Solution:** 

Make sure that the verb agrees with the subject of the sentence, not with the object of the preposition. The object of a preposition is never the subject.

The two policemen at the construction site look bored.

The members of my baby-sitting club are saving money.

TIP

When subject and verb are separated by a prepositional phrase, check for agreement by reading the sentence without the prepositional phrase.

#### Problem: A sentence that begins with here or there

Here come the last bus to Pelham Heights. agr There is my aunt and uncle. agr

**Solution:** 

In sentences that begin with *here* or *there*, look for the subject after the verb. Make sure that the verb agrees with the subject.

Here comes the last bus to Pelham Heights.

There are my aunt and uncle.

#### • Problem: An indefinite pronoun as the subject

Each of the candidates are qualified. age
All of the problems on the test was hard. age

**Solution:** 

Some indefinite pronouns are singular; some are plural; and some can be either singular or plural, depending on the noun they refer to. Determine whether the indefinite pronoun is singular or plural, and make sure the verb agrees with it.

Each of the candidates is qualified.

All of the problems on the test were hard.

## Problem: A compound subject that is joined by and

Fishing tackle and a life jacket was stowed in the boat. agr

Peanut butter and jelly are delicious. age

**Solution A:** If the compound subjects refer to different people or things, use a plural verb

Fishing tackle and a life jacket were stowed in the boat.

**Solution B:** If the parts of a compound subject name one unit or if they refer to the same person or thing, use a singular verb.

Peanut butter and jelly is delicious.

#### Problem: A compound subject that is joined by or or nor

Either my aunt or my parents plans to attend parents' night. age

Neither onions nor pepper improve the taste of this meatloaf. agt

**Solution:** Make the verb agree with the subject that is closer to it.

Either my aunt or my parents plan to attend parents' night.

Neither onions nor pepper improves the taste of this meatloaf.

### **Incorrect Verb Tense or Form**

Verbs have different tenses to show when the action takes place.

#### Problem: An incorrect or missing verb ending

The Parks Department install a new water fountain last week. tense

They have also plant flowers in all the flower beds. tense

**Solution:** To form the past tense and the part participle, add -ed to a regular verb.

The Parks Department installed a new water fountain last week.

They have also planted flowers in all the flower beds.

#### • Problem: An improperly formed irregular verb

Wendell has standed in line for two hours. I catched the fly ball and throwed it to first base. *tense* 

**Solution:** Irregular verbs vary in their past and

past participle forms. Look up the ones you are not sure of.

Wendell has stood in line for two hours.

I caught the fly ball and threw it to first base.

### Problem: Confusion between the past form and the past participle

The cast for The Music Man has began rehearsals. tense

**Solution:** Use the past participle form of an

irregular verb, not its past form, when you use the auxiliary verb have.

The cast for *The Music Man* has begun rehearsals.

### • Problem: Improper use of the past participle

Our seventh grade drawn a mural for the wall of the cafeteria. *tense* 

**Solution:** Add the auxiliary verb *have* to the

past participle of an irregular verb to form a complete verb.

Our seventh grade has drawn a mural for the wall of the cafeteria.

Because irregular verbs vary, it is useful to memorize the verbs that you use most often.

## **Incorrect Use of Pronouns**

The noun that a pronoun refers to is called its antecedent. A pronoun must refer to its **antecedent** clearly. Subject pronouns refer to subjects in a sentence. Object pronouns refer to objects in a sentence.

#### • Problem: A pronoun that could refer to more than one antecedent

Gary and Mike are coming, but he doesn't know the other kids. ant.

**Solution:** Substitute a noun for the pronoun to make your sentence clearer.

Gary and Mike are coming, but Gary doesn't know the other kids.

#### Problem: Personal pronouns as subjects

Him and John were freezing after skating for three hours. pro

Lori and me decided not to audition for the musical. pro

**Solution:** Use a subject pronoun as the subject

part of a sentence.

He and John were freezing after skating for three

Lori and I decided not to audition for the musical.

### Problem: Personal pronouns as objects

Ms. Wang asked Reggie and I to enter the science

Ms. Wang helped he and I with the project. pro

**Solution:** Use an object pronoun as the object of a verb or a preposition.

Ms. Wang asked Reggie and me to enter the science fair.

Ms. Wang helped him and me with the project.

## **Incorrect Use of Adjectives**

Some adjectives have irregular forms: comparative forms for comparing two things and superlative forms for comparing more than two things.

#### Problem: Incorrect use of good, better, best

Their team is more good at softball than ours. *adj* 

They have more better equipment too.

**Solution:** The comparative and superlative

forms of *good* are *better* and *best*. Do not use *more* or *most* before irregular forms of comparative and superlative

adjectives.

Their team is better at softball than ours.

They have better equipment too.

#### Problem: Incorrect use of bad, worse, worst

The flooding on East Street was the baddest I've seen. *adj* 

Mike's basement was in badder shape than his garage. *adj* 

**Solution:** The comparative and superlative

forms of *bad* are *worse* and *worst*. Do not use *more* or *most* or the endings

-er or -est with bad.

The flooding on East Street was the worst I've seen. Mike's basement was in worse shape than his garage.

## Problem: Incorrect use of comparative and superlative adjectives

The Appalachian Mountains are more older than the Rockies. *adj* 

Mount Washington is the most highest of the Appalachians. *adj* 

**Solution:** Do not use both *-er* and *more* or *-est* 

and *most* at the same time.

The Appalachian Mountains are older than the Rockies.

Mount Washington is the highest of the Appalachians.

### **Incorrect Use of Commas**

Commas signal a pause between parts of a sentence and help to clarify meaning.

## Problem: Missing commas in a series of three or more items

Sergio put mustard, catsup, and bean sprouts on his hot dog. com

**Solution:** 

If there are three or more items in a series, use a comma after each one, including the item preceding the conjunction.

Sergio put mustard, catsup, and bean sprouts on his hot dog.

#### **Problem: Missing commas with direct quotations**

"A little cold water," the swim coach said, "won't hurt you."

**Solution:** 

The first part of an interrupted quotation ends with a comma followed by quotation marks. The interrupting words are also followed by a comma.

"A little cold water," the swim coach said, "won't hurt you."

## Problem: Missing commas with nonessential appositives

My sneakers, a new pair, are covered with mud. com

**Solution:** 

Determine whether the appositive is important to the meaning of the sentence. If it is not essential, set off the appositive with commas.

My sneakers, a new pair, are covered with mud.

## **Incorrect Use of Apostrophes**

An apostrophe shows possession. It can also indicate missing letters in a contraction.

#### **Problem: Singular possessive nouns**

A parrots toes are used for gripping. poss The bus color was bright yellow. poss

**Solution:** Use an apostrophe and an s to form

the possessive of a singular noun,

even one that ends in s.

A parrot's toes are used for gripping. The bus's color was bright yellow.

#### Problem: Plural possessive nouns ending in -s

The visitors center closes at five o'clock. poss The guide put several tourists luggage in one

**Solution:** Use an apostrophe alone to form the

possessive of a plural noun that ends

in s.

compartment. poss

The visitors' center closes at five o'clock.

The guide put several tourists' luggage in one compartment.

### Problem: Plural possessive nouns not ending in -s

The peoples applause gave courage to the young gymnast. poss

**Solution:** Use an apostrophe and an s to form

the possessive of a plural noun that does not end in s.

The people's applause gave courage to the young gymnast.

#### **Problem: Possessive personal pronouns**

Jenny found the locker that was her's; she waited while her friends found their's. poss

**Solution:** Do not use apostrophes with

possessive personal pronouns.

Jenny found the locker that was hers; she waited while her friends found theirs.

## **Incorrect Capitalization**

Proper nouns, proper adjectives, and the first words of sentences always begin with a capital letter.

#### **Problem: Words referring to ethnic groups,** nationalities, and languages

Many canadians in the province of quebec speak french.

**Solution:** Capitalize proper nouns and

adjectives that refer to ethnic groups,

nationalities, and languages.

Many Canadians in the province of Quebec speak French.

#### **Problem: Words that refer to a family member**

Yesterday aunt Doreen asked me to baby-sit. cap Don't forget to give dad a call. cap

**Solution:** Capitalize words that are used as part

of or in place of a family member's name.

Yesterday Aunt Doreen asked me to baby-sit. Don't forget to give Dad a call.

Do not capitalize a word that identifies a family member when it is preceded by a possessive adjective: My father bought a new car.

#### Problem: The first word of a direct quotation

The judge declared, "the court is now in session." cap

**Solution:** Capitalize the first word in a direct

quotation.

The judge declared, "The court is now in session."

If you have difficulty with a rule of usage, try rewriting the rule in your own words. Check with your teacher to be sure you understand the rule.

## **Troublesome Words**

This section will help you choose between words and expressions that are often confusing or misused.

#### accept, except

Accept means "to receive." Except means "other than."

Phillip walked proudly to the stage to accept the award.

Everything fits in my suitcase except my sleeping bag.

#### affect, effect

Affect is a verb meaning "to cause a change in" or "to influence." Effect as a verb means "to bring about or accomplish." As a noun, effect means "result."

Bad weather will affect our plans for the weekend.

The new medicine effected an improvement in the patient's condition.

The gloomy weather had a bad effect on my mood.

#### ain't

Ain't is never used in formal speaking or writing unless you are quoting the exact words of a character or a real person. Instead of using ain't, say or write am not, is not, are not; or use contractions such as I'm not, she isn't.

The pizza is not going to arrive for another half hour.

The pizza isn't going to arrive for another half hour.

#### a lot

The expression *a lot* means "much" or "many" and should always be written as two words. Some authorities discourage its use in formal writing.

A lot of my friends are learning Spanish.

Many of my friends are learning Spanish.

## all ready, already

All ready, written as two words, is a phrase that means "completely ready." Already, written as one word, is an adverb that means "before" or "by this time."

By the time the fireworks display was all ready, we had already arrived.

#### all right, alright

The expression *all right* should be written as two words. Some dictionaries do list the single word *alright* but usually not as a preferred spelling.

Tom hurt his ankle, but he will be all right.

#### all together, altogether

All together means "in a group." Altogether means "completely."

The Minutemen stood all together at the end of Lexington Green.

The rebel farmers were not altogether sure that they could fight the British soldiers.

#### among, between

Use *among* for three or more people, things, or groups. Use *between* for two people, things, or groups.

Mr. Kendall divided the jobs for the car wash among the team members.

Our soccer field lies between the gym and Main Street.

#### amount, number

Use *amount* with nouns that cannot be counted. Use *number* with nouns that can be counted.

This recipe calls for an unusual amount of pepper.

A record number of students attended last Saturday's book fair.

## bad, badly

*Bad* is an adjective; it modifies a noun. *Badly* is an adverb; it modifies a verb, an adjective, or another adverb.

The badly burnt cookies left a bad smell in the kitchen.

Joseph badly wants to be on the track team.

#### beside, besides

Beside means "next to." Besides means "in addition to."

The zebra is grazing beside a wildebeest.

Besides the zoo, I like to visit the aquarium.

### bring, take

Bring means "to carry from a distant place to a closer one." Take means "to carry from a nearby place to a more distant one."

Please bring a bag lunch and subway money to school tomorrow.

Don't forget to take your art projects home this afternoon.

#### can, may

Can implies the ability to do something. May implies permission to do something.

You may take a later bus home if you can remember which bus to get on.

Although can is sometimes used in place of may in informal speech, a distinction should be made when : speaking and writing formally.

#### choose, chose

Choose means "to select." Chose, the past tense of choose, means "selected."

Dad helped me choose a birthday card for my grandmother.

Dad chose a card with a funny joke inside.

## doesn't, don't

The subject of the contraction **doesn't** (does not) is the third-person singular (he or she). The subject of the contraction **don't** (do not) is I, you, we, or they.

Tanya doesn't have any tickets for the concert.

We don't need tickets if we stand in the back row.

#### farther, further

Farther refers to physical distance. Further refers to time or degree.

Our new apartment is farther away from the

I will not continue this argument further.

#### fewer, less

Fewer is used to refer to things or qualities that can be counted. Less is used to refer to things or qualities that cannot be counted. In addition, less is used with figures that are regarded as single amounts.

Fewer people were waiting in line after lunch.

There is less fat in this kind of peanut butter.

Try to spend less than ten dollars on a present. The money is treated as a single sum, not as individual dollars.l.

#### good, well

Good is often used as an adjective meaning "pleasing" or "able." Well may be used as an adverb of manner telling how ably something is done or as an adjective meaning "in good health."

That is a good haircut.

Marco writes well.

Because Ms. Rodriguez had a headache, she was not well enough to correct our tests.

## in, into

In means "inside." Into indicates a movement from outside toward the inside.

Refreshments will be sold in the lobby of the auditorium.

The doors opened, and the eager crowd rushed into the auditorium.

## it's, its

Use an apostrophe to form the contraction of it is. The possessive of the personal pronoun it does not take an apostrophe.

It's hard to keep up with computer technology.

The computer industry seems to change its products daily.

#### lay, lie

Lay means "to place." Lie means "to recline."

I will lay my beach towel here on the warm sand. Help! I don't want to lie next to a hill of red ants!

#### learn, teach

Learn means "to gain knowledge." Teach means "to give knowledge."

I don't learn very quickly.

My uncle is teaching me how to juggle.

#### leave, let

Leave means "to go away." Let means "to allow." With the word alone, you may use either let or leave.

Huang has to leave at eight o'clock.

Mr. Davio lets the band practice in his basement.

Leave me alone. Let me alone.

#### like, as

Use *like*, a preposition, to introduce a prepositional phrase. Use *as*, a subordinating conjunction, to introduce a subordinate clause. Many authorities believe that *like* should not be used before a clause in formal English.

Andy sometimes acts like a clown.

The detective looked carefully at the empty suitcase as she examined the room.

## TIP

As can be a preposition in cases like the following: Jack went to the costume party as a giant pumpkin.

#### loose, lose

Loose means "not firmly attached." Lose means "to misplace" or "to fail to win."

If you keep wiggling that loose tooth, you might lose it.

## raise, rise

Raise means to "cause to move up." Rise means "to move upward."

Farmers in this part of Florida raise sugarcane.

The hot air balloon began to rise slowly in the morning sky.

#### set, sit

Set means "to place" or "to put." Sit means "to place oneself in a seated position."

I set the tips of my running shoes against the starting line.

After running the fifty-yard dash, I had to sit down and catch my breath.

#### than, then

*Than* introduces the second part of a comparison. *Then* means "at that time" or "after that."

I'd rather go to Disney World in the winter than in the summer.

The park is too crowded and hot then.

### their, they're

*Their* is the possessive form of they. *They're* is the contraction of *they are*.

They're visiting Plymouth Plantation during their vacation.

#### to, too, two

To means "in the direction of." Too means "also" or "to an excessive degree." Two is the number after one.

I bought two tickets to the concert.

The music was too loud.

It's my favorite group too.

#### who, whom

Who is a subject pronoun. Whom is an object pronoun.

Who has finished the test already?

Mr. Russo is the man to whom we owe our thanks.

## who's, whose

Who's is the contraction of who is. Whose is the possessive form of who.

Who's going to wake me up in the morning?

The policeman discovered whose car alarm was making so much noise.

## **Mechanics**

This section will help you use correct capitalization, punctuation, and abbreviations in your writing.

## **Capitalization**

### Capitalizing Sentences, Quotations, and **Salutations**

**Rule:** A capital letter appears at the beginning of a sentence.

**Example: A**nother gust of wind shook the

house.

**Rule:** A capital letter marks the beginning of a direct quotation that is a complete sentence.

**Example:** Sabrina said, "The lights might go

0111"

**Rule:** When a quoted sentence is interrupted by explanatory words, such as she said, do not begin the second part of the sentence with a capital letter.

**Example:** "There's a rainbow," exclaimed

Jeffrey, "over the whole beach."

**Rule:** When the second part of a quotation is a new sentence, put a period after the explanatory words; begin the new part with a capital letter.

**Example:** "Please come inside," Justin said.

"Wipe your feet."

**Rule:** Do not capitalize an indirect quotation.

Jo said that the storm was getting **Example:** 

worse.

Rule: Capitalize the first word in the salutation and closing of a letter. Capitalize the title and name of the person addressed.

**Example:** Dear Dr. Menino

> Dear Editor **S**incerely

### **Capitalizing Names and Titles of People**

**Rule:** Capitalize the names of people and the initials that stand for their names.

**Example:** Malcolm X J. F. K.

> Robert E. Lee Queen Elizabeth I

Rule: Capitalize a title or an abbreviation of a title when it comes before a person's name or when it is used in direct address.

**Example:** Dr. Salinas

"Your patient, Doctor, is waiting."

**Rule:** Do not capitalize a title that follows or is a substitute for a person's name.

**Example:** Marcia Salinas is a good **d**octor.

He asked to speak to the **d**octor.

Rule: Capitalize the names and abbreviations of academic degrees that follow a person's name. Capitalize Ir and Sr

**Example:** Marcia Salinas, M.D.

> Raoul Tobias. Attornev Donald Bruns Sr. Ann Lee, Ph.D.

**Rule:** Capitalize words that show family relationships when used as titles or as substitutes for a person's name.

**Example:** We saw **U**ncle Carlos.

She read a book about Mother

Teresa.

**Rule:** Do not capitalize words that show family relationships when they follow a possessive noun or pronoun.

**Example:** Your **b**rother will give us a ride.

I forgot my **m**other's phone number.

**Rule:** Always capitalize the pronoun I.

**Example:** After I clean my room, I'm going

swimming.

#### **Capitalizing Names of Places**



Do not capitalize articles and prepositions in proper nouns: the Rock of Gibraltar, the Statue of Liberty.

**Rule:** Capitalize the names of cities, counties, states, countries, and continents.

**Example:** St. Louis, Missouri

Marin County
Australia
South America

**Rule:** Capitalize the names of bodies of water and other geographical features.

**Example:** the **G**reat **L**akes **C**ape **C**od

the Dust Bowl

**Rule:** Capitalize the names of sections of a country and regions of the world.

**Example:** East Asia

New England the Pacific Rim the Midwest

**Rule:** Capitalize compass points when they refer to a specific section of a country.

**Example:** the **N**orthwest the **S**outh

**Rule:** Do not capitalize compass points when they indicate direction.

**Example:** Canada is **n**orth of the United States.

**Rule:** Do not capitalize adjectives indicating direction.

**Example:** western Utah

**Rule:** Capitalize the names of streets and highways.

**Example: D**orchester **A**venue **R**oute 22

**Rule:** Capitalize the names of buildings, bridges, monuments, and other structures.

**Example:** Lincoln Memorial

Chesapeake Bay Bridge

## **Capitalizing Other Proper Nouns and Adjectives**

**Rule:** Capitalize the names of clubs, organizations, businesses, institutions, and political parties.

**Example:** Houston **O**ilers

the Food and Drug Administration

Boys and Girls Club

**Rule:** Capitalize brand names but not the nouns

following them.

**Example: Z**ippo brand energy bar

**Rule:** Capitalize the names of days of the week,

months, and holidays.

**Example:** Saturday June

Thanksgiving Day

**Rule:** Do not capitalize the names of seasons.

**Example:** winter, spring, summer, fall

**Rule:** Capitalize the first word, the last word, and all important words in the title of a book, play, short story, poem, essay, article, film, television series, song, magazine, newspaper, and chapter of a book.

**Example:** Not Without Laughter

**W**orld **B**ook **E**ncyclopedia

"Jingle Bells" Star Wars Chapter 12

**Rule:** Capitalize the names of ethnic groups,

nationalities, and languages.

**Example:** Latino Japanese

European Spanish

**Rule:** Capitalize proper adjectives that are formed from the names of ethnic groups and nationalities.

**Example:** Shetland pony

Jewish holiday

### **Punctuation**

### **Using the Period and Other End Marks**

**Rule:** Use a period at the end of a declarative sentence.

My great-grandfather fought in the Mexican Revolution.

**Rule:** Use a period at the end of an imperative sentence that does not express strong feeling.

Please set the table.

Rule: Use a question mark at the end of an interrogative sentence.

How did your sneakers get so muddy?

**Rule:** Use an exclamation point at the end of an exclamatory sentence or a strong imperative.

How exciting the play was! Watch out!

#### **Using Commas**

**Rule:** Use commas to separate three or more items in a series.

The canary eats bird seed, fruit, and suet.

Rule: Use commas to show a pause after an introductory word and to set off names used in direct address.

Yes, I offered to take care of her canary this weekend.

Please, Stella, can I borrow your nail polish?

**Rule:** Use a comma after two or more introductory prepositional phrases or when the comma is needed to make the meaning clear. A comma is not needed after a single short prepositional phrase, but it is acceptable to use one.

From the back of the balcony, we had a lousy view of the stage.

After the movie we walked home. (no comma needed)

**Rule:** Use a comma after an introductory participle and an introductory participial phrase.

Whistling and moaning, the wind shook the little house.

Rule: Use commas to set off words that interrupt the flow of thought in a sentence.

Tomorrow, I think, our projects are due.

**Rule:** Use a comma after conjunctive adverbs such as however, moreover, furthermore, nevertheless, and therefore.

The skating rink is crowded on Saturday; however, it's the only time I can go.

**Rule:** Use commas to set off an appositive if it is not essential to the meaning of a sentence.

Ben Wagner, a resident of Pittsfield, won the first round in the golf tournament.

Rule: Use a comma before a conjunction (and, or, but, nor, so, yet) that joins main clauses.

We can buy our tickets now, or we can take a chance on buying them just before the show.

**Rule:** Use a comma after an introductory adverb clause.

Because I stayed up so late, I'm sleepy this morning.

Rule: In most cases, do not use a comma with an adverb clause that comes at the end of a sentence.

The picnic will be canceled unless the weather clears.

**Rule:** Use a comma or a pair of commas to set off an adjective clause that is not essential to the meaning of a sentence.

Tracy, who just moved here from Florida, has never seen snow before.

**Rule:** Do not use a comma or pair of commas to set off an essential clause from the rest of the sentence.

Anyone who signs up this month will get a discount.

Rule: Use commas before and after the year when it is used with both the month and the day. If only the month and the year are given, do not use a comma.

On January 2, 1985, my parents moved to Dallas, Texas.

I was born in May 1985.

**Rule:** Use commas before and after the name of a state or a country when it is used with the name of a city. Do not use a comma after the state if it is used with a ZIP code.

The area code for Concord, New Hampshire, is 603. Please forward my mail to 6 Madison Lane, Topsham, ME 04086

**Rule:** Use commas or a pair of commas to set off an abbreviated title or degree following a person's name.

The infirmary was founded by Elizabeth Blackwell, M.D., the first woman in the United States to earn a medical degree.

**Rule:** Use a comma or commas to set off *too* when *too* means "also."

We, too, bought groceries, from the new online supermarket.

**Rule:** Use a comma or commas to set off a direct quotation.

"My nose," exclaimed Pinocchio, "is growing longer!"

**Rule:** Use a comma after the salutation of a friendly letter and after the closing of both a friendly letter and a business letter.

Dear Gary,

Sincerely,

Best regards,

**Rule:** Use a comma when necessary to prevent misreading of a sentence.

In math, solutions always elude me.

## **Using Semicolons and Colons**

**Rule:** Use a semicolon to join the parts of a compound sentence when a coordinating conjunction, such as *and*, *or*, *nor*, or *but*, is not used.

Don't be late for the dress rehearsal, it begins at 7 o'clock sharp.

**Rule:** Use a semicolon to join parts of a compound sentence when the main clauses are long and are subdivided by commas. Use a semicolon even if these clauses are already joined by a coordinating conjunction.

In the gray light of early morning, on a remote airstrip in the desert, two pilots prepared to fly on a dangerous mission; but accompanying them were a television camera crew, three newspaper reporters, and a congressman from their home state of Nebraska.

**Rule:** Use a semicolon to separate main clauses joined by a conjunctive adverb. Be sure to use a comma after the conjunctive adverb.

We've been climbing all morning; therefore, we need a rest.

**Rule:** Use a colon to introduce a list of items that ends a sentence. Use words such as *these, the following,* or *as follows* to signal that a list is coming.

Remember to bring the following items: a backpack, a bag lunch, sunscreen, and insect repellent.

**Rule:** Do not use a colon to introduce a list preceded by a verb or preposition.

Remember to bring a backpack, a bag lunch, sunscreen, and insect repellent. (No colon is used after *bring*.)

**Rule:** Use a colon to separate the hour and the minutes when you write the time of day.

My Spanish class starts at 9:15.

**Rule:** Use a colon after the salutation of a business letter.

Dear Dr. Coulombe:
Director of the Personnel Dept.:

## **Using Quotation Marks and Italics**

**Rule:** Use quotation marks before and after a direct quotation.

"Curiouser and curiouser," said Alice.

**Rule:** Use quotation marks with both parts of a divided quotation.

"This gymnastics trick," explained Amanda, "took me three months to learn."

**Rule:** Use a comma or commas to separate a phrase such as *she said* from the quotation itself. Place the comma that precedes the phrase inside the closing quotation marks.

"I will be late," said the cable technician, "for my appointment."

**Rule:** Place a period that ends a quotation inside the closing quotation marks.

Scott said, "Thanks for letting me borrow your camping tent."

**Rule:** Place a question mark or an exclamation point inside the quotation marks when it is part of the quotation.

"Why is the door of your snake's cage open?" asked my mother.

**Rule:** Place a question mark or an exclamation point outside the quotation marks when it is part of the entire sentence.

How I love "The Pit and the Pendulum"!

**Rule:** Use quotation marks for the title of a short story, essay, poem, song, magazine or newspaper article, or book chapter.

short story: "The Necklace" poem: "The Fish"

article: "Fifty Things to Make from Bottlecaps"

**Rule:** Use italics or underlining for the title of a book, play, film, television series, magazine, newspaper, or work of art.

book: To Kill a Mockingbird magazine: The New Republic painting: Sunflowers

**Rule:** Use italics or underlining for the names of ships, trains, airplanes, and spacecraft.

ship: Mayflower airplane: Air Force One

## **Using Apostrophes**

**Rule:** Use an apostrophe and an s ('s) to form the possessive of a singular noun.

my brother's rock collection Chris's hat

**Rule:** Use an apostrophe and an s ('s) to form the possessive of a plural noun that does not end in s.

the geese's feathers the oxen's domestication

If a thing is owned jointly by two or more individuals, only the last name should show possession: Mom and Dad's car. If the ownership is not joint, each name should show possession: *Mom and Dad's parents are* coming for Thanksgiving.

**Rule:** Use an apostrophe alone to form the possessive of a plural noun that ends in s.

the animals' habitat the instruments' sound

**Rule:** Use an apostrophe and an *s* (*'s*) to form the possessive of an indefinite pronoun.

everyone's homework someone's homework

**Rule:** Do not use an apostrophe in a possessive pronoun.

The dog knocked over its dish. Yours is the best entry in the contest. One of these drawings must be hers.

**Rule:** Use an apostrophe to replace letters that have been omitted in a contraction.

it + is = it'scan + not = can'tI + have = I've

**Rule:** Use an apostrophe to form the plural of a letter, a figure, or a word that is used as itself.

Write three 7's. The word is spelled with two m's.

The sentence contains three and's.

**Rule:** Use an apostrophe to show missing numbers in a year.

the class of '02

#### **Using Hyphens, Dashes, and Parentheses**

**Rule:** Use a hyphen to show the division of a word at the end of a line. Always divide the word between its syllables.

With the new recycling program, more residents are recycling their trash.



One-letter divisions (for example, *e-lectric*) are not permissible. Avoid dividing personal names, if possible.

**Rule:** Use a hyphen in a number written as a compound word.

He sold forty-six ice creams in one hour.

Rule: Use a hyphen in a fraction.

We won the vote by a two-thirds majority. Two-thirds of the votes have been counted.

**Rule:** Use a hyphen or hyphens in certain compound nouns.

great-grandmother merry-go-round

**Rule:** Hyphenate a compound modifier only when it precedes the word it modifies.

A well-known musician visited our school.

The story was well written.

**Rule:** Use a hyphen after the prefixes *all-, ex-,* and *self-* when they are joined to any noun or adjective.

all-star ex-president self-conscious

**Rule:** Use a hyphen to separate any prefix from a word that begins with a capital letter.

un-American mid-January

**Rule:** Use a dash or dashes to show a sudden break or change in thought or speech.

Daniel—he's kind of a pest—is my youngest cousin.

**Rule:** Use parentheses to set off words that define or helpfully explain a word in the sentence.

The transverse flute (transverse means "sideways") is a wind instrument.

#### **Abbreviations**

**Rule:** Abbreviate the titles *Mr., Mrs., Ms.,* and *Dr.* before a person's name. Also abbreviate any professional or academic degree that follows a name. The titles *Jr.* and *Sr.* are *not* preceded by a comma.

Dr. Stanley Livingston (doctor) Luisa Mendez, M.A. (Master of Arts) Martin Luther King Jr.

**Rule:** Use capital letters and no periods with abbreviations that are pronounced letter by letter or as words. Exceptions are *U.S.* and *Washington*, *D.C.*, which do use periods.

NAACP National Association for the
Advancement of Colored People

UFO unidentified flying object

MADD Mothers Against Driving Drunk

**Rule:** With exact times use A.M. (ante meridiem, "before noon") and P.M. (post meridiem, "after noon"). For years use B.C. (before Christ) and, sometimes, A.D. (anno Domini, "in the year of the lord," after Christ).

8:15 A.M. 6:55 P.M. 5000 B.C. A.D. 235

**Rule:** Abbreviate days and months only in charts and lists.

School will be closed on

Mon., Sept. 3 Wed., Nov. 11 Thurs., Nov. 27

**Rule:** In scientific writing abbreviate units of measure. Use periods with English units but not with metric units.

inch(es) in. yard(s) yd. meter(s) m milliliter(s) ml

**Rule:** On envelopes only, abbreviate street names and state names. In general text, spell out street names and state names.

Ms. Karen Holmes

347 Grandville St.

Tilton, NH 03276

Karen lives on Grandville Street in Tilton, New Hampshire.

#### **Writing Numbers**

Rule: In charts and tables, always write numbers as numerals. Other rules apply to numbers not in charts or tables.

#### Student Test Scores

Student	Test 1	Test 2	Test 3
Lai, W.	82	89	94
Ostos, A.	78	90	86

Rule: Spell out a number that is expressed in one or two words.

We carried enough supplies for twenty-three days.

**Rule:** Use a numeral for a number of more than two words.

The tallest mountain in Mexico rises 17,520 feet.

Rule: Spell out a number that begins a sentence, or reword the sentence so that it does not begin with a number.

One hundred forty-three days later the baby elephant was born.

The baby elephant was born 143 days later.

Rule: Write a very large number as a numeral followed by the word million or billion.

There are 15 million people living in or near Mexico City.

**Rule:** Related numbers should be written in the same way. If one number must be written as a numeral, use numerals for all the numbers.

There are 365 days in the year, but only 52 weekends.

**Rule:** Spell out an ordinal number (*first, second*). Welcome to our fifteenth annual convention.

**Rule:** Use words to express the time of day unless you are writing the exact time or using the abbreviation A.M. or P.M.

My guitar lesson is at five o'clock. It ends by 5:45 P.M.

Rule: Use numerals to express dates, house and street numbers, apartment and room numbers, telephone numbers, page numbers, amounts of money of more than two words, and percentages. Write out the word percent.

August 5, 1999

9 Davio Dr.

Apartment 9F

24 percent

## **Spelling**

The following rules, examples, and exceptions can help you master the spelling of many words.

## Spelling *ie* and *ei*

Put *i* before *e* except when both letters follow *c* or when both letters are pronounced together as an **a** sound.

believe sieve weight receive relieve neighborhood

It is helpful to memorize exceptions to this rule. Exceptions include the following words: *species, science, weird, either, seize, leisure,* and *protein*.

## **Spelling unstressed vowels**

Notice the vowel sound in the second syllable of the word won-d\_r-ful. This is the unstressed vowel sound; dictionary respellings use the schwa symbol (a) to indicate it. Because any of several vowels can be used to spell this sound, you might find yourself uncertain about which vowel to use. To spell words with unstressed vowels, try thinking of a related word in which the syllable containing the vowel sound is stressed.

Unknown Spelling	Related Word	Word Spelled Correctly
wond_rful	wonder	wonderful
fort_fications	fortify	fortifications
res_dent	reside	resident

## Suffixes and the silent e

For most words with silent *e*, keep the e when adding a suffix. When you add the suffix -ly to a word that ends in l plus silent *e*, drop the -le. Also drop the silent *e* when you add a suffix beginning with a vowel or a y.

wise + ly = wisely peaceful + ly = peacefully skate + ing = skating gentle + ly = gently

There are exceptions to the rule, including the following:

awe + ful = awful judge + ment = judgment

```
true + ly = truly
noise + y = noisy
dye + ing = dyeing
mile + age = mileage
```

## Suffixes and the final y

When you are adding a suffix to words ending with a vowel + y, keep the y. For words ending with a consonant + y, change the y to i unless the suffix begins with i. To avoid having two i's together, keep the y.

enjoy + ment = enjoyment merry + ment = merriment display + ed = displayed lazy + ness = laziness play + ful = playful worry + ing = worrying

**Note:** For some words, there are alternate spellings:

sly + er = slyer or slier shy + est = shyest or shiest

## **Adding prefixes**

When you add a prefix to a word, do not change the spelling of the word.

un + done = undone re + schedule = reschedule il + legible = illegible semi + sweet = semisweet

## **Doubling the final consonant**

Double the final consonant when a word ends with a single consonant following one vowel and the word is one syllable, or when the last syllable of the word is accented both before and after adding the suffix.

sit + ing = sitting rub + ing = rubbing commit + ed = committed confer + ed = conferred Do not double the final consonant if the suffix begins with a consonant, if the accent is not on the last syllable, or if the accent moves when the suffix is added.

cancel + ing = cancelingcommit + ment = commitmenttravel + ed = traveleddefer + ence = deference

Do not double the final consonant if the word ends in two consonants or if the suffix begins with a consonant.

climb + er = climbernervous + ness = nervousness import + ance = importancestar + dom = stardom

When adding -ly to a word that ends in /l, drop one /. hill + ly = hilly full + ly = fully

## **Forming compound words**

When forming compound words, keep the original spelling of both words.

home + work = homeworkscare + crow = scarecrowpea + nut = peanut

## **Forming Plurals**

General Rules for Plurals		
If the noun ends in	Rule	Example
s, ch, sh, x, or z	add -es	loss→losses, latch→latches, box→boxes, bush-→bushes, quiz-→quizzes
a consonant + y	change y to i and add -es	ferry-→ferries, baby-→babies, worry-→worries
a vowel + y	add -s	chimney-←chimneys, monkey-←monkeys, toy-←toys
a vowel + o	add -s	cameo→cameos, radio→radios, rodeo→rodeos
a consonant + o	add -es but sometimes add -s	potato→potatoes, echo→echoes photo→photos, solo→solos
f or ff	add -s but sometimes change $f$ to $v$ and add -es	proof→proofs, bluff→bluffs sheaf-→sheaves, thief-→thieves, hoof-→hooves
<i>If</i>	change $f$ to $v$ and add -es	calf-→calves, half-→halves, loaf-→loaves
fe	change $f$ to $v$ and add -s	knife-≻knives, life-≻lives

Special Rules for Plurals		
Rule	Example	
To form the plural of most proper names and one-word compound nouns, follow the general rules for plurals.	Jones→Joneses, Thomas→Thomases, Hatch→Hatches	
To form the plural of hyphenated compound nouns or compound nouns of more than one word, make the most important word plural.	credit card→credit cards mother-in-law→mothers-in-law district attorney-→district attorneys	
Some nouns have irregular plural forms and do not follow any rules.	man→men, foot→feet, tooth→teeth	
Some nouns have the same singular and plural forms	deer-→deer, species-→species, sheep-→sheep	

# LISTENING, SPEAKING, AND VIEWING HANDBOOK

## **Listening Effectively**

A large part of the school day is spent either listening or speaking to others. By becoming a better listener and speaker, you will know more about what is expected of you and understand more about your audience.

## **Listening to instructions in class**

Some of the most important listening in the school day involves listening to instructions. Use the following tips to help you.

- First, make sure you understand what you are listening for. Are you receiving instructions for homework or for a test? What you listen for depends upon the type of instructions being given.
- Think about what you are hearing, and keep your eyes on the speaker. This will help you stay focused on the important points.
- Listen for keywords, or word clues. Examples of word clues are phrases such as above all, most important, or the three basic parts. These clues help you identify important points that you should remember.
- Take notes on what you hear. Write down only the most important parts of the instructions.

If you don't understand something, ask questions.
 Then if you're still unsure about the instructions, repeat them aloud to your teacher to receive correction on any key points that you may have missed.

## **Interpreting nonverbal clues**

Understanding nonverbal clues is part of effective listening. Nonverbal clues are everything you notice about a speaker *except* what the speaker says. As you listen, ask yourself these questions:

- Where and how is the speaker standing?
- Are some words spoken more loudly than others?
- Does the speaker make eye contact?
- Does he or she smile or look angry?
- What message is sent by the speaker's gestures and facial expression?

#### **PRACTICE**

Work with a partner to practice listening to instructions. Each of you should find a set of directions for using a simple device—for example, a mechanical tool, a telephone answering machine, or a VCR. Study the instructions carefully. If you can bring the device to class, ask your partner to try to use it by following your step-by-step instructions. If you cannot have the device in class, ask your partner to explain the directions back to you. Then change roles and listen as your partner gives you a set of directions.

## **Speaking Effectively**

- Speak slowly, clearly, and in a normal tone of voice. Raise your voice a bit, or use gestures to stress important points.
- Pause a few seconds after making an important point.
- Use words that help your audience picture what you're talking about. Visual aids such as pictures, graphs, charts, and maps can also help make your information clear.
- Stay in contact with your audience. Make sure your eyes move from person to person in the group you're addressing.

## **Speaking informally**

Most oral communication is informal. When you speak casually with your friends, family, and neighbors, you use informal speech. Human relationships depend on this form of communication.

- Be courteous. Listen until the other person has finished speaking.
- Speak in a relaxed and spontaneous manner.
- Make eye contact with your listeners.
- Do not monopolize a conversation.
- When telling a story, show enthusiasm.
- When giving an announcement or directions, speak clearly and slowly. Check that your listeners understand the information.

## **Presenting an oral report**

The steps in preparing an oral report are similar to the steps in the writing process. Complete each step carefully and you can be confident of presenting an effective oral report.

Steps in P	reparing an Oral Report
Prewriting	Determine your purpose and audience. Decide on a topic and narrow it.
Drafting	Make an outline. Fill in the supporting details. Write the report.
Revising and editing	Review your draft. Check the organization of ideas and details. Reword unclear statements.
Practicing	Practice the report aloud in front of a family member. Time the report. Ask for and accept advice.
Presenting	Relax in front of your audience. Make eye contact with your audience. Speak slowly and clearly.

#### **PRACTICE**

Pretend that you have been invited to give an oral report to a group of fifth graders. Your report will tell them what to expect and how to adjust to new conditions when they enter middle school. As you plan your report, keep your purpose and your audience in mind. Include lively descriptions and examples to back up your suggestions and hold your audience's attention. As you practice giving your report, be sure to give attention to your body language as well as your vocal projection. Ask a partner to listen to your report to give you feedback on how to improve your performance. Do the same for your partner after listening to his or her report.

## **Viewing Effectively**

Critical viewing means thinking about what you see while watching a TV program, newscast, film, or video. It requires paying attention to what you hear and see and deciding whether information is true, false, or exaggerated. If the information seems to be true, try to determine whether it is based on a fact or an opinion.

## **Fact versus opinion**

A **fact** is something that can be proved. An opinion is what someone believes is true. **Opinions** are based on feelings and experiences and cannot be proved.

Television commercials, political speeches, and even the evening news contain both facts and opinions. They use emotional words and actions to persuade the viewer to agree with a particular point of view. They may also use faulty reasoning, such as linking an effect with the wrong cause. Think through what is being said. The speaker may seem sincere, but do his or her reasons make sense? Are the reasons based on facts or on unfair generalizations?

Commercials contain both obvious and hidden messages. Just as you need to discover the author's purpose when you read a writer's words, you must be aware of the purpose of nonverbal attempts to persuade you.

What does the message sender want, and how is the sender trying to influence you?

For example, a magazine or TV ad picturing a group of happy teenagers playing volleyball on a sunny beach expresses a positive feeling. The advertiser hopes viewers will transfer that positive feeling to the product being advertised—perhaps a soft drink or a brand of beachwear. This technique, called **transfer**, is one of several propaganda techniques regularly used by advertisers to influence consumers.

Following are a few other common techniques.

**Testimonial**—Famous and admired people recommend or praise a product, a policy, or a course of action even though they probably have no professional knowledge or expertise to back up their opinion.

**Bandwagon**—People are urged to follow the crowd ("get on the bandwagon") by buying a product, voting for a candidate, or whatever else the advertiser wants them to do.

**Glittering generalities**—The advertiser uses positive, good-sounding words (for example, *all-American* or *medically proven*) to impress people.

#### **PRACTICE**

Think of a television commercial that you have seen often or watch a new one and take notes as you watch it. Then analyze the commercial.

- What is the purpose behind the ad?
- What is expressed in written or spoken words?
- What is expressed nonverbally (in music or sound effects as well as in pictures and actions)?
- What methods does the advertiser use to persuade viewers?
- What questions would you ask the advertiser if you could?
- How effective is the commercial? Why?

## **Working in Groups**

Working in a group is an opportunity to learn from others. Whether you are planning a group project (such as a class trip) or solving a math problem, each person in a group brings specific strengths and interests to the task. When a task is large, such as planting a garden, a group provides the necessary energy and talent to get the job done.

Small groups vary in size according to the nature of the task. Three to five students is a good size for most smallgroup tasks. Your teacher may assign you to a group, or you may be asked to form your own group. Don't work with your best friend if you are likely to chat too much. Successful groups often have a mix of student abilities and interests.

Individual role assignments give everyone in a group something to do. One student, the group recorder, may take notes. Another may lead the discussion, and another report the results to the rest of the class.

Roles	for a Small Group
Reviewer	Reads or reviews the assignment and makes sure everyone understands it
Recorder 1 (of the process)	Takes notes on the discussion
Recorder 2 (of the results)	Takes notes on the final results
Reporter	Reports results to the rest of the class
Discussion leader	Asks questions to get the discussion going; keeps the group focused
Facilitator	Helps the group resolve disagreements and reach a compromise

For a small group of three or four students, some of these roles can be combined. Your teacher may assign a role to each student in your group. Or you may be asked to choose your own role.

## Tips for working in groups

- Review the group assignment and goal. Be sure that everyone in the group understands the assignment.
- Review the amount of time allotted for the task. Decide how your group will organize its time.
- Check that all the group members understand their roles in the group.
- When a question arises, try to solve it as a group before asking a teacher for help.
- Listen to other points of view. Take turns during a discussion.
- When it is your turn to talk, address the subject and help the project move forward.

# STUDY AND TEST-TAKING SKILLS HANDBOOK

## **Study Skills**

Studying for school and doing your homework are like any other tasks—if you understand your assignment, set a goal, and make a plan, you'll save time and do great work. The tips that follow will teach you the skills you need to make schoolwork easier and more enjoyable.

## **Get Organized**

- Keep an assignment notebook. Keep it up to date.
- Keep your notes for each course together in one place.
- Find a good place to study. Choose a place that has as few distractions as possible. Try to study in the same place each day.
- Try to study at the same time each day.
- Don't study one subject too long. If you haven't finished after thirty minutes, switch to another subject.
- Take notes on your reading. Keep your notes in one place.

## **Understand Your Purpose**

The purpose is the reason you have been given a particular assignment. If you understand the purpose, you should be able to set a goal to work toward. With schoolwork, this means making sure you understand your assignment and you know how long you have to do it.

## **Set goals**

These steps will help you set study goals for an assignment.

- 1. Listen as the teacher explains the assignment. Find out everything you need to do to finish the assignment.
- 2. Understand the quality of work your teacher expects from you. Are you supposed to turn in a finished paper or a rough draft?
- 3. Find out how much time you have. Ask: Is everything due on the same day, or are some parts due earlier?
- 4. In your assignment notebook, write down the assignment details and the dates when your work is due.

#### **Homework Checklist**

**Goal:** To understand and finish my homework assignment.

**Plan:** Follow these steps to reach my goal:

- Bring home the all the materials I need, including this textbook, and my notebook.
- Find a quiet space where I can concentrate. Also, make sure I have a table or other hard. flat surface to write on.
- Keep my notebook out and take notes as I read.
- Write down questions about the parts of the assignment that I don't understand.

  Ask my teacher or an adult at home to help me understand.
- Check this plan from time to time to make sure I stay on task.
- Take my completed homework back to school and hand it in.

#### Make a Plan

Making a plan is the best way to reach your goals. Try to make plans that include the work you have finish and the time you have until the assignment is due. Think about how you study best, when you might need help, and what gets in your way.

You can use a task, obstacle, and solution chart to show

- 1. what you need to do (task)
- 2. what might get in your way (obstacle)
- 3. how you can get around an obstacle (solution)

Karen's goal is to read a chapter of science before school tomorrow. Check out the chart she made, which includes task, obstacle, and solution.

1. (task)	I have to	read chapter 4 tonight
2. (obstacle)	But	after dinner I have basketball practice
3. (solution)	So I need to	read before practice

**Try it!** In your **Learner's Notebook**, make your own task, obstacle, and solution chart for an assignment from this book. You can use Karen's plan as a model.

## **Take Notes**

Writing notes about what you read or what you hear in a presentation will help you remember information you're expected to learn. The Cornell Note-Taking System is a way to organize the notes you take in class or the notes you take as you read. Use this system to organize your note-taking and make sense of the notes you take.

#### **Cornell Notes**

Divide the pages that you're using for notes into two sections or columns as shown below. As you read or listen, write notes in Section B. In Section A, write the highlights (main ideas and vocabulary) from Section B.

Section A [highlights] Use this section SECOND. Review the notes you took in Section B and write in this section:

- Vocabulary words to remember
- Main idea statements
- Questions and other hints that will help you remember the information

Section B [notes] Use this section FIRST.

As you read or listen, take notes in this section:

- When you're taking notes on your reading, write down the subtitles that break the text into different section. In most cases, subtitles form an outline of the information in a chapter.
- Write down the most important information: main ideas and concepts. Don't write every word or take time to write complete sentences. (Hint: if the teacher writes something on the board, it's probably important.)
- Use abbreviations and shortened word forms to get the ideas on paper quickly. (For example, POV is a good abbreviation for Point of View.)
- Define new terms and concepts in your own words so that you'll be able to understand them later.

**Model** These are some notes one student made as she read about biographies and autobiographies.

A.	B. Looking at the Genre: Biography
biography	What is it?
	real people, real life
autobiography	Autobiography is about yourself
	Why is it important?
	many reasons (interest, learn, entertain, etc.)
	What are the important elements?
Major elements of biog-	Narrator: who tells the story
raphy	Point of view: from who's telling the story
	Setting: time and place of a story

**Try It!** Divide a sheet of paper into two columns as shown above. Practice taking notes using the Cornell system as you read your homework assignment.

# **Test-Taking Skills**

How well you perform on a test is not a matter of chance. Some specific strategies can help you answer test questions. This section of the handbook will show how to improve your test-taking skills.

## Tips for preparing for tests

Here are some useful suggestions for preparing to take a test.

- Gather information about the test. When will it be given? How long will it take? Exactly what material will it cover?
- Review material from your textbook, class notes, homework, quizzes, and handouts. Review the study questions at the end of each section of a textbook. Try to define terms in boldface type.
- Make up some sample questions and answer them.
   As you skim selections, try to predict what may be asked.
- Draw charts and cluster or Venn diagrams to help you remember information and to picture how one piece of information relates to another.
- Give yourself plenty of time to study. Avoid cramming for a test. Several short review sessions are more effective than one long one.
- In addition to studying alone, study with a partner or small group. Quiz one another on topics you think the test will cover.

## **Plan your strategy**

Try following these steps:

- Read all directions carefully. Understanding the directions can prevent mistakes.
- Ask for help if you have a question.
- Answer the easier items first. By skipping the hard items, you will have time to answer all the easy ones.
- In the time that is left, return to the items you skipped. Answer them as best you can. If you won't be penalized for doing so, guess at an answer.
- If possible, save some time at the end to check your answers.

## **Objective Tests**

An objective test is a test of factual information. The questions are usually either right or wrong; there is no difference of opinion. On an objective test, you are asked to recall information, not to present your ideas. Objective test questions include true-or-false items, multiple-choice items, fill-in-the-blanks statements, short-answer items, and matching items. At the beginning of an objective test, scan the number of items. Then budget your time.

**Multiple-choice items** Multiple-choice questions ask you to answer a question or complete a sentence. They are the kind of question you will encounter most often on objective tests. Read all the choices before answering. Pick the best response.

#### What is a peninsula?

- (a) a range of mountains
- (b) a circle around the moon
- (c) a body of land surrounded by water on three sides

#### Correct answer: (c)

- Read the question carefully. Be sure that you understand it.
- Read all the answers before selecting one.
   Reading all of the responses is especially important when one of the choices is "all of the above" or "none of the above."
- Eliminate responses that are clearly incorrect. Focus on the responses that might be correct.
- Look for absolute words, such as *never*, *always*, *all*, *none*. Most generalizations have exceptions. Absolute statements are often incorrect. (Note: This tip applies to true/false items also.)

## **Answering essay questions**

Essay questions ask you to think about what you have learned and to write about it in one or more paragraphs. Some tests present a choice of essay questions. If a test has both an objective part and an essay part, answer the objective questions first, but leave yourself enough time to work on the essay.

Read the essay question carefully. What does it ask you to do? Discuss? Explain? Define? Summarize? Compare and contrast? These key words tell what kind of information you must give in your answer.

Key Verbs	in Essay Questions
Argue	Give your opinion and supporting reasons.
Compare and contrast	Discuss likenesses and differences.
Define	Give details that show exactly what something is like.
Demonstrate	Give examples to support a point.
Describe	Present a picture with words.
Discuss	Show detailed information on a particular subject.
Explain	Give reasons.
Identify	Give specific characteristics.
List (also outline, trace)	Give details, give steps in order, give a time sequence.
Summarize	Give a short overview of the most important ideas or events.

## Tips for answering essay questions

You might wish to consider the following suggestions:

- Read the guestion or guestions carefully. Determine the kind of information required by the question.
- Plan your time. Do not spend too much time on one part of the essay.
- Make a list of what you want to cover.
- If you have time, make revisions and proofreading corrections.

## **Taking standardized tests**

Standardized tests are taken by students all over the country. Your performance on the test is compared with the performance of other students at your grade level. There are many different kinds of standardized tests. Some measure your progress in such subjects as English, math, and science, while others measure how well you think. Standardized tests can show how you learn and what you do best.

### **Preparing for standardized tests**

There is no way to know exactly what information will be on a standardized test, or even what topics will be covered. The best preparation is to do the best you can in your daily schoolwork. However, you can learn the kinds of questions that will appear on a standardized test. Some general tips will also help.

#### **Tips for taking standardized tests**

You might find the following suggestions helpful.

- Get enough sleep the night before the test. Eat a healthful breakfast.
- Arrive early for the test. Try to relax.
- Listen carefully to all test directions. Ask questions if you don't understand the directions.
- Complete easy questions first. Leave harder items for the end.
- Be sure your answers are in the right place on the answer sheet.
- If points are not subtracted for wrong answers, guess at questions that you aren't sure of.

**Analogies** Analogy items test your understanding of the relationships between things or ideas. On standardized tests, analogies are written in an abbreviated format, as shown below.

man: woman:: buck: doe

The symbol: means "is to"; the symbol:: means "as."

This chart shows some word relationships you might find in analogy tests.

Relationship	Definition	Example
Synonyms	Two words have a similar meaning.	huge : gigantic :: scared : afraid
Antonyms	Two words have opposite meanings.	bright : dull :: far : near
Use	Words name a user and something used.	farmer : tractor :: writer : computer
Cause-Effect	Words name a cause and its effect.	tickle : laugh :: polish : shine
Category	Words name a category and an item in it.	fish : tuna :: building : house
Description	Words name an item and a characteristic of it.	knife : sharp :: joke : funny

## **GLOSSARY/GLOSARIO**

## **Academic and Selection Vocabulary**

## **English**

- **abnormality** (ab nor MAL uh tee) *n.* anything that is not normal or usual (p. 845)
- **accommodations** (uh kom uh DAY shunz) n. a place to stay or sleep, often where food is served (p. 917)
- **accomplish** (uh KOM plish) v. to finish; complete (p. 67)
- accumulate (uh KYOO myuh layt) v. to increase gradually in quantity or number (p. 660)
- **adolescence** (ad uh LES uns) *n.* the period between childhood and adulthood (p. 844)
- **aggressor** (uh GRES ur) *n.* a person, group, or nation that causes a conflict or war (p. 993)
- **aggrieved** (uh GREEVD) *adj.* feeling insulted or unfairly treated (p. 380)
- agitated (AJ uh tay tud) adj. excited, nervous, or disturbed; stirred up (p. 382)
- **analyzing** (AN uh ly zing) *n.* the act of taking something apart to examine the separate pieces (p. 730)
- **angling** (ANG ling) v. trying to get; form of the verb angle (p. 352)
- **aromas** (uh ROH muz) n. pleasing smells or scents (p. 189)
- assess (uh SES) v. to determine the meaning or importance of; analyze (p. 183)
- **assurance** (uh SHUR uns) *n.* confidence; certainty (p. 479)
- atrocious (uh TROH shus) adj. very bad; terrible; horrible (**p. 547**)
- authoritarian (uh thor ih TAIR ee un) adj. having or expecting complete obedience (p. 484)
- avidly (AV id lee) adv. eagerly; enthusiastically (p. 490) awe (aw) n. wonder combined with respect (p. 898)

- **banished** (BAN isht) *adj.* sent away; form of the verb banish (p. 232)
- **barren** (BAIR un) *adj.* bare, empty, dull or uninteresting (p. 431)

## **Español**

- anomalía s. algo que no es lo normal o usual
- **alojamiento** s. lugar donde estar o dormir, a menudo donde se sirve comida
- realizar v. terminar: acabar
- **acumular** v. aumentar gradualmente en cantidad o número
- adolescencia s. periodo entre la niñez y la edad adulta
- agresor(a) s. persona, grupo o nación que causa un conflicto armado o una guerra
- injuriado(a) adj. sentirse insultado o tratado injustamente
- agitado(a) adj. emocionado, nervioso o perturbado; incitado
- análisis s. separación de las partes de algo para examinarlas
- (ir) a la caza de col. procurar obtenerlo; expresión coloquial de caza
- **aromas** s. olores o perfumes agradables
- evaluar v. determinar la importancia de algo; analizar
- garantía s. seguridad; certeza
- atroz adj. grave; terrible; horrible
- autoritario(a) adj. que impone su autoridad
- **ávidamente** adv. ansiosamente; con un deseo intenso admiración s. sorpresa combinada con respeto
- **desterrado(a)** adj. que fue enviado a un lugar lejano; forma del verbo desterrar
- insulso(a) adj. al descubierto; vacío; aburrido o sin interés

**bias** (BY us) *n.* an opinion based on personal preferences or unfair judgments (p. 982)

**bland** (bland) adj. dull; unexciting (p. 844)

**bold** (bold) *adj.* confident; daring (p. 363)

**boutique** (boo TEEK) *n.* a small, fashionable store (p. 592)

**bravado** (bruh VAH doh) *n.* a false show of bravery (p. 901)

**brooch** (brohch) *n.* a piece of jewelry pinned to one's clothing **(p. 458)** 

**browsed** (browzd) v. looked through in a casual way; form of the verb browse (p. 106)

#### C

**campus** (KAM pus) *n.* the land and buildings of a school **(p. 29)** 

**category** (KAT uh gor ee) *n.* a type or group **(p. 105)** 

**cease-fire** (SEES fyr) *n.* a stop, or ending, to acts of war **(p. 421)** 

chaotic (kay AH tik) adj. confused; disorganized (p. 789)

charred (chard) adj. burned (p. 569)

**clarify** (KLAIR uh fy) *v.* to make understandable (**p. 930**)

**cliques** (kleeks *or* kliks) *n*. groups of people who leave others out **(p. 172)** 

**compassion** (kum PASH un) *n.* deep concern for the troubles of others, mixed with a desire to help; sympathy **(p. 451)** 

**complied** (kum PLYD) *v.* did what was asked or ordered; went along with; form of the verb *comply* (p. 141)

**conceded** (kun SEE dud) *v.* accepted as true; form of the verb *concede* (p. 180)

**concentration** (kon sen TRAY shun) *n.* the ability to focus one's attention **(p. 190)** 

**concept** (KON sept) *n.* an idea or a thought **(p. 559)** 

**conclusions** (kun KLOO zhunz) *n.* opinions or judgments arrived at through careful analysis **(p. 266)** 

condition (kun DISH un) n. state of being (p. 42)

**configurations** (kun fig yuh RAY shunz) *n.* the arrangements of parts (**p. 917**)

**consciously** (KON shus lee) *adv.* knowingly; on purpose **(p. 106)** 

**consecutive** (kun SEK yuh tiv) *adj.* following one after the other in order **(p. 587)** 

**parcialidad** s. opinión falta de neutralidad basada en preferencias personales o prejuicios

insulso(a) adj. apagado; sin gracia

audaz adj. resuelto; atrevido

**boutique** s. tienda pequeña de ropa de moda

bravuconada s. que parece valiente pero no lo es

**broche** s. joya que se lleva prendida a la ropa

**curioseó** *v.* miró superficialmente; echó un vistazo; forma del verbo *curiosear* 

**campus** s. terrenos y edificios de una universidad

**categoría** s. división, tipo o grupo para clasificar una lista o sistema

**alto el fuego** s. suspensión o detención de actos bélicos

caótico(a) adj. confuso; desordenado

**chamuscado(a)** *adj.* quemar superficialmente **clarificar** *v.* aclarar, explicar

**camarillas** s. grupos exclusivos de personas que discriminan a otros

**compasión** s. conmiseración por los problemas ajenos; lástima, piedad

**acataron** *v.* cumplieron con un pedido u orden; estuvieron de acuerdo con; forma del verbo *acatar* 

**admitió** *v.* aceptar que sea cierto o correcto; forma del verbo *admitir* 

**concentración** s. capacidad de mantener la atención fija en algo

**concepto** s. una idea o un pensamiento

**conclusiones** s. opiniones o afirmaciones que resultan de un cuidadoso análisis

**condición** *s.* estado, situación de una persona o cosa **configuraciones** *s.* arreglos de las partes de algo

**deliberadamente** *adv.* voluntariamente; hecho a propósito

**consecutivo(a)** *adj.* que sigue inmediatamente a otro elemento

- conspicuous (kun SPIK voo us) adi. quite noticeable (p. 662)
- **consumption** (kun SUMP shun) *n*. the act of using up, spending, or wasting (p. 560)
- **contemplate** (KON tem playt)  $\nu$ . to think about slowly and carefully (p. 210)
- **contemporary** (KUN tem puh rair ee) *adi.* living now; of the present time (p. 736)
- **cope** (kohp) v. to struggle or deal with in the hope of being successful (pp. 618, 989)
- **corporate** (KOR pur ut) *adj.* belonging to or having to do with a company (p. 586)
- **corresponded** (kor uh SPON did) v. wrote letters to each other; form of the verb correspond (p. 314)
- **coveted** (KUV it id) v. wanted what another person had; form of the verb covet (p. 780)
- **craving** (KRAY ving) *n.* a strong desire or longing (p. 848)
- **criticize** (KRIT uh syz) v. to point out what is wrong or bad about someone or something (p. 143)
- **cultures** (KUL churz) *n.* groups of people who share a history and way of life (p. 171)
- **cynically** (SIN uh kul ee) *adv.* in a way that shows doubt or disbelief; doubtfully (p. 671)

#### D

- **debate** (dih BAYT) n. a discussion that involves contrasting opinions (p. 607)
- **decipher** (dih SY fur) v. to figure out the meaning of (p. 546)
- **defiant** (dih FY unt) *adj.* showing bold resistance to authority or an opponent (p. 963)
- **dejected** (dih JEK tud) *adj.* sad or depressed (p. 354) **depressed** (dee PRESD) *adi.* very sad; deeply unhappy (p. 161)
- desperate (DES pur ut) adj. so needy as to be willing to try anything (p. 219)
- **destination** (des tuh NAY shun) *n.* the place one plans or hopes to reach at the end of a journey (p. 537)
- **destiny** (DES tuh nee) *n.* what the future holds for a person (p. 313)
- **determined** (dih TUR mund) *adi.* having firmly decided; unwilling to change one's mind (p. 58)
- devastating (DEV uh stay ting) adi. causing a lot of pain or damage (p. 279)

- **llamativo(a)** *adi.* evidente o notorio
- consumo s. acción de usar, gastar o consumir
- **contemplar** v. considerar con atención y cuidado
- contemporáneo(a) adi. que está vivo ahora; de la época en que se vive
- **sobrellevar** *v.* luchar o enfrentarse con, esperando tener éxito
- **corporativo(a)** *adj.* perteneciente o relativo a una compañía
- **se correspondían** *v.* se escribían cartas entre sí; forma del verbo *corresponder(se)*
- codiciaba v. deseaba con ansia la riqueza ajena; forma del verbo codiciar
- ansia s. deseo vivo o vehemente
- **criticar**  $\nu$ . indicar lo desfavorable o lo que está mal acerca de alguien o de algo
- culturas s. grupos de personas que comparten historia y modos de vida comunes
- **escépticamente** *adv.* que muestra duda y descreimiento; con desconfianza
- **debate** s. intercambio de ideas y opiniones
- **descifrar** v. interpretar el significado de algo
- **desafiante** *adj.* que contradice fuertemente la autoridad o a un oponente
- abatido(a) adj. desanimado o deprimido
- **deprimido(a)** *adj.* muy triste; desdichado
- desesperado(a) adj. que está tan necesitado que recurre a cualquier solución
- destino s. punto de llegada al que se planea o desea llegar al final de un viaje
- **destino** s. lo que el futuro le depara a una persona
- decidido(a) adj. firme; que no vacila
- devastador(a) adj. que destruye o causa mucho dolor

**diagnosis** (dy ug NOH sus) *n.* a doctor's identification of a patient's illness; any expert's finding of the nature of a problem **(p. 693)** 

**dignity** (DIG nuh tee) *n.* a sense of self-respect; a calm outward appearance (p. 51)

**diploma** (dih PLOH muh) *n.* a piece of paper saying that a person has graduated from a school **(p. 163)** 

**disadvantaged** (dis ad VAN tijd) *adj.* lacking in basic needs; poor **(p. 148)** 

**discarding** (dis KARD ing) *n*. the act of throwing out or getting rid of (p. 625)

**discipline** (DIH suh plin) *n.* control of behavior, especially self-control (p. 219)

**discrimination** (dis krih muh NAY shun) *n.* treatment based on class, religion, or ethnic origin rather than on worth (p. 986)

**dismally** (DIZ mul ee) *adv.* in a sad or gloomy way (p. 315)

**disruptions** (dis RUP shunz) *n.* unwanted breaks or interruptions (p. 709)

**dissect** (dih SEKT) ν. to examine carefully and in close detail (p. 825)

**dominated** (DAH muh nay tid) *adj.* heavily influenced or controlled **(p. 303)** 

**drenched** (drencht) *v.* soaked or covered with liquid; form of the verb *drench* (p. 16)

#### E

ecstatic (ek STAT ik) adj. filled with great joy (p. 488)
elaborate (ih LAB ur ut) adj. planned or carried out carefully (p. 325)

**emancipation** (ih man suh PAY shun) *n.* the act of freeing or being freed, as from slavery **(p. 734)** 

emerged (ih MURJD) v. came out; form of the verb emerge (p. 569)

**empathize** (EM puh thyz) *v.* to understand another person's feelings (p. 271)

**encounter** (en KOWN tur) *n.* an unexpected meeting (p. 107)

**endurance** (en DUR uns) *n.* the ability to handle stress (p. 443)

**energized** (EN ur jyzd) *adj.* active or lively **(p. 465)** 

**enhance** (en HANS) *ν.* to improve; make better or bigger **(p. 465)** 

**ensure** (en SHUR) *v.* to guarantee or make certain (p. 478)

**diagnóstico** s. cuando el médico identifica la enfermedad de un paciente; reconocimiento de la naturaleza de un problema

dignidad s. sentido de respeto; que muestra decoro

**diploma** s. documento académico que acredita que una persona se ha graduado

**necesitado(a)** *adj.* que carece de lo necesario para vivir; pobre

desechar s. acción de arrojar o deshacerse de algo

**disciplina** s. control del comportamiento, especialmente del propio

**discriminación** s. actitud por la que se considera inferior a una persona o colectividad por su clase social, religión o raza

**sombríamente** *adv.* triste o melancólico

**interrupciones** s. cortes o intromisiones no deseados

**diseccionar** v. examinar cuidadosa y detalladamente

**dominaban** *adj.* influenciaban o controlaban fuertemente

**empapó** ν. mojado del todo o cubierto de líquido; forma del verbo *empapar* 

extasiado(a) adj. lleno de placer elaborado(a) adj. hecho o realizado con cuidado

**emancipación** s. acción de liberarse o de ser liberado, por ej. de la esclavitud

apareció v. salió; forma del verbo aparecer

**identificarse** *v.* tener los mismos sentimientos que otra persona

**encuentro casual** s. coincidencia inesperada de dos o más personas

resistencia s. capacidad de resistir o aguantar

**vigorizado(a)** *adj.* activo o con vigor **mejorar** *v.* perfeccionar; hacer mejoras o agrandar

asegurar v. garantizar o dejar certeza de algo

**entice** (en TYS) v. to attract by making (something) seem desirable; tempt (p. 498)

**entitled** (in TY tuld) adi. having a right to do something (p. 71)

**era** (AIR uh) *n.* a period in history (p. 826)

**evading** (ih VAY ding) v. keeping away or avoiding: form of the verb evade (p. 288)

evaluating (ih VAL yoo ay ting) v. finding value; judging or determining worth; form of the verb evaluate (p. 776)

**eventually** (ih VEN choo ul lee) adv. in the end; finally (p. 29)

**evidence** (EV ih dens) *n.* information, facts, or objects that help prove something (p. 306)

**exemplary** (eg ZEMP luh ree) adj. so good that it can serve as an example to others (p. 208)

**exotic** (eg ZOT ik) *adj.* strangely attractive; foreign (p. 789)

**explicit** (eks PLIS it) *adj.* clearly expressed or revealed (p. 979)

**extinction** (ek STINGK shun) *n.* the act of wiping out of existence or having been wiped out of existence (p. 618)

**fantastic** (fan TAS tik) *adj.* not real; imaginary; amazing (p. 533)

**features** (FEE churz) *n.* special qualities, parts, or sections **(p. 556)** 

**feint** (faynt) v. to move in a way that's meant to trick an opponent **(p. 859)** 

**flailed** (flayld) v. swung wildly; form of the verb flail (p. 288)

**flawless** (FLAW lus) adj. perfect; without mistakes (p. 362)

**flourishing** (FLUR uh shing) *adj.* growing or developing successfully; doing very well (p. 902)

**focus** (FOH kus) v. to keep the mind on; concentrate (p. 442)

**formidable** (for MID uh bul) adj. causing admiration or wonder because of size, strength, or power (p. 226)

**frail** (frayl) *adj.* easily broken; weak **(p. 427)** 

**frenzy** (FREN zee) *n.* unusual mental excitement leading to wild activity (p. 571)

**frequently** (FREE kwunt lee) adv. often (p. 685)

atraer v. ganar la atención haciendo que algo parezca deseable: tentar

autorizado(a) adi. tener el derecho de hacer algo

era s. periodo histórico

evadiendo v. esquivando o evitando un daño: forma del verbo *evadir* 

evaluando v. señalando el valor: estimar o calcular el valor de algo; forma del verbo *evaluar* 

**inevitablemente** *adv.* tarde o temprano; finalmente

**pruebas** s. información, hechos u objetos que demuestran algo

ejemplar adj. que es tan bueno que sirve de modelo a los demás

**exótico(a)** *adj.* extravagante; extranjero

**explícito(a)** *adj.* expresado o revelado claramente

**extinción** s. acción de acabar del todo algo o de hacerlo desaparecer gradualmente

**fantástico(a)** *adj.* que no es real; que es imaginario; que es de fantasía

**características** s. cualidades, piezas o secciones especiales

**amagar** v. hacer un movimiento o finta para engañar al oponente

se agitaban v. mover violentamente de un lado al otro; forma del verbo agitarse

**impecable** *adj.* perfecto; sin fallas

**floreciente** *adj.* que está en pleno desarrollo; próspero

**concentrar(se)** v. enfocar los pensamientos; centrar(se)

**formidable** *adj.* que impone admiración o asombro por su tamaño, fuerza o poder

frágil adj. poco resistente; débil

frenesí s. exaltación violenta del ánimo o de un sentimiento

**frecuentemente** adv. a menudo

**frustration** (frus TRAY shun) *n.* irritation at being kept from doing or achieving something (p. 720)

**fuming** (FYOO ming) *v.* is angry; form of the verb *fume* (p. 353)

**funding** (FUN ding) *n*. money given for a special reason or purpose (p. 149)

#### G

**gallery** (GAL ur ee) *n.* a room used for a special purpose (such as showing pictures) (p. 803)

**generate** (JEN uh rayt) *v.* to produce or create **(p. 935)** 

**gestured** (JES churd) *v.* showed (something) by a motion of the hand or other part of the body; form of the verb *gesture* (p. 106)

**glimpse** (glimps) *n.* a quick look **(p. 29)** 

**global** (GLOH bul) *adj.* related to or happening throughout the whole world **(p. 421)** 

**gnarled** (narld) *adj.* rough, twisted, and knotty, as a tree trunk or branches (p. 744)

#### Н

**habitat** (HAB uh tat) *n.* the place where a plant or an animal naturally lives and grows; home **(p. 618)** 

**habitual** (huh BICH oo ul) *adj.* regular; usual; done out of habit (p. 312)

**haggard** (HAG urd) *adj.* looking worn out from grief, worry, or illness (p. 381)

**hurtle** (HUR tul) v. to move fast with a lot of force (p. 378)

**identity** (eye DEN tuh tee) *n.* the qualities and features that make one person different from another (p. 803)

**ignorant** (IG nur unt) *adj.* without an education or knowledge of something **(p. 164)** 

illegal (ih LEE gul) adj. against the law (p. 59)

illuminate (ih LOO muh nayt) ν. to light up; make clear (p. 736)

**immigrated** (IM uh gray tud) *v.* moved into a new country; form of the verb *immigrate* (p. 532)

**implied** (im PLYD) *v.* suggested; hinted; form of the verb *imply* (p. 451)

**impoverished** (im PAH vur isht) *adj.* reduced to poverty; very poor **(p. 486)** 

impress (im PRES) v. to have a strong effect on (p. 30)

**frustración** s. fracaso por la imposibilidad de realizar o lograr algo

**(echa) humo** *v.* está enfadado; expresión coloquial de *humo* 

**fondos** s. recursos monetarios destinados a un propósito o razón determinados

**gallería** s. habitación usada para pasear por ella o para exhibir cuadros

generar v. producir o crear

**gesticuló** v. indicó (algo) haciendo gestos con las manos o partes del cuerpo; forma del verbo *gesticular* 

vistazo fugaz s. vistazo breve

**mundial** *adj.* relativo a todo el mundo o que sucede en todo el planeta

**retorcido(a)** *adj.* rugoso, torcido y nudoso como el tronco y las ramas de un árbol

**hábitat** s. lugar donde una planta o un animal vive y se desarrolla naturalmente; hogar

habitual adj. regular; usual; que se hace por hábito

**demacrado(a)** *adj.* delgado y de mal aspecto causado por sufrimiento, preocupación o enfermedad **precipitar** *v.* movimiento acelerado y con fuerza

identidad s. cualidades y rasgos de una persona que la diferencian de las demás

**analfabeto(a)** *adj.* que no tiene educación o que desconoce algo

ilegal adj. que es contra la ley

clarificar v. ilustrar; explicar

**inmigró** *v.* se mudó a otro país; forma del verbo *inmigrar* 

insinuó v. sugirió; dio a entender; forma del verbo insinuar

**empobrecido(a)** *adj.* reducido a la pobreza; muy pobre

**impresionar** *v.* producir un profundo efecto sobre

**inconvenience** (in kun VEEN yuns) *n.* something that causes difficulty, discomfort, or bother (p. 570)

ingenious (in JEEN yus) adj. clever; imaginative (p. 96)

initial (ih NISH ul) adj. at the beginning; first (p. 789)

**insignia** (in SIG nee uh) n. a mark or sign that indicates rank, authority, or honor (p. 858)

insistent (in SIS tunt) adi. not giving up; demanding attention (p. 325)

**insolently** (IN suh lunt lee) adv. in a boldly rude manner (p. 668)

**inspired** (in SPY urd) v. influenced; moved to do something; form of the verb inspire (p. 59)

**interference** (in tur FEER uns) *n.* the act of getting in the way and slowing normal progress or development (p. 609)

**interpret** (in TUR prit) v. to explain the meaning of; to make understandable (p. 798)

intimidated (in TIM uh day tid) adj. frightened or threatened (p. 961)

invaluable (in VAL yoo uh bul) adj. so valuable that a price can't be estimated; extremely desirable or important (p. 585)

**ironically** (eye RAH nik lee) adv. in a way that is different from what is expected (p. 787)

**jest** (jest) *n.* a joke, prank, or amusing remark (p. 389)

**legitimate** (lih JIT uh mit) adj. following the rules; lawful; allowed (p. 970)

**looms** (loomz) v. appears as a threat or danger; form of the verb *loom* (p. 607)

#### M

**margin** (MAR jin) *n*. the blank space around the printed area on a page (p. 42)

**menace** (MEN us) *n.* a threat or danger (p. 226)

**merge** (murj) v. to join together so as to become one; unite (p. 789)

**meticulously** (muh TIK yuh lus lee) *adv.* carefully; with great attention to details (p. 181)

**modestly** (MAH dust lee) *adv.* in a shy way; not confidently (p. 327)

**inconveniente** s. dificultad, impedimento, obstáculo

ingenioso(a) adi. inteligente; creativo inicial adj. al principio; primero

insignia s. señal o emblema que indica rango, autoridad u honor

**insistente** *adi.* que se mantiene firme; que solicita atención

**insolentemente** adv. con atrevimiento y descaro

inspiró v. motivó; inspiró a hacer algo; forma del verbo inspirar

**interferencia** s. acción de interponerse en el camino de algo y de aminorar su progreso o desarrollo

interpretar v. explicar el significado de algo; hacer comprensible

**acobardado(a)** *adj.* temeroso o amedrentado

**invaluable** *adj.* tiene tanto valor que no se puede estimar su precio; que es extremadamente importante o deseado

**irónicamente** adv. de un modo diferente a lo esperado

**chanza** s. chiste, broma u ocurrencia graciosa

**legítimo(a)** *adj.* conforme a las reglas; lícito; permitido

**amenaza** v. que presenta una amenaza o peligro inminente; forma del verbo amenazar

margen s. espacio en blanco que se deja en una página entre sus bordes y la parte escrita

amenaza s. intimidación o peligro

fundir v. unirse para formar una sola cosa; unificar

**meticulosamente** *adv.* con cuidado; con mucha atención a los detalles

**modestamente** *adv.* con vergüenza; tímidamente

**monitor** (MON ih tur) *ν.* to watch over or check on **(p. 546)** 

mortified (MOR tih fyd) v. greatly embarrassed (p. 488)

**motives** (MOH tivz) *n.* needs or desires that cause a person to take action **(p. 177)** 

#### N

**neglected** (nih GLEK tud) *v.* ignored; not cared for; form of the verb *neglect* (**p. 684**)

**nimble** (NIM bul) *adj.* light and quick in movement (p. 285)

**notions** (NOH shunz) *n.* ideas, beliefs, or opinions (p. 232)

**nurtured** (NUR churd) *v.* cared for and helped grow; form of the verb *nurture* (**p. 904**)

#### 0

**objectively** (ub JEK tiv lee) *adv.* without being influenced by personal feelings (p. 987)

**obligation** (ob luh GAY shun) *n.* a duty; a promise to perform an act **(p. 631)** 

**oblivious** (uh BLIV ee us) *adj.* not noticing; not aware of **(p. 574)** 

**obnoxious** (ub NOK shus) *adj.* annoying and disagreeable (p. 227)

**obscure** (ub SKYOOR) *adj.* difficult to understand (p. 896)

**obvious** (OB vee us) *adj.* easily seen or understood (p. 825)

**omen** (OH mun) *n.* a sign or event thought to predict good or bad fortune (p. 718)

**ominous** (OM ih nus) *adj.* threatening harm or evil **(p.** 183)

**optimistic** (op tuh MIS tik) *adj.* taking the view that things will turn out well; hopeful **(p. 173)** 

#### P

**paradise** (PAIR uh dys) *n.* a beautiful, wonderful, happy place; heaven **(p. 592)** 

peer (peer) v. to look closely (p. 845)

permanent (PUR muh nunt) adj. lasting (p. 88)

**persistently** (pur SIS tunt lee) *adv.* over and over again; repeatedly (p. 228)

**supervisar** v. vigilar o verificar

avergonzado(a) v. muy abochornado

**motivos** s. necesidades o deseos que provocan la acción de una persona

abandonado(a) adj. ignorado; descuidado

ágil adj. de movimientos ligeros y rápidos

**nociones** s. ideas, creencias u opiniones

**cultivó** v. cuidar y ayudar al desarrollo; forma del verbo cultivar

**objetivamente** *adv.* que no está influenciado por sentimientos personales

**obligación** s. un deber; algo que se tiene que hacer

**ajeno(a)** *adj.* distante; que no tiene conocimiento o no está prevenido de algo

**detestable** *adj.* muy malo y desagradable

oscuro(a) adj. difícil de comprender

obvio(a) adj. que es evidente y comprensible

**augurio** s. señal o indicio que se cree que predice la buena o mala suerte

ominoso(a) adj. de mal agüero, peligroso

**optimista** *adj.* que ve el aspecto favorable de las cosas; que tiene esperanza

paraíso s. un lugar bello, maravilloso y feliz; el cielo

atisbar v. observar con cuidado

**permanente** *adj.* duradero

**continuamente** *adv.* una y otra vez; repetidamente

**perspective** (pur SPEK tiv) *n.* a belief or set of beliefs; opinion; way of looking at or thinking about something (p. 454)

**persuasive** (pur SWAY siv) adj. able to convince someone to do something (p. 272)

**physical** (FIH zih kul) *adi.* having to do with the body (p. 444)

**plunges** (PLUN juz) v. dips or moves downward suddenly; form of the verb plunge (p. 934)

**poised** (poyzd) adi. in a position of being ready (p. 548)

**policy** (POL uh see) *n.* a regular or usual way of handling things (p. 923)

possessive (puh ZES iv) adi. wanting to keep something for oneself (p. 335)

**possibilities** (pah suh BIL uh teez) n. things that can or may happen (p. 535)

**potentially** (puh TEN shuh lee) *adv.* possibly (p. 19) **potions** (POH shunz) *n.* drinks, especially drinks that are supposed to have magical powers (p. 745)

**pranks** (praynks) *n.* playful jokes or tricks (p. 336)

**precisely** (prih SYS lee) adv. exactly (p. 43)

**prejudices** (PREJ uh dis us) *n.* unfavorable opinions or judgments formed unfairly (p. 979)

**previewing** (PREE vyoo ing) *n.* the act of seeing beforehand as in looking over a selection before reading it; form of the verb *preview* (p. 38)

**principle** (PRIN suh pul) *n.* a basic idea or concept (p. 478)

**prior** (PRY ur) *adj.* earlier; coming before (p. 136)

**process** (PRAH ses) *n.* a series of actions or steps to follow in doing or making something (p. 78)

**prohibiting** (proh HIB ih ting) *adj.* preventing or forbidding (p. 626)

**prominent** (PROM uh nunt) adi. easy to see; standing out (p. 498)

**propelled** (proh PELD) v. pushed or moved forward by a force or as if by one; form of the verb propel (p. 27)

**prosperity** (prah SPAIR uh tee) *n.* the condition of being successful or having good fortune (p. 626)

**psychology** (sy KOL uh jee) *n.* the study of human thought and behavior (p. 148)

**perspectiva** s. visión o creencias; opinión; punto de

persuasivo(a) adj. capaz de convencer a alguien de hacer algo

**físico(a)** adi. relativo al cuerpo humano

baja (en picada) v. bajar o moverse hacia abajo y a gran velocidad; frase verbal con la palabra picada **preparado(a)** adi. estar listo para hacer algo

política s. normas o directrices que rigen el manejo de

posesivo(a) adi. persona absorbente en su trato con los demás

**potencialidades** s. cosas que pueden suceder

**potencialmente** *adv.* posiblemente

**pociones** s. bebida preparada que supuestamente tiene propiedades mágicas

**bromas** s. bullas y travesuras de niños

**exactamente** *adv.* precisamente

**prejuicios** s. opinión o juicio desfavorable formado con datos inadecuados

ver con anterioridad s. el acto de ver de antemano, tal como ver una selección antes de leerla

**principio** s. norma o idea fundamental

**previo** adj. anterior; que viene primero

**proceso** s. conjunto de acciones o pasos sucesivos para hacer algo

**prohibitorio(a)** adi. que impide o veda

**prominente** *adi.* destacado; que sobresale

**propulsó** v. empujar o mover hacia delante; forma del verbo *propulsar* 

**prosperidad** s. tener éxito o buena suerte

psicología s. ciencia que estudia la conducta y los procesos mentales

#### Q

**quarried** (KWAIR eed) *adj.* cut or blasted from the earth **(p. 458)** 

#### R

**rationing** (RASH un ing) *n.* the controlled use of something **(p. 935)** 

**raucous** (RAW kus) *adj.* loud and rough sounding (p. 668)

**receptive** (rih SEP tiv) *adj.* open to ideas and requests (**p. 67**)

**reclining** (rih KLY ning) *v.* lying down; form of the verb *recline* (p. 43)

**recovered** (rih KUV urd) *v.* found something that was lost or stolen; form of the verb *recover* (p. 307)

**reduce** (rih DOOS) ν. to use less of; make less of (**p**. **560**)

**reflective** (rih FLEK tiv) *adj.* showing serious and careful thinking; thoughtful **(p. 958)** 

**reformation** (reh fur MAY shun) *n.* a change for the better; improvement **(p. 671)** 

**refugee** (REF yoo jee) *n.* a person who flees for safety, especially because of war or natural disaster (p. 82)

**regretfully** (rih GRET ful ee) *adv.* in a way that shows sorrow, distress, or disappointment **(p. 718)** 

**relevant** (REH luh vunt) *adj.* having a connection to (p. 478)

**requirement** (rih KWY ur munt) *n.* a demand or condition (**p. 479**)

**reserve** (rih ZURV) *n.* land set aside for a special purpose **(p. 16)** 

**resists** (rih ZISTS) *v.* holds off the force or effect of; form of the verb *resist* (p. 582)

**resolute** (REH zuh loot) *adj.* determined; stubborn (p. 895)

**resources** (REE sor suz) *n.* supplies that can be used as needed **(p. 560)** 

respond (rih SPOND) v. to react (p. 298)

**restore** (rih STOR) ν. to bring back into existence or to an original condition; renew (p. 607)

**ritual** (RICH oo ul) *n.* a set routine (p. 356)

**robust** (roh BUST) *adj.* strong and full of energy (p. 895)

**rotate** (ROH tayt) v. to turn around (p. 98)

extraído(a) {de cantera} adj. cortado o cavado del suelo

racionamiento s. el uso controlado o limitado de algo

estentóreo(a) adj. de voz fuerte y ruidosa

receptivo(a) adj. que está abierto a recibir estímulos

recostado v. echado; forma del verbo recostar

**recobró** *v.* recuperó algo que se había perdido o robado; forma del verbo *recobrar* 

**reducir** v. disminuir el uso de algo; producir menos

**meditabundo(a)** *adj.* que piensa con seriedad y cuidado; pensativo

reforma s. cambio para bien; mejora

**refugiado(a)** s. persona que huye buscando seguridad, generalmente de una guerra o de un desastre natural

**sentidamente** *adv.* de una manera que muestra pena, aflicción o desilusión

vigente adj. válido o que está en vigor

requisito s. exigencia o condición necesarias

reserva s. tierra destinada para un propósito especial

**resiste** *v.* que se opone a la fuerza o al efecto de otra cosa; forma del verbo *resistir* 

resuelto(a) adj. demasiado determinado; perseverante

**recursos** *s.* bienes disponibles para resolver necesidades

responder v. reaccionar

**recuperar** *v.* volver a poner como estaba o devolver a su estado; renovar

**ritual** s. una rutina establecida

**robusto(a)** *adj.* fuerte y vigoroso

rotar v. dar vueltas

- **sacrifices** (SAK ruh fy siz) *n.* important things that a person gives up to help others (p. 271)
- **scurrying** (SKUR ee ing) v. running or moving quickly or excitedly; form of the verb scurry (p. 717)
- **secretive** (SEE krih tiv) *adi.* seeming to keep secrets; holding back information (p. 378)
- **selfless** (SELF lus) *adj.* having no concern for oneself; thinking of others first (p. 51)
- **self-portrait** (self POR trut) *n.* a painting or photograph of an artist by that artist (p. 802)
- **sequence** (SEE kwens) *n.* the order of events; the arrangement of things in time, space, or importance (p. 204)
- **setback** (SET bak) *n.* an unexpected difficulty or stop in progress (p. 696)
- **shriveled** (SHRIV uld) *adi.* shrunken and wrinkled (p. 569)
- **shunning** (SHUN ing) v. avoiding; keeping away from; form of the verb shun (p. 825)
- **simultaneously** (sy mul TAY nee us lee) *adv.* at the same time (p. 670)
- **sincerity** (sin SAIR uh tee) *n.* the quality of meaning what one says and does (p. 336)
- **skeptics** (SKEP tiks) *n.* people who doubt or don't believe something (p. 325)
- slung (slung) adv. hung or thrown loosely (p. 426)
- **solemnly** (SOL um lee) *adv.* very seriously **(p. 212)**
- **solitary** (SOL uh tair ee) *adj.* all alone **(p. 934)**
- **solitude** (SOL uh tood) *n.* the state of being alone (p. 660)
- **sorcerer** (SOR sur ur) *n.* a person who practices magic with the help of spirits (p. 743)
- **specified** (SPES eh fyd) v. explained or described in detail; form of the verb specify (p. 789)
- **stationary** (STAY shun air ee) *adj.* not moving; staying still **(p. 98)**
- **sternly** (STURN lee) *adv.* in a strict or firm way (p. 304) **stifling** (STY fling) v. holding back or stopping; form of the verb *stifle* (p. 302)
- **stranded** (STRAN did) *adj.* left somewhere and not able to leave (p. 357)
- **structure** (STRUK chur) *n.* the arrangement of parts; the way in which a thing is put together (p. 474)

- sacrificios s. cosas importantes a las que alguien renuncia para ayudar a los demás
- corriendo v. yendo de prisa o moviéndose con rapidez; forma del verbo *correr*
- **hermético(a)** *adi.* impenetrable o reservado
- **desinteresado(a)** adj. que no lo mueve el interés por un beneficio personal; que piensa primero en los demás
- autoretrato s. retrato o fotografía que un artista plástico hace de sí mismo
- **secuencia** *n.* orden de sucesos; sucesión de cosas en tiempo, espacio o grado de importancia
- contratiempo s. revés inoportuno o que impide el progreso
- **consumido(a)** *adi.* encogido y arrugado
- **eludiendo** v. evitando; manteniéndose a distancia; forma del verbo eludir
- **simultáneamente** *adv.* al mismo tiempo
- **sinceridad** s. veracidad, honestidad
- **escépticos** s. personas que dudan o no creen en algo
- colgado(a) adj. que pende o que está echado por encima de algo
- **solemnemente** *adv.* con mucha seriedad
- **solitario(a)** *adj.* solo, sin compañía
- **soledad** s. falta de compañía, estar solo
- **hechicero(a)** s. persona que practica la magia para obtener ayuda de espíritus
- **especificamos** *v.* explicamos o describimos detalladamente; forma del verbo especificar
- fijo(a) adj. inmóvil; que se mantiene en el lugar
- **severamente** adv. con severidad y firmeza
- reprimiendo v. conteniendo o deteniendo; forma del verbo *reprimir*
- varado(a) adj. quedarse detenido en un lugar con dificultades para continuar
- estructura s. distribución de las partes; orden en el cual se arma algo

**stunned** (stund) *adj.* shocked; surprised; amazed (p. 365)

**subjected** (sub JEK tid) *v.* exposed (to); forced to hear or see; form of the verb *subject (to)* (p. 170)

**succeeded** (suk SEED ud) ν. followed; happened after; form of the verb *succeed* (p. 381)

**sufficiently** (suh FISH unt lee) *adv.* in a way that is enough to meet the needs of the situation **(p. 922)** 

**summarize** (SUM ur yz) v. to tell the main points briefly **(p. 528)** 

**swarmed** (swormd) *v.* moved in a large group; form of the verb *swarm* (p. 82)

**synthesizing** (SIN thuh sy zing) *n.* combining ideas in order to form a new idea (p. 320)

#### T

**tact** (takt) *n*. the ability to handle people or situations without causing bad feelings (p. 488)

**tantalizing** (TAN tuh ly zing) *adj.* desirable but just out of reach (p. 208)

**taunt** (tawnt) *v.* to make fun of in a mean way **(p. 744) tendency** (TEN dun see) *n.* the way something is likely to be or behave; likelihood **(p. 96)** 

**theme** (theem) *n.* an author's intended message about life (p. 102)

**thrive** (thryv) *v.* to grow with good force and energy **(p. 606)** 

**tirade** (TY rayd) *n.* a long, angry speech (p. 803)

**tolerance** (TOL ur uns) *n.* sympathy for people, beliefs, or ideas that are different from one's own **(p. 985)** 

**tomb** (toom) *n.* vault, chamber, or grave for the dead **(p. 781)** 

**torrent** (TOR unt) *n.* a strong rush of anything (usually water) flowing swiftly and wildly (p. 386)

**transforming** (trans FORM ing) v. changing; form of the verb *transform* (p. 631)

**trek** (trek) *n*. a slow or difficult journey (**p**. **936**) **triumphant** (try UM funt) *adj*. joyful in victory; successful (**p**. **67**)

#### U

**ultimately** (UL tuh mut lee) *adv.* in the end; finally **(p. 485)** 

unique (yoo NEEK) adj. unlike anything else (p. 17)

atónito(a) adj. pasmado; sorprendido; anonadado

**sometido(a)** *adj.* estar expuesto (a); ser forzado a escuchar o ver algo; forma del verbo *someter* (a)

**transcurrieron** *v.* {las horas} pasaron, corrieron; forma del verbo *transcurrir* 

**suficientemente** *adv.* de una manera que llena los requisitos de una situación

resumir v. exponer de forma breve y esencial

**aglomeró** *v.* amontonar y agrupar desordenadamente; forma del verbo *aglomerar* 

**síntesis** s. combinación de ideas para formar un resumen

**tacto** *s.* habilidad para tratar con personas o asuntos delicados sin herir sentimientos

tentador(a) adj. deseable; apetecible

mofar(se) v. burlarse de alguien con malicia

**tendencia** *s.* propensión a seguir un fin o a que algo suceda; inclinación

**tema** s. el mensaje que un autor quiere comunicar sobre la vida

desarrollar(se) v. crecer con fuerza y energía

diatriba s. discurso largo y ofensivo

**tolerancia** s. respeto o consideración por las personas, creencias o ideas que son diferentes

**tumba** s. bóveda, cámara o sepultura para enterrar un cadáver

**torrente** s. abundancia de cosas que fluyen rápida e impetuosamente

**transformando** *v.* cambiando; forma del verbo *transformar* 

**viaje {arduo}** *s.* desplazamiento lento y difícil **triunfal** *adj.* victorioso; que tiene éxito

finalmente adv. en última instancia; a la larga

**incomparable** *adj.* que no tiene comparación

**vaguely** (VAYG lee) adv. in a way that is not clear, exact, or definite (p. 789)

**vaults** (vawltz) n. locked rooms or boxes for keeping money and valuables (p. 363)

**vicinity** (vuh SIN ih tee ) *n.* the area around a certain place **(p. 312)** 

visible (VIZ uh bul) adj. able to be seen (p. 324)

**visualize** (VIZH wul ize) v. to form a mental picture of: call to mind (p. 884)

**visually** (VIZH oo uh lee) adv. using or appealing to the sense of sight (p. 416)

**vividly** (VIV ud lee) *adv.* clearly (p. 107)

**volunteer** (vol un TEER) *n.* one who offers to do something by choice, without being forced (p. 50)

#### W

warrant (WAR unt) n. a document, or piece of paper, that gives a police officer the right to do something, such as arrest a person (p. 143)

wary (WAIR ee) adj. cautious; careful; alert (p. 282) **whims** (wimz) *n.* sudden urges, desires, or ideas (p. 572)

whimsical (WIM zih kul) adj. light and natural; not serious (p. 706)

wholeheartedly (hohl HAR tid lee) adv. sincerely and enthusiastically (p. 226)

worthwhile (wurth whyl) adj. having value or goodness; deserving one's efforts or attention (p. 691)

writhed (rythd) v. twisted and turned, as from suffering; form of the verb writhe (p. 389)

vagamente adv. de un modo poco claro, impreciso, o indefinido

**bóvedas de seguridad** s. cámaras blindadas que sirven para guardar dinero y objetos de valor

**alrededores** s. territorio que rodea a cierto lugar

**visible** *adj.* que se puede ver

**visualizar** v. formar en la mente: recordar

visualmente adv. que usa imágenes que se perciben con la vista

vívidamente adv. con claridad

**voluntario(a)** s. persona que se ofrece a hacer algo por propia voluntad, y no por fuerza

**orden de detención** s. documento que autoriza a un oficial de la policía a realizar un arresto

**cauteloso(a)** *adj.* cuidadoso; alerta; cauteloso antojos s. deseo vivo, intenso y pasajero de algo

**fantasioso(a)** *adj.* imaginativo y poco serio

**de todo corazón** *fr. adv.* con sinceridad y entusiasmo; frase adverbial

**{vale} la pena** col. que tiene aprecio y estimación; que merece el esfuerzo y la atención; frase con la palabra pena

retorció v. torció dando vueltas, esp. de dolor; forma del verbo retorcer(se)

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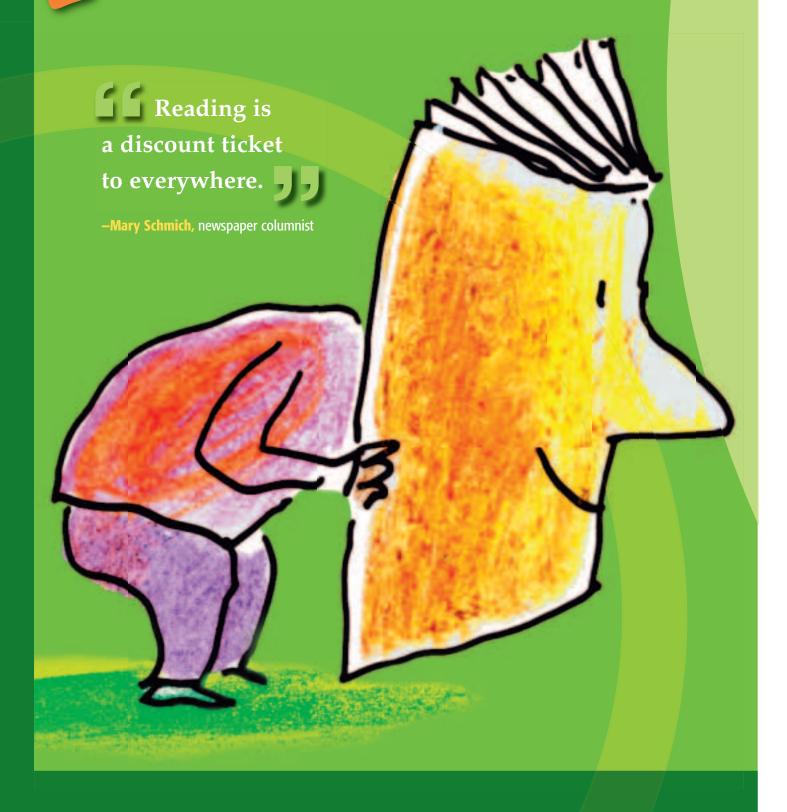
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# BIG Why Do We Read?



# **LOOKING AHEAD**

The skill lessons and readings in this unit will help you develop your own answer to the Big Question.

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# UNIT 1 WARM-UP

# Connecting to Big

Why Do We Read?

Reading is just something you do for school, right? Or is it? Think about it. You probably read a lot more than you think you do. Do you look at the newspaper to find out how the game went? Maybe you check the TV listings for the program you want to see. In this unit, you'll see that you can read to gain all kinds of information, or just to have fun.

## **Real Kids and the Big Question**



**RICARDO** loves video games and always wants to reach the next level (and then the next and the next) of any game he plays. To do that, he reads the directions for each game very carefully. He also finds web sites that give him hints on how to play better. How do you think Ricardo might answer the question, "Why do we read?"

**BROOKE** has a favorite band and wants to know everything about these musicians. She reads magazine articles, concert reviews, and any other articles she finds. She always reads anything that comes with the band's CDs. She even reads the band's website to keep up with the latest news about them. How do you think Brooke might answer the question, "Why do we read?"

Warm-Up Activity

Think about the reasons that Ricardo and Brooke read. Do you have any interests like theirs or any other special reasons to read? Talk with a partner about the reasons *you* read that are not necessarily the same reasons your partner reads.

## **You and the Big Question**

The selections in this unit are all very different. As you read each one, think about what someone could get out of reading it. Also, think about what *you* get from it.



**Big Question** Link to Web resources to further explore the Big Question at www.glencoe.com.

## **Plan for the Unit Challenge**

At the end of the unit, you'll use notes from all your reading to complete the Unit Challenge, which will explore your answer to the Big Question.

You will choose one of the following activities:

- **A. Create a Commercial** Write and perform a commercial in which a variety of people (acted by members of your group) talk about or demonstrate some of the most important reasons to read.
- **B. Advertising Brochure** Use art and clear language to create an advertising brochure (broh SHUR) that encourages people to spend time reading. A brochure is a booklet or pamphlet. (You will make a simple one.)
- Start thinking about the activity you'd like to do so that you can focus your thoughts as you go through the unit.
- In your Learner's Notebook, write your thoughts about which activity you'd like to do.
- Each time you make notes about the Big Question, think about how your ideas will help you with the Unit Challenge activity you chose.

## **Keep Track of Your Ideas**



As you read, you'll make notes about the Big Question. Later, you'll use these notes to complete the Unit Challenge. See pages R8–R9 for help with making Foldable 1. This diagram shows how it should look.

- 1. Make one page for each selection. At the end of the unit, you'll staple the pages together into one Foldable.
- **2.** Label the front of the fold-over page with the selection title. (See page 1 for the titles.)
- **3.** Open the fold-over page. On the right side, write the label **My Purpose for Reading.**
- **4.** Open the Foldable all the way. At the top center, write the label **The Big Question**.







# UNIT 1 GENRE FOCUS

# INFORMATIONAL MEDIA

#### **Skills Focus**

 How to read informational media

#### **Skills Model**

You will see how to use the key reading skills and elements as you read

• "Flash Flood," p. 5

**Media** (MEE dee uh) are ways of communicating with large groups. Media include newspapers, magazines, books, radio, television, CDs, movies, and websites. Media that provide information are called **informational media**.

## Why Read Informational Media?

When you want or need to get information, you can often find it in informational media. Informational media can tell you

the latest news

- facts you need for schoolwork
- how to make or do something
- true stories, such as "Flash Flood"

#### **How to Read Informational Media**

## **Key Reading Skills**

These reading skills are especially useful tools for reading and understanding informational media. You'll see these skills modeled in the Active Reading Model on pages 5–11, and you'll learn more about them later in this unit.

- **Setting a purpose for reading** Before reading anything, decide what questions the selection might answer for you. (See Reading Workshop 1.)
- **Previewing** Look at the title, headings, and any pictures in a selection to get an idea about the information it contains. (See Reading Workshop 2.)
- **Reviewing** As you read, stop from time to time and go over what you've already read. (See Reading Workshop 3.)
- **Understanding text structure** Pay attention to how the writing is organized. When you read directions, notice the order of the steps and any signal words, such as *first* or *next*. (See Reading Workshop 4.)

## **Key Text Elements**

Recognizing and thinking about the following elements will help you understand more fully what the writer is telling you.

- **Photos and illustrations:** pictures that help you understand information and make reading more interesting (See "Paddling Dicey Waters.")
- **Titles, heads, and decks:** words in large or dark type that introduce text and grab a reader's attention (See "Message of Hope.")
- **Lead:** the opening sentences or paragraphs that introduce the story (See "Teaching Nepalis to Read, Plant, and Vote.")
- **Text features:** various methods used in a text to provide information, such as charts, tables, graphs, and diagrams (See "How Things Work.")

**Objectives** (pp. 4–11) **Reading** Set a purpose for reading • Identify text structure

- Preview text Monitor comprehension: review and reread
- Identify text structure: steps in a process

**Informational Text** Use text features: title, heads, pictures, deck, lead



by William Hendryx

Six kids stranded in raging water. Only one man could be their lifeline. 2 3 4

It was a torrid summer evening in the parched landscape of southern Arizona, just north of Tucson. But the conditions in mid-August 2003 couldn't deter Vaughn Hoffmeister, a busy, self-employed nurseryman, from enjoying the little private time he got on his daily run. He laced his jogging shoes tight and sprinted out the back door. The Santa Catalina Mountains loomed starkly in the distance.

Two hundred yards behind his home, Hoffmeister, 49, dropped into a dry riverbed known as the Cañada del Oro Wash and turned south. Eroded over the years by violent mountain storms, the arroyo was 100 feet wide and 4 feet deep. Its banks were lined with gnarled mesquite trees and cactus. The recent Aspen<sup>2</sup> fire,

The notes in the side columns model how to use the skills and elements you read about on page 4.

#### **Informational Media**

#### **ACTIVE READING MODEL**

## **☐** Key Text Element

**Title** This title makes me want to read the story. Since a flash flood happens without warning, this is probably going to be about a sudden and dangerous event.

#### Key Text Element

**Deck** The story will be about kids in danger and a man who might save them. Will he?

#### **3** Key Reading Skill

**Setting a Purpose for Reading** Something scary
happened. What? Why
could only one man save
them? My purpose is to find
answers to those questions.

#### 4 Key Reading Skill

**Previewing** What can I tell about this selection by looking through it? Well... the title and deck are exciting. And the pictures and captions tell me that the story is about real people.

<sup>1.</sup> A *nurseryman* works at a nursery, where trees and plants are grown.

The Spanish name Cañada (kan YAW duh) del Oro translates as "Golden Valley." Both wash and arroyo refer to a riverbed that's dry most of the year. The Aspen is a kind of tree.

however, had destroyed much of the water-retaining vegetation at higher elevations, leaving the wash susceptible to dangerous runoff.<sup>3</sup>

Now as Hoffmeister jogged down the dry track, dark clouds were forming over Mt. Lemmon. A sudden clap of thunder gave him pause. Even a small amount of rain could become a major threat if water, fed through countless tributaries, gushed down the Cañada Wash. He didn't want to be caught within its sandy banks. **5** 

For Steve and LeeAnn Yankovich, moving into the rural valley two years earlier had fulfilled a lifelong dream. Their eight kids, ages 3 to 14, had almost two acres of unrestricted playground. And they had room to stable a few horses.

It was about 6 p.m. when LeeAnn, a petite brunette with high energy and a quick smile, stepped outside and heard the thunder. She saw Moriah, her eldest, and best friend Alisha Kram, 13, riding off toward their favorite bridle trail, the Cañada Wash.

"Girls," LeeAnn called out, looking to the skies, "I don't think you should go just now. Put the horses away."

Moriah, at 14, was almost a head taller than her mom. Bright, thoughtful and levelheaded, she was like a right hand to LeeAnn, helpful with the younger children, in the kitchen and around the house. Though disappointed about the ride, she and her friend obediently reined their horses and rode to the corral at the rear of the property where four of the other kids were playing.

An eerie, grating squeal like a freight train slamming on its brakes echoed through the desert air. But Vaughn Hoffmeister knew this was no train. He pivoted and scrambled from the Cañada just seconds before a six-foot wall of black, foaming water blasted over the ground where he'd been running.

### **5** Key Text Element

Lead The first few paragraphs help me get a feeling about what's going on. The first two help me imagine the scene. The third one works almost like scary music in a movie—something bad is going to happen.

**ACTIVE READING MODEL** 

**<sup>3.</sup> Susceptible** (suh SEP tih bul) means "likely to be affected by." **Runoff** is rainwater that can't go down into soil that's already soaked.

**ACTIVE READING MODEL** 

In his 25 years of living in the Southwest, he'd never seen anything like it. High in the mountains, a downpour was not being absorbed by the scorched<sup>4</sup> earth. Instead, the ground shed the sooty, charred remains of trees and brush left by the Aspen blaze. The blackened ash careered through the wash like a stampede.

Then, in the distance, Hoffmeister heard the howl of a second "runaway train" coursing down the arroyo—and the Cañada was already overflowing its banks. "My God," he said, "I've got to warn everyone."

Hoffmeister sprinted through the neighborhood, pounding on doors, yelling as he ran, "Get out! Get out! The water's coming!" When he arrived at his own house, Liz, his wife of 32 years, was not inside. He bolted out the rear door. Liz was chatting with LeeAnn over the back fence. "C'mon," he yelled. "We're flooding!"

Liz Hoffmeister knew her husband was not an alarmist. He was a soft-spoken man, afraid of nothing. If Vaughn said they were in danger, Liz knew it was time to leave.

She ran to the house and grabbed her dogs. At that same moment, another wall of muddy water came crashing into the valley. The small, shallower secondary channels of the Cañada, dozens in number, snaked around every homesite in their little valley. They filled in an instant—littered with churning logs, fence wire and debris from upstream.

Hoffmeister chased after Liz. It was then that he heard the piercing screams: "Mommy! Mommy!" He reeled, looking over his right shoulder toward the wash and his neighbors' property.

There, some 75 feet away, marooned<sup>5</sup> between two raging streams, stood five of the Yankovich children—Moriah, her friend Alisha, Caleb, age 12, Jordan, 11, Emma, 10, and young Gabriel, only 6 years old. They stood helpless, their faces contorted in fear. The foul, ashladen water was swelling all around them, flowing at 12 feet per second. The smaller children wouldn't have a

## **6 Key Reading Skill**

Reviewing Wait. I'm confused about the people.
Okay, looking back a few paragraphs, I see that it's just two families. The Yankoviches have kids, and the Hoffmeisters have dogs.

<sup>4.</sup> Scorched earth is very dry due to heat.

**<sup>5.</sup>** Someone who is **marooned** is surrounded by water with no way to escape.

chance. Hoffmeister saw Moriah struggling to hold little Emma, who was panic-stricken and crying wildly, "I want Mommy!"

Hoffmeister forged right into the waist-deep deluge<sup>6</sup> and battled through to the other side. He looked back and saw LeeAnn starting to make her way toward her children. "Don't even think about going into the water!" he yelled. "I'll get your kids out!" 7

He turned to Moriah. She cradled the small family dog in her arms. "Get the kids ready, starting with the youngest," Hoffmeister told her. "I'll be right back." He had an idea. One of the children huddled with LeeAnn was holding a coiled lariat used in livestock roping. "I need to borrow that," Hoffmeister said.

He was moving instinctively, but years of experience were guiding him. As a kid, he often played in high-speed irrigation canals in the Arizona farmlands, using ropes to keep from being washed away. In the early '70s, during Army air assault training, he'd learned to rappel 200 feet to the ground from hovering helicopters. The training also included a rigorous exercise known as drown-proofing, where he was forced to survive fully clothed for hours in deep water without touching anything and

Two mesquite trees stood on either side of the stream. Deftly, Hoffmeister tied the rope to the first tree; then he crossed the 30-foot torrent and tied it to the other tree. If the rope had been a foot shorter, it wouldn't have reached.

without a life jacket.

He bent down and talked directly to the wide-eyed kids, telling them exactly what he was going to do and keeping them

#### **ACTIVE READING MODEL**

### **7** Key Reading Skill

**Reviewing** How did the children become trapped so quickly? If I go back over what I've read so far . . . Oh, sure, I see. The smaller channels of the Cañada filled up instantly.



<sup>7.</sup> When you act *instinctively*, you react without having to think. For example, you would *instinctively* yank your hand away from a hot surface. To *rappel* (ruh PEL) is to slide down from a high place using a rope.

calm as water swirled at their shins. "Piggyback me," he said. "Put both arms around my neck and hang on." He flung little Gabriel onto his back and entered the torrent.

With his right arm, Hoffmeister pulled the boy's legs snug to his chest, and with his left he gripped the rope, keeping their bodies on the upstream side as he sidestepped across the gorge. The strong, swift current pinned him hard against the rope. The footing was treacherous, the bottom already caked in black sludge.

Hoffmeister worked his way across and deposited Gabriel in his mother's arms. Then he turned back for the next child. Thanks to Moriah's calming influence, Emma had settled down.

Using the same technique, Hoffmeister ferried Emma across. One by one, he continued with the next three children. But each child was a little older, a little larger, a little heavier, and Hoffmeister was getting tired. Hardly a big man at five-nine, 170 pounds, he was wearing down. 3

The water was at his chest now. His back was in knots from the torque of being jackknifed backward—time after time—against the rope. Debris pelted his face and chest, and he swallowed mouthfuls of rancid runoff.

Moriah now stood alone on the little island, water sloshing about her knees as she cradled the dog in her arms. She was scared.

The current was growing more treacherous, and the saturated<sup>8</sup> rope stretched like a rubber band. Hoffmeister pulled the line taut and retied it, but he was concerned about the knots on the other side. Moriah was almost his size and weight. Would the rope hold their combined 300 pounds?

He had to test it. He took the dog from Moriah's arms and placed a reassuring hand on the girl's shoulder. She was trembling. "I'll be right back," he said. "Don't move."

Hoffmeister carried the dog across and checked the knots on the far side. They were holding firm. At that same moment, Jason DeCorte, 28, LeeAnn's son from a previous marriage, drove up on the high ground at the

#### **ACTIVE READING MODEL**

### **8** Key Reading Skill

**Understanding Text Structure** The way the last few paragraphs are organized shows me exactly what steps Hoffmeister followed to save the kids. First, he put a kid on his back. Then he held the kid's legs. Next, he grabbed the rope with his left arm. After that, he worked his way through the rushing water. Finally, he handed the kid to the mother. And then he went back to start the process over again.

front of the house. "I need your help," Hoffmeister yelled to the young man. "We've got to get your sister!"

Jason stood at the base of the first tree, watching the rope and waiting. "When we get close, you grab her," Hoffmeister said. He forced his way across the wash once more and took Moriah's hand. She wasn't certain he could actually carry her. "Are you sure?" she asked.

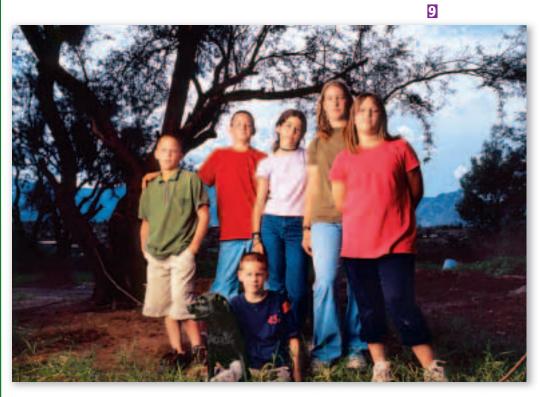
Hoffmeister was breathing heavily, his face and clothes black with soot. "I'll be there," he said. "Just don't let go of the rope." He bent at the waist and draped Moriah over his back, her right arm over his shoulder, her left around his stomach. With both hands, she took the rope, and they entered the frothing river, as did Jason.

Halfway across, a surge of water slammed Hoffmeister sideways. He lost his footing in the ooze and went under the rope, taking Moriah with him on the downstream side. She still had both hands on the lifeline, but was on her back, her arms and torso outstretched. The violent flow whipped her body like a flag in the wind.

**ACTIVE READING MODEL** 

#### **9** Key Text Element

Photos and Illustrations It's great to see these photos. They make what Hoffmeister did more real—and more amazing.



The Yankovich children (and dog) pose with their friend Alisha Kram for a magazine story. Standing are (from left to right) Jordan, Caleb, Alisha, Moriah, and Emma. Seated in front are Cha Cha and Gabriel.

At the last second, Hoffmeister snared her foot. He dug his toes into the slime and pushed up. "Hold on! Hold on!" he yelled.

Jason was struggling to help, but the footing was impossible. He slid and grabbed for Moriah. Her fingers were slipping. Knuckle by knuckle, the current was winning this tug of war. I can't hold on, she thought. But she didn't give in to the water's force or to fear. One finger at a time, she regripped the line.

In the next instant, Jason seized her at the waist and pulled her sideways toward the bank. They both pulled themselves from the waters that stampeded out of the Cañada del Oro.

Hoffmeister was right behind them—so exhausted he had to crawl out of the water, while coughing up black sludge.

his flood and subsequent rains wiped out
Hoffmeister's nursery. After the deluge, many
homeowners in the area chose to relocate. The Yankovich
family bought a bigger house on a four-acre plot in Oracle
Junction. Their new home doesn't have the same trees
and greenery as the old place by the wash, but it has
something better—the kind of neighbors you can count
on. Vaughn and Liz Hoffmeister have moved there
too. TO

**Small Group** In a group of three or four students, silently preview a magazine article. Look at the title, any subtitles or subheads, and the illustrations. Then share your ideas about what you expect to learn from the article. If your ideas are different, discuss why.

**Write to Learn** Think about something you know how to do well, such as make a grilled cheese sandwich or teach a dog to do tricks. In your Learner's Notebook, write the steps you follow in this process. Be sure to list the steps in the order in which you do them.



**Study Central** Visit www.glencoe.com and click on Study Central to review informational media.

#### **ACTIVE READING MODEL**

#### **10** Key Reading Skill

Setting a Purpose for Reading My purpose was to get my questions answered. Reading this article answered them, and I even know what became of the two families later on. Great!

## **READING WORKSHOP 1**

## **Skills Focus**

You will practice using the following skills when you read these selections:

- "Paddling Dicey Waters," p. 16
- "Seventh Grade," p. 26

### Reading

Setting a purpose for reading

### **Informational Text**

Using pictures to help you understand what you read

#### Literature

Identifying the theme of a story

### Vocabulary

Using context clues to learn word meanings

## **Writing/Grammar**

Identifying verbs

#### **Skill Lesson**

# Setting a Purpose for Reading

## Learn It!

What Is It? Setting a purpose for reading means deciding why you are reading a particular story or article or whatever you're reading. It means asking yourself, "Why do I want to read this? What do I want to accomplish?" Maybe you just want to be entertained. Maybe you want to answer a question or find out why something happened. There are many different purposes for reading, and you may have more than one!

The Big Question for this unit is a question about why we read *anything*. What is reading good for? What can we get out of it? This isn't the same as setting a purpose for reading, which has to do with why you're reading a particular thing at a particular moment.



## Analyzing Cartoons

Hobbes is reading for fun—even if Calvin doesn't think so! Why do you read? To learn something new? To escape into another world?

**Objectives** (pp. 12–13) **Reading** Set a purpose for reading **Why Is It Important?** Knowing *why* you are reading affects *how* you read. It helps you pay attention to what's important. If your purpose is to find the answer to a question, you might look over the text quickly, searching for key words. But if your purpose is to understand why something happened or learn something new, you will read more slowly and pay closer attention to every word.

**How Do I Do It?** First, think about what you are reading and why. What might be interesting, or what might you learn? You can look at the title, headings, and pictures to get some ideas. What questions come into your mind? Remember that your purpose for reading may change as you read. One student prepared to read "Flash Flood" by looking closely at the title, the deck, and the photographs. Then she set her purpose for reading.

This looks exciting. It's about how one man saved six kids trapped in a flood. Where did this happen? What made it a flash flood? Who is this man? How did he save the kids? I want to know, so I'm going to read to find out. That's my purpose.



**Study Central** Visit www.glencoe. com and click on Study Central to review setting a purpose for reading.



## **Practice It!**

The title of the first selection in this workshop is "Paddling Dicey Waters." Scan the headings and pictures and use them to set your first purpose for reading this selection. Copy the sentences below onto the "My Purpose for Reading" section of your Foldable for "Paddling Dicey Waters" and fill in the blank. That will give you one purpose for reading this selection.

The headings and pictures make me think that it's about \_\_\_\_. I'll read to see if I'm right.

## **Use It!**

As you read "Paddling Dicey Waters," pay special attention to the headings and pictures. In your Learner's Notebook write down information they give you. For example, the pictures show how the people traveled, what they wore, and what animals they saw. Look closely to find other details. Is this information what you thought it would be when you set your purpose for reading? Write down and explain any new ideas you have.

## Before You Read Paddling Dicey Waters



#### **Meet the Author**

Lew Freedman is a reporter for the *Chicago Tribune* newspaper. He likes to write about the outdoors, and he travels widely to find interesting stories. Freedman lived in Alaska for many years. He was sports editor at the Anchorage Daily News. Freedman has written seventeen books about Alaska.



Author Search For more about Lew Freedman, go to www.glencoe. com

Objectives (pp. 14-21) **Reading** Set a purpose for reading **Informational Text** Use text features: photographs Vocabulary Use context clues to deter-

mine word meaning

Lew Freedman/Chicago Tribune

## **Vocabulary Preview**

**drenched** (drencht) v. soaked or covered with liquid; form of the verb drench (p. 16) The thunderstorm drenched the people outside.

**reserve** (rih ZURV) *n.* land set aside for a special purpose (**p. 16**) *Many* unusual plants and animals made their homes in the reserve.

unique (yoo NEEK) adj. unlike anything else (p. 17) The trip to Peru was a unique experience.

**potentially** (puh TEN shuh lee) adv. possibly (p. 19) Each day brought potentially dangerous new adventures.

**Class Activity** Take turns using each vocabulary word correctly in a sentence.

### **English Language Coach**

**Context Clues** When you see an unfamiliar word, you can sometimes use context clues to figure out its meaning. The context of a word is all the other words and sentences around it. A word's context may contain clues to its meaning.

You can use context clues in the following quotation from "Paddling Dicey Waters" to figure out the meaning of the word *bounty*.

They passed up a three-toed sloth for a pet but found a bounty of bananas.

"There were bananas everywhere," said Beightol . . ."

This context clue	Suggests that
bananas everywhere	a bounty of something is a lot of it

**Individual Activity** Use context clues to figure out the meaning of globally in the sentence below. In your Learner's Notebook, copy the sentence. Underline the words and phrases that provide clues about the meaning of *qlobally*. Then write down what you think it means.

The group communicated **globally** through computers, a Web site, and a satellite phone, interacting with students who made suggestions from thousands of miles away.

## **Skills Preview**

## **Key Reading Skill: Setting a Purpose** for Reading

As a student, you may feel that the only reason to read something is that a teacher told you to. But the teacher didn't say, "Read but don't enjoy." Even when reading is required, one of your purposes can be to try to enjoy it.

There are as many purposes for reading as there are things to read. There may be several reasons to read one piece. However, it's a good idea to start out with one purpose you can focus on. You already have one for "Paddling Dicey Waters." As you read, think about other possible purposes.

### **Key Text Element: Photographs**

Photographs give a lot of information at a glance. Often, they can tell you what words can't. Pictures can give you an idea of how people and places look and what's happening. The words printed above, beside, or below a photo are a caption, which gives information about the photo.

These tips will help you look at and understand photos.

- Read the caption to learn important information about the photo.
  - Does the caption add background to the photo? Does it suggest something you haven't thought of before?
- Look carefully at everything in the photo. Who does the photo show? What information does it give that your reading does not?
- Think about why the photo is included with the story. How does the photo add to the story?



## **Get Ready to Read**

#### **Connect to the Reading**

You're going to read about an amazing trip in the South American jungle. Would you go on an adventure trip like that? What part of such a trip would interest you the most?

**Group Talk** In a small group, share your ideas of what you might do and see if you were exploring a jungle. Discuss the best and worst things that might happen on such a trip.

### **Build Background**

In 2005, a group of young Americans traveled to the Amazon River basin in South America.

- A river basin is land that's drained by a river. In other words, all the rain that falls in the basin pours into one main river.
- The Amazon basin is the world's largest, covering parts of Peru and five other countries.
- The basin's hot, wet weather produces rain forests that are home to countless plants, insects, and animals. There are giant spiders and snakes, as well as piranhas (pih RAW nuz), fish that will eat any kind of meat, including human.

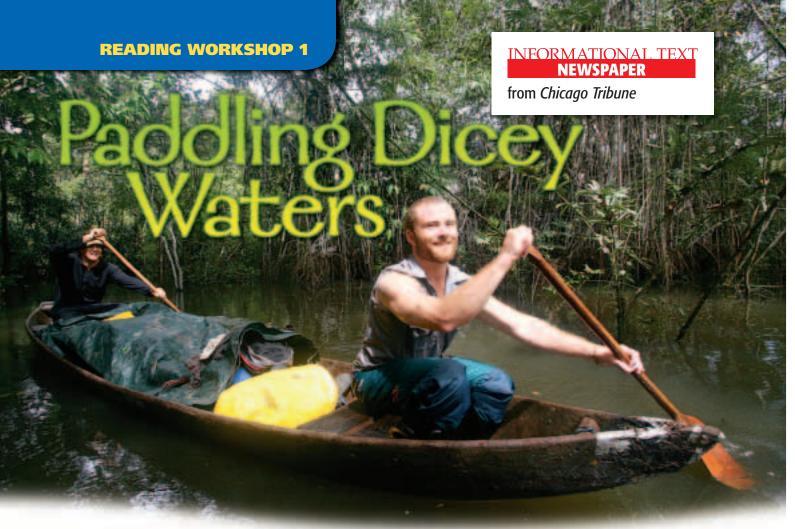
## **Set Purposes for Reading**

**CBIG Question** One of the things you can get out of reading, one reason to do it, is to find information. If you were writing a report about animals in the Amazon, would this be a good article to read? Read the article to find out.

**Set Your Own Purpose** What else would you like to learn from the story to help you answer the Big Question? Write your own purpose on the "My Purpose for Reading" section of the "Paddling Dicey Waters" page of Foldable 1.

## **Keep Moving**

Use these skills as you read the following selection.



by Lew Freedman 🛮

pring rain on the Amazon River drenched the six paddlers, the drops like nails pounded by giant hammers. Other times the 90-degree, 90-percent humidity Peruvian air was an enveloping mist.

They glided in 20-foot-long, 250-pound dugout canoes along the muddy waters of the 8,000-square-mile Pacaya-Samiria National **Reserve**, saturated by the rain, bodies producing water from exertion, and drinking water by the gallon. Water was the environment's defining element.

"It was the hottest I've ever been in my life," Jesse Beightol said. "We were constantly sweating."

#### **Vocabulary**

**drenched** (drencht) v. soaked or covered with liquid **reserve** (rih ZURV) n. land set aside for a special purpose

## **Practice the Skills**

### 1 Key Reading Skill

**Setting a Purpose for Reading** Would you know how to survive even a short stay in the wilderness? A possible purpose for reading this story is to learn how people can live in the kind of place described here.

**<sup>1.</sup>** *Humidity* is the water in the air. When the humidity is 90 percent, the air feels very damp.

Project Peru Amazon Adventure 2005, organized by the Wilderness Classroom of Western Springs [Illinois], took four young Americans and two Peruvian guides through the Amazon Basin, a **unique** region of the world.

The five-week journey ending in early May offered a rare glimpse of a flooded forest. Not just to the travelers but to about 12,000 students from 100 schools, the majority in the Chicago region.

Though it lived primitively, the group communicated globally through computers, a Web site, and a satellite phone, interacting with students who made suggestions from thousands of miles away.

Through a 27-pound, 1-kilowatt generator it carried and a \$7,000 Immarsat satellite phone provided by the company that also defrayed<sup>2</sup> the \$7-a-minute-phone charges, the team communicated three days a week with updates to classrooms.

"It worked amazingly," said Dave Freeman, the trip organizer.

Freeman and partner Eric Frost run the outfit from Western Springs and previously completed school-oriented missions paddling the Mississippi River, mushing by dog sled across the Manitoba and traveling through Costa Rica. The Peruvian reserve, where villagers subsist<sup>3</sup> in the rain forest, seemed intriguing.

"We were trying to answer the question of how people, plants, animals and fish survive in the flooded forest," Freeman said.

There was also the question of how the four paddlers, ranging in age from the early 20s to early 30s, would survive the specially permitted visit to the reserve that has 449 bird species, 102 types of mammals, 69 reptiles, 58 amphibians, 256 fish and 1,204 plants. Seeing **benign** species like anteaters was fun, but snakes and poisonous insects were threats. **2** 

Before she left Santa Cruz, Calif., for the paddle, Jennifer Coveny said she was teased constantly about what might be encountered in the rain forest.

- 2. Immarsat gave them a phone and provided payment for (defrayed) their calls.
- 3. To subsist is to live by being able to get the necessities of life.

#### **Vocabulary**

**unique** (yoo NEEK) *adj.* unlike anything else

## **Practice the Skills**

#### **2** English Language Coach

**Context Clues** Using the context clues, what would you say **benign** means? (Remember that you can always pause to look up words in a dictionary.)

"My friends spent all of their time telling me what would kill me," she said. "And then they divided up what they would get of mine." **3** 

A different world. Flights from Chicago to Dallas to Lima, Peru's capital, deposited the team in Iquitos, its 400,000 population making it the world's largest city without road



Visual Vocabulary
The sloth is a
slow-moving South
American mammal
that lives in trees.

access. Here the group explored the flavorful market and stocked up on supplies. Conducting commerce in Spanish, they passed up a three-toed sloth for a pet but found a bounty of bananas.

"There were bananas everywhere," said Beightol, a canoeing guide from Ely, Minn.

More importantly, the group rented two canoes carved from downed ponga trees for \$1 a day and bought wide-bladed wooden paddles for \$3 and a canoe for \$60.

"We think we overpaid," said Adam Hansen, from St. Louis Park, Minn., whose

height of 6 feet 6 inches made him more of a **curiosity** in Peru than the sloth. **4** 

Freeman experimented with local cuisine, grimacing as he downed 3-inch yellow grubs, and the kids chortled<sup>4</sup> at the pictures sent back.

"It tasted like salty pudding," Freeman said. "The outside was leathery. The inside was gooey, salty mush."

A four-day ride on a three-story ferry packed with nearly 200 people and pigs, cows, and other goods below decks, dropped the group off in Luganos, a community of about 3,000. Then gear, supplies and canoes were moved six miles by horsedrawn cart to the headwaters of the Samiria River, one of the Amazon tributaries paddled. By the time they were put in with guide Ruben Paiva and reserve volunteer Warren Coquinche Saurio, the explorers were a week out of Chicago.

The paddlers were surrounded by lush forest, including palm, cecropia, rubber and kapock trees. Some trees were

## **Practice the Skills**

#### 3 Key Reading Skill

**Setting a Purpose for Reading** Sometimes you'll have a special purpose for reading a part of a selection. Look at the section heading "A different world." Why do you think the section might have this name? What purpose could you set for reading this section?

#### 4 English Language Coach

Context Clues What is the meaning of curiosity here? One context clue is that Adam is 6 feet 6 inches tall. Another clue is that in Peru a sloth is less of a curiosity than Adam.

<sup>4.</sup> Cuisine is a French word that means "cooking" or "food." Freeman was making a face (grimacing) when he swallowed (downed) the grubs. A grub is the wormlike form of a just-hatched insect. When the kids chortled, they were laughing quietly with satisfaction.

underwater. Some had visible high-water marks 15 feet above the canoes. They were privileged visitors to a region that has few. Paiva estimated only 10 people annually paddle in the flooded forest and never stay as long as the Americans did.

Paiva called the "environment amazingly flooded in the rainy season where you can see a huge variety of fishes, two species of dolphins, including the beautiful pink one," in a "remote, pristine<sup>5</sup> area."

Movies come to life. About four days into the paddle, the team was fascinated by about 30 frolicking pink dolphins, a national treasure considered the most intelligent of dolphin species. They were more perturbed by armed poachers logging mahogany trees who stared grimly from passing motorboats. No chitchat was exchanged.

"I was a little nervous about those guys," Beightol said. It was like stumbling upon movie bad guys. Influenced by other movies, Beightol attempted a once-in-a-lifetime Tarzan imitation. He climbed a tree, grabbed a vine and soared through the air.

"Then the vine broke and I fell into the water," he said. Fortunately, splashdown did not result in an unplanned rendezvous<sup>7</sup> with any of the millions of piranha living in the area. The fish were ubiquitous and a regular staple<sup>8</sup> of local villagers' diets, but Freeman reported that no one lost fingers or toes swimming or fishing.

Periodically, the group passed small patches of land above water level, just often enough, Hansen said, to stretch legs before they cramped. Floating ranger stations were sought for camping. Like the villages, these stopover buildings were constructed on stilts. Roofs were made of palm thatch and flooring was bark <u>lashed</u> together with vines. Meals were heavy on bananas, fish, beans, rice, lentils, Saltine crackers, canned tuna fish, cookies and candy, all transported in 30-gallon plastic barrels. **5** 

## **Practice the Skills**

#### 5 English Language Coach

**Context Clues** What does **lashed** mean? Which word in this sentence helped you figure out its meaning?

<sup>5.</sup> **Pristine** (pris TEEN) means "not spoiled or polluted; pure."

**<sup>6.</sup> Poachers** are people who kill or steal wild animals or plants when it is against the law to do so.

<sup>7.</sup> A rendezvous (RAWN day voo) is a meeting.

**<sup>8.</sup> Ubiquitous** (yoo BIK wih tus) means "being everywhere at the same time." Here, **staple** means "a chief part."

Sometimes at night the team members took turns spraying flashlight beams on the dark water. If the light settled on orange orbs, it was revealing the eyes of a black caiman. Some were 9 feet long, and occasionally the paddlers checked them out by hand.

More than a week into their 12 days on the Samiria, the paddlers were discovered by **potentially** deadly insects. Spiders and tarantulas flocked to Hansen. One day he had his picture taken with a monstrous spider apparently welded to the side of his canoe. Another time Hansen awoke to find one spider in a shoe, another spider on his clothes and a tarantula prepared to hitch a ride on his backpack.

The torment of her friends aside, if Coveny heard Paiva's speech of caution back in the United States, she never would have boarded the plane despite the presence of medical supplies for most emergencies.

"The danger is there," Paiva said. "There is the 'wandering spider,' and their venom<sup>10</sup> is 18 times more deadly than the black widow spider of the U.S. In addition, they have the largest venom glands of any spider. But I've never heard of anyone bitten by this one. Call it luck or being careful. Then we have bullet ants. For some people this is very painful, but not deadly. Of course, it depends on how allergic a person is."

Once, Coveny read an e-mail from an Illinois student, discussing the trip. He signed off with "P.S. Get hurt."

"They were looking for excitement," she said.

**Story Time.** The Samiria blended into the Maranon [River] into the Ucayali [River] into the Amazon. In Lake El Dorado, where schoolchildren urged an extension of a few days to look for animals, Saurio set up a 100-foot fishing net. After one check, Saurio woke up the camp by announcing, "Hey, I've got an anaconda in my fishing net."

## 9. The *caiman* (KAY mun) is a kind of crocodile.

### Vocabulary

potentially (puh TEN shuh lee) adv. possibly

## **Practice the Skills**

#### **6** Key Text Element

**Photographs** What information do the photos on these pages add to the words in the story?



Jesse Beighton stands on the stump of a mahogany tree.

<sup>10.</sup> Venom is the poison that snakes and spiders inject when they bite or sting.

The potentially deadly 9-foot snake apparently lunged for a fish and snared its teeth in the webbing.

Freeman, Beightol and Saurio carefully extricated the snake. Paiva grabbed it behind the neck to prevent bites. A second snake-charmer grasped it to prevent anyone's body from being squeezed into breathlessness.

"As long as there were two people handling it, it was manageable," Freeman said. "It was tired."

The outer limits of the first-aid kit were never tested.

Paiva said the paddlers' role educating the schoolchildren is an important one.

"Because it's a unique ecosystem, 12" he said. "This area for sure must be known for everybody to create a consciousness to protect it."

Soggy and stinking of sweat after 350 miles on the nearly current-free water, the travelers completed the journey in 25 paddling days.

"What we learned is that everything is interconnected," Freeman said. "All the plants and animals rely on each other. The people in the villages eat catfish, piranha and pacu. A classic example is the creporia tree. Fire ants live on the tree as a home, and they defend the tree too."

The group returned to Chicago on May 6 and began lectures for kids who vicariously followed the trip. The first school appearance was at Field Park Elementary in Western Springs.

"They love it," teacher Scott Elder said of his students. "They kept journals."

In tune with his audience, Freeman teased the kids.

"We were looking to bring a poisonous frog back for you, but we couldn't," he said.

No, what played in Peru, stayed in Peru. Only the images of a faraway land traveled. 7



Jennifer Coveny of Santa Cruz, Calif., and Peruvian guide Ruben Paiva handle a tuckered-out 9-foot anaconda.

## **Practice the Skills**

## **B** G Question

Did your experience with this article help you see why it might be worthwhile to read it? What might a reader get out of it? Write your ideas on the "Big Question" section of Foldable 1 for "Paddling Dicey Waters." Your ideas will help you complete the Unit Challenge later.

**<sup>11.</sup>** When they **extricated** the snake, they freed it from being tangled in the net.

**<sup>12.</sup>** An *ecosystem* is the entire group of living and nonliving things in a particular area.

<sup>13.</sup> To do a thing *vicariously* is to understand another's experience as if it were happening to oneself.

## After You Read Paddling Dicey Waters



## Answering the **QBIG Question**

- 1. After completing the activities in this workshop, what are your thoughts about why people read?
- **2. Recall** What did the group use to communicate with others while on the trip?
  - **Right There** You'll find this information in the story.
- **3. Recall** For most of their journey, how did the group travel down the river?
  - **Think and Search** The answer is in the story but the details are in several places.

## **Critical Thinking**

- **4. Infer** Why was one section of the article called "Movies come to life?" **Author and Me** Use information from the story along with what you know about movies.
- **5. Infer** What was the group afraid the poachers might do? **Author and Me** Take information from the story and put it together with what you know from your own experience.
- **6. Evaluate** Do you think the group regretted the trip after they completed it? Why or why not?

**Author and Me** Use information from the text along with what you know from your own experience.

## **Write About Your Reading**

**Write a Postcard** Imagine that you are one of the travelers on this adventure, and that you're almost done with the journey. Write a postcard to one of your friends back home.

- Summarize a few things that happened, and tell how you felt about the experiences.
- Remember that you can only fit one or two paragraphs on a postcard, so you can't tell about the whole journey.

**Objectives** (pp. 22–23) **Reading** Set a purpose for reading **Informational Text** Use text features: photographs

Vocabulary Use context clues to determine word meaning

Writing Paraphrase and summarize text **Grammar** Identify parts of speech

## **Skills Review**

## **Key Reading Skill: Setting a Purpose** for Reading

- **7.** Look at the purpose you wrote in your Foldable when you followed the "Practice It!" instructions on page 13. Did the article turn out to be about what you thought it would be about?
- **8.** Did your purpose for reading change as you read? If so, how did it change?

## **Key Text Element: Photographs**

- **9.** What do the photos show that the story does not tell you?
- **10.** What do you learn from the captions?
- 11. Why do you think these photos were used with the story?

## **Vocabulary Check**

Use your own words to write the meaning of each word below.

- 12. unique
- 13. reserve
- 14. potentially
- 15. drenched
- **16. English Language Coach** The entire article you just read is context that contains clues for what dicey means. Read this shorter context. Use context clues to figure out what dicey might mean.

During their trip, the paddlers came across dangerous snakes, poisonous insects and spiders, and armed poachers. They were traveling on **dicey** waters, indeed!

Write your own definition of *dicey* in your Learner's Notebook.

## **Grammar Link: Parts of Speech**

Words can be organized into groups called parts of speech. Each part of speech describes what a particular kind of word does.

What is it?	What does it do?	
Noun	names a person, place, or thing	
Verb	shows action or a state of being	
Pronoun	takes the place of a noun	
Adjective	tells which one, what kind, how many	
Adverb	tells how, when, where, how much	
Preposition	helps show space, time, position	
Conjunction	connects words or groups of words	
Interjection	expresses feeling	

In many cases you can't tell a word's part of speech just by looking at the word. You must look at what the word does in a specific sentence. In the first sentence below, for example, book works as a noun. In the second sentence, however, book works as a verb.

- **Noun:** He put the **book** on a shelf. (Book names a thing.)
- **Verb:** Please **book** me a hotel room. (To *book* a room is to reserve one—an action.)

In fact, book can even be an adjective.

• **Adjective:** He's a **book** illustrator. (Book tells which kind of illustrator.)

#### **Grammar Practice**

Write two sentences for each word listed below. In the first sentence, use the word to name a thing. In the second sentence, use the word to show action.

run smile look check

**Writing Application** Look back over the postcard that you wrote. Make a list of the verbs you used.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

## Before You Read Seventh Grade



#### **Meet the Author**

Gary Soto is Mexican American, and he grew up in Fresno, California. Many of his stories take place in Mexican-American communities. But people of all backgrounds like Soto's stories. Why? Because they tell what it's like to be a kid growing up just about anywhere. See page R7 of the Author Files in the back of the book for more on Gary Soto.



**Author Search** For more about Gary Soto, go to www.glencoe. com.

Objectives (pp. 24-31)

**Reading** Set a purpose for reading **Informational Text** Use text features: illustrations

**Literature** Identify theme in a literary

Vocabulary Use context clues to determine word meanings

## **Vocabulary Preview**

**propelled** (proh PELD) v. pushed or moved forward by a force or as if by one; form of the verb propel (p. 27) The coach's whistle propelled the students to the locker room.

glimpse (glimps) n. a quick look (p. 29) He caught a glimpse of her in the hallway.

**campus** (KAM pus) *n.* the land and buildings of a school (**p. 29**) *The* library was at the north end of the campus.

**eventually** (ih VEN choo ul lee) *adv.* in the end; finally (**p. 29**) *Eventually* he would have to do his homework.

impress (im PRES) v. to have a strong effect on (p. 30) He wanted to impress his teacher with his math skills.

**Write to Learn** With a partner, write a one-paragraph story that uses three of the vocabulary words correctly. Read your story to the class.

### **English Language Coach**

**Context Clues** When you read a word you don't know, you can sometimes figure out its meaning by looking at **context clues**. Context clues are other words in the sentence or paragraph that help you understand the word you don't know.

Copy this chart into your Learner's Notebook. As you read "Seventh Grade," watch for the words in the chart. Fill in context clues for the word *gracefully*. Fill in your guess about what bluff means.

Word	<b>Context Clues</b>	Meaning	
portly	waddled	heavy or overweight	
gracefully		in a beautiful or pleas- ing way	
bluff	by making noises that sounded French		

## **Skills Preview**

## **Key Reading Skill: Setting a Purpose** for Reading

"Seventh Grade" is a story that is fictional, or made up. What purpose could you set for reading it? Maybe you want to find out if the characters' experiences are at all like yours. Maybe your only purpose is to enjoy a good, funny story.

**Write to Learn** Think about your purpose for reading. Then write it in the "purpose" section of your Foldable.

### **Literary Element: Theme**

The **theme** of any piece of literature is the main idea. It's what the author most wants a reader to understand by reading the selection. The theme of something is not the same thing as its topic. For example, a story could be about a rock band, but the theme could be the problems of being famous.

Use these tips to help you think about the theme of "Seventh Grade."

- Notice what the main character is most interested in. What does he talk and think about most often?
- Notice the way the main character behaves. Does he think things through carefully or act on the *spur of the moment?*
- Think about what the main character wants and whether he gets it.

What makes it possible for him to get what he wants?

**Partner Talk** With a partner, talk about what you think the theme, or author's message to the reader, is in a famous story, such as "The Three Little Pigs" or "Peter and the Wolf."



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

## **Get Ready to Read**

#### **Connect to the Reading**

Think of something that happened to you or someone else on the first day of school. It might have been the first day in a certain grade or the first day at a new school.

**Partner Talk** With a partner, talk about what happened. The story you tell can be about you or someone else. Then listen to your partner's story. How are your stories the same? How are they different? Are they serious or funny?

### **Build Background**

In this story, you will meet Victor, a Mexican American boy growing up in Fresno, California. On the first day of seventh grade, Victor tries to get the attention of a girl he likes.

- Fresno is located near the center of the state of California.
- Fresno has a large Mexican American community.
- The Mexican American community is one of the largest and fastest-growing groups in the United States.

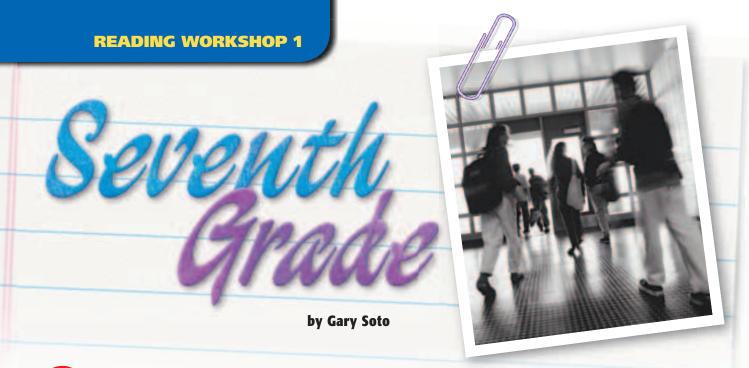
## **Set Purposes for Reading**

**Guestion** One of the things reading can do for you is let you see how other people deal with the same kinds of problems you have. As you read "Seventh Grade," see whether anything about Victor's life is like your own.

**Set Your Own Purpose** What else would you like to learn from the story to help you answer the Big Question? Jot down ideas about your own purposes for reading in the "purpose" section of the "Seventh Grade" page of Foldable 1.

## **Keep Moving**

Use these skills as you read the following selection.



In the first day of school, Victor stood in line half an hour before he came to a wobbly card table. He was handed a packet of papers and a computer card on which he listed his one elective, French. He already spoke Spanish and English, but he thought some day he might travel to France, where it was cool; not like Fresno, where summer days reached 110 degrees in the shade. There were rivers in France, and huge churches, and fair-skinned people everywhere, the way there were brown people all around Victor.

Besides, Teresa, a girl he had liked since they were in catechism<sup>2</sup> classes at Saint Theresa's, was taking French, too. With any luck they would be in the same class. Teresa is going to be my girl this year, he promised himself as he left the gym full of students in their new fall clothes. She was cute. And good at math, too, Victor thought as he walked down the hall to his homeroom. He ran into his friend, Michael Torres, by the water fountain that never turned off.

They shook hands, *raza*-style,<sup>3</sup> and jerked their heads at one another in a *saludo de vato*.<sup>4</sup> "How come you're making a face?" asked Victor.

"I ain't making a face, ese. This is my face." Michael said his face had changed during the summer. He had read a GQ magazine that his older brother borrowed from the Book

- 1. An *elective* is a class that a student chooses to take.
- 2. At *catechism* (KAT uh kiz um) *classes*, students learn about the Roman Catholic religion.
- 3. Raza-style (RAW zuh) refers to the way Mexican Americans or other Hispanic people do something.
- 4. Saludo de vato (suh LOO doh \ day \ VAW toh) is a greeting.

## **Practice the Skills**

#### 1 Literary Element

**Theme** Who seems to be the main character in this story? What does he or she seem interested in? Could this be a clue to what the theme of the story will be?

Mobile and noticed that the male models all had the same look on their faces. They would stand, one arm around a beautiful woman, and <u>scowl</u>. They would sit at a pool, their rippled stomachs dark with shadow, and scowl. They would sit at dinner tables, cool drinks in their hands, and *scowl*. **2** 

"I think it works," Michael said. He scowled and let his upper lip quiver. His teeth showed along with the ferocity<sup>5</sup> of his soul. "Belinda Reyes walked by a while ago and looked at me," he said.

Victor didn't say anything, though he thought his friend looked pretty strange. They talked about recent movies, baseball, their parents, and the horrors of picking grapes in order to buy their fall clothes. Picking grapes was like living in Siberia, except hot and more boring.

"What classes are you taking?" Michael said, scowling. "French. How 'bout you?"

"Spanish. I ain't so good at it, even if I'm Mexican."

"I'm not either, but I'm better at it than math, that's for sure."

A tinny, three-beat bell **propelled** students to their homerooms. The two friends socked each other in the arm and went their ways, Victor thinking, man, that's weird. Michael thinks making a face makes him handsome.

On the way to his homeroom, Victor tried a scowl. He felt foolish, until out of the corner of his eye he saw a girl looking at him. Umm, he thought, maybe it does work. He scowled with greater conviction.<sup>7</sup>

In homeroom, roll was taken, emergency cards were passed out, and they were given a bulletin to take home to their parents. The principal, Mr. Belton, spoke over the crackling loudspeaker, welcoming the students to a new year, new experiences, and new friendships. The students squirmed in their chairs and ignored him. They were anxious to go to first period. Victor sat calmly, thinking of Teresa, who sat two rows away, reading a paperback novel. This would be his

- 5. Ferocity (fuh RAW suh tee) means "wild, violent anger."
- 6. Siberia is a very cold part of northern Russia.
- **7.** To do something with **conviction** is to do it with strong belief.

#### Vocabulary

**propelled** (proh PELD) v. pushed or moved forward by a force or as if by one

## **Practice the Skills**

#### **2** English Language Coach

Context Clues Remember to look at words and sentences that are near a word you don't know. What do you think **scowl** means? lucky year. She was in his homeroom, and would probably be in his English and math classes. And, of course, French.

The bell rang for first period, and the students herded noisily through the door. Only Teresa <u>lingered</u>, talking with the homeroom teacher. **3** 

"So you think I should talk to Mrs. Gaines?" she asked the teacher. "She would know about ballet?"

"She would be a good bet," the teacher said. Then added, "Or the gym teacher, Mrs. Garza."

Victor lingered, keeping his head down and staring at his desk. He wanted to leave when she did so he could bump into her and say something clever.

He watched her on the sly. As she turned to leave, he stood up and hurried to the door, where he managed to catch her eye. She smiled and said, "Hi, Victor."

He smiled back and said, "Yeah, that's me." His brown face blushed. Why hadn't he said, "Hi, Teresa," or "How was your summer?" or something nice?

As Teresa walked down the hall, Victor walked the other way, looking back, admiring how gracefully she walked, one foot in front of the other. So much for being in the same class, he thought. As he trudged to English, he practiced scowling.

In English they reviewed the parts of speech. Mr. Lucas, a portly man, waddled down the aisle, asking, "What is a noun?"

"A person, place, or thing," said the class in unison.9

"Yes, now somebody give me an example of a person—you, Victor Rodriguez."

"Teresa," Victor said automatically. Some of the girls giggled. They knew he had a crush on Teresa. He felt himself blushing again.

"Correct," Mr. Lucas said. "Now provide me with a place." Mr. Lucas called on a freckled kid who answered, "Teresa's house with a kitchen full of big brothers."

After English, Victor had math, his weakest subject. He sat in the back by the window, hoping that he would not be called on. Victor understood most of the problems, but some of the stuff looked like the teacher made it up as she went along. It was confusing, like the inside of a watch.

#### 8. When you do something on the sly, you do it so that no one notices.

## **Practice the Skills**

#### 3 English Language Coach

**Context Clues** The word lingered means "was slow to move or leave." How could you figure out this meaning from the words or sentences around it?

### 4 Key Reading Skill

#### **Setting a Purpose for**

**Reading** What was your purpose for reading before you began reading? Has it changed now that you've started to read the story? Explain your answer in your Learner's Notebook.

Here's how one student explained his purpose for reading: "Before I began reading, my purpose was to find out about other seventh graders. Now I am reading to find out what will happen between Victor and Teresa."

<sup>9.</sup> In unison means "all together."

After math he had a fifteen-minute break, then social studies, and, finally, lunch. He bought a tuna casserole with



**Visual Vocabulary** A *casserole* (KAS ur ohl) is food cooked in a deep dish.

buttered rolls, some fruit cocktail, and milk. He sat with Michael, who practiced scowling between bites.

Girls walked by and looked at him. "See what I mean, Vic?" Michael scowled. "They love it."

"Yeah, I guess so."

They ate slowly, Victor scanning the horizon<sup>10</sup> for a glimpse of Teresa. He didn't

see her. She must have brought lunch, he thought, and is eating outside. Victor scraped his plate and left Michael, who was busy scowling at a girl two tables away.

The small, triangle-shaped **campus** bustled with students talking about their new classes. Everyone was in a sunny mood. Victor hurried to the bag lunch area, where he sat down and opened his math book. He moved his lips as if he were reading, but his mind was somewhere else. He raised his eyes slowly and looked around. No Teresa.

He lowered his eyes, pretending to study, then looked slowly to the left. No Teresa. He turned a page in the book and stared at some math problems that scared him because he knew he would have to do them **eventually**. He looked to the right. Still no sign of her. He stretched out lazily in an attempt to disguise his snooping.

Then he saw her. She was sitting with a girlfriend under a plum tree. Victor moved to a table near her and daydreamed about taking her to a movie. When the bell sounded, Teresa looked up, and their eyes met. She smiled sweetly and gathered her books. Her next class was French, same as Victor's. 5

They were among the last students to arrive in class, so all the good desks in the back had already been taken. Victor was forced to sit near the front, a few desks away from Teresa,

**10. Scanning the horizon** means looking far ahead to find something in the distance.

## Vocabulary

**glimpse** (glimps) *n.* a quick look

**campus** (KAM pus) *n.* the land and buildings of a school

eventually (ih VEN choo ul lee) adv. in the end; finally

## **Practice the Skills**

#### 5 Key Reading Skill

#### **Setting a Purpose for Reading** Review what has happened in the story so far. What do you want to find out as you continue to read? How has your purpose for reading changed?

#### **READING WORKSHOP 1**

while Mr. Bueller wrote French words on the chalkboard. The bell rang, and Mr. Bueller wiped his hands, turned to the class, and said, "Bonjour." 11

"Bonjour," braved a few students.

"Bonjour," Victor whispered. He wondered if Teresa heard him.

Mr. Bueller said that if the students studied hard, at the end of the year they could go to France and be understood by the populace.

One kid raised his hand and asked, "What's 'populace'?" "The people, the people of France."

Mr. Bueller asked if anyone knew French. Victor raised his hand, wanting to **impress** Teresa. The teacher beamed and said, "Très bien. Parlez-vous français?" 12

Victor didn't know what to say. The teacher wet his lips and asked something else in French. The room grew silent. Victor felt all eyes staring at him. He tried to bluff his way out by making noises that sounded French.

"La me vava me con le grandma," he said uncertainly. Mr. Bueller, wrinkling his face in curiosity, asked him to speak up.

Great rosebushes of red bloomed on Victor's cheeks. A river of nervous sweat ran down his palms. He felt awful. Teresa sat a few desks away, no doubt thinking he was a fool. Without looking at Mr. Bueller, Victor mumbled, "Frenchie oh wewe gee in September." 5

Mr. Bueller asked Victor to repeat what he had said.

"Frenchie oh wewe gee in September," Victor repeated.

Mr. Bueller understood that the boy didn't know French and turned away. He walked to the blackboard and pointed to the words on the board with his steel-edged ruler. 7

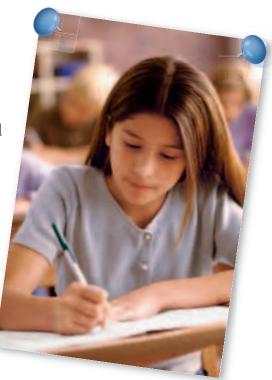
"Le bateau," he sang.

"Le bateau," the students repeated.

"Le bateau est sur l'eau," he sang.

#### **Vocabulary**

**impress** (im PRES) v. to have a strong effect on



## **Practice the Skills**

#### **6 Literary Element**

**Theme** Victor is in a mess because he is trying to impress Teresa. He feels terrible. Is this part of the theme?

#### 7 Key Reading Skill

**Setting a Purpose for Reading** Are you adjusting, or changing, your purpose for reading as you read? If so, that's good. It means you are enjoying the story. Did Victor's foolishness make you adjust your purpose? Why or why not?

<sup>11.</sup> Bonjour (bohn ZHOOR) is French for "Good day" or "Hello."

**<sup>12.</sup>** *Très bien. Parlez-vous français?* (tray bee an \ PAR lay voo \ fron SAY) means "Very well. Do you speak French?"

"Le bateau est sur l'eau." 13

Victor was too weak from failure to join the class. He stared at the board and wished he had taken Spanish, not French. Better yet, he wished he could start his life over. He had never been so embarrassed. He bit his thumb until he tore off a sliver of skin.

The bell sounded for fifth period, and Victor shot out of the room, avoiding the stares of the other kids, but had to return for his math book. He looked sheepishly 14 at the teacher, who was erasing the board, then widened his eyes in terror at Teresa who stood in front of him. "I didn't know you knew French," she said. "That was good."

Mr. Bueller looked at Victor, and Victor looked back. Oh please, don't say anything, Victor pleaded with his eyes. I'll wash your car, mow your lawn, walk your dog—anything! I'll be your best student, and I'll clean your erasers after school.

Mr. Bueller shuffled through the papers on his desk. He smiled and hummed as he sat down to work. He remembered his college years when he dated a girlfriend in borrowed cars. She thought he was rich because each time he picked her up he had a different car. It was fun until he had spent all his money on her and had to write home to his parents because he was broke. 3

Victor couldn't stand to look at Teresa. He was sweaty with shame. "Yeah, well, I picked up a few things from movies and books and stuff like that." They left the class together. Teresa asked him if he would help her with her French.

"Sure, anytime," Victor said.

"I won't be bothering you, will I?"

"Oh no, I like being bothered."

"Bonjour," Teresa said, leaving him outside her next class. She smiled and pushed wisps of hair from her face.

"Yeah, right, bonjour," Victor said. He turned and headed to his class. The rosebushes of shame on his face became bouquets of love. Teresa is a great girl, he thought. And Mr. Bueller is a good guy.

He raced to metal shop. After metal shop there was biology, and after biology a long **sprint** to the public library, where he checked out three French textbooks.

He was going to like seventh grade. **10** O

## **Practice the Skills**

#### 8 Literary Element

**Theme** What do Mr. Bueller's memories have to do with Victor's situation? Do they help him out of his mess? What else will help him? Finish the story and find out.

#### 9 English Language Coach

Context Clues There aren't enough context clues to tell a reader exactly what a **sprint** is. But there are some clues that might give you an idea. What are they?

## 10 BIG Question

Would you tell a friend to read "Seventh Grade"? Why or why not? Do the characters remind you of anyone you know? Write your answers in the "Big Question" section of the "Seventh Grade" page of Foldable 1. Your response will help you complete the Unit Challenge later.

<sup>13.</sup> Le bateau (luh \ bah TOH) is French for "the boat." Le bateau est sur l'eau (ay \ syur \ loh) means "The boat is on the water."

<sup>14.</sup> Sheepishly means the way a sheep might act. Sheep are shy. When you look sheepishly at someone, you show that you are shy and embarrassed.

## After You Read Seventh Grade



## Answering the **QBIG Question**

- **1.** What are your thoughts about the story "Seventh Grade"? How did it help you learn about the experiences of other seventh-grade students?
- **2. Recall** Why is Victor taking French?
  - **TP Right There** You will find the answer in the story.

## **Critical Thinking**

- **3. Recall** What promise does Victor make to himself about this school year?
  - **Right There** You will find the answer in the story.
- **4. Evaluate** In your opinion, is Victor a believable character? Why or why not?
  - **Author and Me** Answer from your own experiences.
- **5. Infer** Why does Victor give the answer "Teresa" when his English teacher asks him for an example of a person?
  - **Author and Me** You will find clues in the story, but you must also use the information in your head.
- **6. Summarize** What happened during French class?
  - **Think and Search** You must use information from the story and decide what the important points are.
- **7. Infer** Why didn't Mr. Bueller say anything to Victor about what had happened?
  - **Think and Search** You will find clues in the story, but you must also use information in your head.

## Talk About Your Reading

**Literature Groups** Do you think Teresa will become Victor's girlfriend? Discuss your ideas in your group.

**Write to Learn** As a group, write a sequel, or second part, to the story. In your sequel, describe what the last day of seventh grade will be like for Victor and Teresa.

**Objectives** (pp. 32–33) **Reading** Set a purpose for reading **Literature** Identify theme in a literary text **Vocabulary** Use context clues: restatement **Grammar** Identify action and linking verbs

## **Skills Review**

## **Key Reading Skill: Setting a Purpose** for Reading

8. Review the sentence you wrote on your Foldable about your purpose for reading. Then write a few sentences telling why your purpose stayed the same or how it changed as you read.

## **Literary Element: Theme**

- **9.** Do you think Victor learns anything from his first day in seventh grade? If so, what is it?
- **10.** What do you think the theme of this story involves? Love? Figuring out who you are? Pretending to be someone you're not? Or is it something else?

## **Vocabulary Check**

11. Write as few sentences as possible, using all of the vocabulary words correctly. Try to use more than one word in each sentence. For example, "I had a *glimpse* of Al being *propelled* by the wind across the campus."

#### propelled glimpse campus eventually impress

**English Language Coach** Read each pair of sentences. Look for context clues that help you guess the meaning of the underlined word. If the context has good clues, choose an answer. If it doesn't, write "not enough clues."

- **12.** Mom expects us to be polite and respectful. If we're **impertinent**, we get in big trouble. Does *impertinent* mean messy, sassy, intelligent, or fearful?
- **13.** I'd never seen such a **repast** in my entire life. Neither had Seth, so we both just stared. Does repast mean meal, view, creature, or costume?
- **14.** I am trying to be **equitable** by giving you each the same amount. I want to be reasonable and just. Does *equitable* mean odd, mean, funny, or fair?

## **Grammar Link: Finding Verbs**

A verb is a word that shows action or a state of being. The two kinds of verbs are *action* verbs and *linking* verbs.

**Action Verbs** An action verb may describe an action that you can see.

• Teresa smiles at Victor.

The verb *smiles* describes an action that can be seen.

An action verb may also describe an action that you can't see—one that goes on inside someone's mind.

Victor understands most of the problems.

The verb *understands* describes a thinking action that happens in a person's mind. Even though it's something that can't be seen, understands is still an action verb.

**Linking Verbs** Some verbs are linking verbs. They don't describe an action. Instead, a linking verb connects a person, place, or thing with a word that describes it or tells what it is. Common linking verbs are am, is, are, was, were, feel, seem, and become.

Teresa is a student.

The verb is connects Teresa to student. Student tells what Teresa is.

Victor feels nervous.

The verb feels connects Victor to nervous. Nervous describes how Victor feels.

#### **Grammar Practice**

Copy each sentence and circle the verb.

- **15.** Victor daydreams about Teresa.
- **16.** Michael is his friend.
- **17.** Sometimes he seems a little foolish.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

## **WRITING WORKSHOP PART 1**

## **Summary**Prewriting and Drafting

**ASSIGNMENT** Write a summary

**Purpose:** To keep track of main ideas and important information

**Audience:** You, your teacher, and some classmates

## **Writing Rubric**

As you work through this assignment, you should

- write a summary of an article or a story
- state the main idea in your own words
- include important details
- leave out minor details
- use a quotation

See page 76 in Part 2 for a model of a summary.

Writing a summary of one of the selections in this unit will help you answer the Big Question: Why Do We Read?

When you summarize, you explain the main idea and most important details in your own words. You probably summarize all the time—when you tell a friend about a movie, a book, or what happened in class yesterday. Writing a summary of something you read or heard can help you understand and remember the important information.

#### **Prewriting**

## **Get Ready to Write**

In this workshop, you'll write a summary of one of these: "Flash Flood" (p. 5), "Paddling Dicey Waters" (p. 16), or "Seventh Grade" (p. 26).

#### **Gather Ideas**

After you choose the selection you want to summarize, read the selection again. As you read, answer these questions in your Learner's Notebook.

- What is the main, or most important, idea?
- Who or what is the selection about?
- What happens in the selection?
- What are the most important details?

### **Drafting**

## **Start Writing!**

Whether you feel ready or not, start writing your summary!

## **Get It on Paper**

These tips can guide you as you start your summary.

- Look at the notes you made about the main points of the selection.
- Begin by describing the main idea in your own words.
- Add only the most important details.
- If you include a quotation, use quotation marks correctly.

**Objectives** (pp. 34–37) **Writing** Paraphrase and summarize text • Use Standard English grammar, usage, and mechanics **Grammar** Identify action and linking verbs

## **Applying Good Writing Traits**

## **Conventions**

Writers share a common set of rules. It's not a terrible thing to break the rules, but you have to know the rules in order to play the game.

#### What Are Conventions?

Conventions are the rules of language. Writing that shows strong control of conventions uses correct

- spelling
- grammar and usage
- punctuation
- paragraphing (indenting)
- capitalization

## Why Are Conventions Important?

When you follow the rules, your writing is correct and easy for others to read. Readers don't have to figure out what you mean. Instead, they can pay attention to your interesting ideas, thoughtful organization, and unique voice.

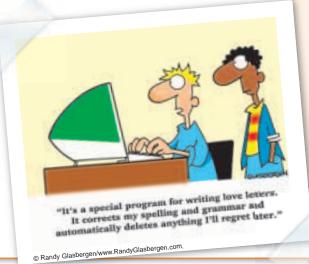
## **How Do I Use Them in My Writing?**

- Read your paper slowly and carefully. Focus on the words as they really appear on the page instead of as they're supposed to appear.
- Read your paper several times, starting in a new place (beginning, middle, or end) each time.

That way, you can see each part with a fresh eye.

- · Look for one kind of error at a time.
  - **1.** Look for grammatical errors. Reading your paper aloud may help you.
  - **2.** Check to make sure you have punctuation and capital letters in all the right places.
  - **3.** Check that your paragraphs begin in the right places and that the first line of each paragraph is indented.
  - 4. Circle any words you need to check for spelling and then look them up. If you use a computer, you can use the spell-check feature, but don't trust it completely. If you accidentally typed here but meant to type hear, the spell-check feature won't notice the mistake.
- You can play around with conventions for a specific effect. For example, you may misspell a word or break a grammar rule to show how a character speaks. However, your writing must show strong control of conventions so readers know you're breaking the rules for good reasons.

**Write to Learn** Read over your final draft carefully. Follow the steps above to find and correct errors in conventions. Then trade papers with a partner and circle any errors you see in your partner's paper.



#### **Analyzing Cartoons**

A program that corrects things you'll be sorry for later? Perfect! It's important to use correct writing conventions because mistakes are distracting to the reader. They blur your message. And you might regret that later.



**Writing Models** For models and other writing activities, go to www.glencoe.com.

#### **Writing Tip**

Practice Summarizing As you read the passage, answer the following questions in your Learner's Notebook. What details would be important to include in a summary? What details could be left out? What is the main idea of the passage? Write your answers in your Learner's Notebook.

#### **Writing Tip**

Identify Main Idea The main idea may not be directly stated in a selection—especially in stories. If you have trouble finding the main idea, look at the details. Ask yourself what main idea the supporting details point out.

#### **Writing Tip**

**Use the Model** Notice that the summary is shorter than the passage and doesn't have as many details. What do you notice about the details that are included in the summary?

#### **Read to Write**

How is your writing going so far? Do you feel stuck? Sometimes, looking at examples of what you are trying to write helps. Read this short passage and the summary that follows.

Emily Ramsey's world just grew a little bigger. For the first time in her life, the 13-year-old middle school student from Racine, Wisconsin, is now able to cruise the mall, ride the school bus, and participate in after school sports without constant supervision. That's standard operating procedure for most teenagers, but for one with epilepsy,<sup>1</sup> the world is a dangerous place.

For a person with epilepsy, seizures<sup>2</sup> strike without warning, making simple acts such as walking down stairs or going for a swim life-threatening. These days, Emily can do all that and more, thanks to her constant companion, Watson. Watson is a seizure-alert dog, able to warn his owner of epileptic attacks before they strike.

¹epilepsy – a disease that can cause seizures
²seizure – a sudden attack that can cause a person to lose consciousness

## Summary

Emily Ramsey is 13 years old and has epilepsy. Epilepsy makes life dangerous for Emily because it causes seizures. She has a seizure-alert dog that has improved her life. Seizure-alert dogs can tell their owners when an attack is going to happen. Now that Emily has a seizure-alert dog, she can do all the things a kid without epilepsy could do.

Compare your answers to the Writing Tips questions to the summary. Did you recognize the important details? If not, figure out which important details you missed and which minor details you included.

Take another look at your summary draft. Are there any details you want to add or delete from your summary? Add or delete those details now.

## **Grammar Link**

## **Action and Linking Verbs**

#### What Is It?

- A verb is a word that expresses action or a state of being.
- An action verb is a word that expresses action, or something that can be done.
- A linking verb, or state-of-being verb, connects the subject of a sentence with a noun or with a descriptive word or phrase.

## Why Is It Important?

- Action verbs tell what the subject of a sentence does.
- Linking verbs connect the subject with words that tell what the subject *is* or *is like*.

#### **How Do I Do It?**

Action verbs name an activity. Use action verbs to tell what the subject of a sentence *does*.

Midori runs track every day after school.

action verb

Hector scores a goal on the soccer field.

action verb

The chart below shows some common action verbs.

Action Verbs		
Physical	shout, flash, arrive, talk, applaud, act, sing, dance	
Mental	remember, forget, think, won- der, read, dream, appreciate	

Use linking verbs if you want to tell what the subject of a sentence is or is like.

Mario is a tap dancer.

linking verb

Freshly baked cookies always smell good!

▲ linking verb

The chart below shows some common linking verbs.

Common Linking Verbs					
am	was	been	seem		
is	were	become			
are	be	feel			

Some verbs can be either action verbs or linking verbs depending on how they are used.

Action Verb: Jeff **tasted** the soup and made a face. (Here, *tasted* names an activity.)

Linking Verb: The soup **tasted** funny. (Here, *tasted* is a connection between *soup* and a description of what the soup is or is like.)

Some other verbs that can be used both ways are feel, look, grow, remain, and sound.

**Name That Verb** Underline ten verbs in the draft you just wrote. Then work with a partner to identify those verbs as action verbs or linking verbs.

## **Looking Ahead**

Part 2 of this Writing Workshop is coming up later. Save the writing you did so far—you'll need it later to finish your summary.

## **READING WORKSHOP 2**

## **Skills Focus**

You will practice using the following skills when you read these selections:

- "Where You Are," p. 42
- "Message of Hope," p. 48

### Reading

Previewing

## **Informational Text**

- Using headings, pictures, and other text features to learn what you are going to read
- Using titles and subtitles to understand what you read

### Vocabulary

- Using context clues to figure out word meanings
- Academic Vocabulary: preview

## **Writing/Grammar**

- Identifying and writing clearly about important ideas in your reading
- Identifying main verbs and helping verbs

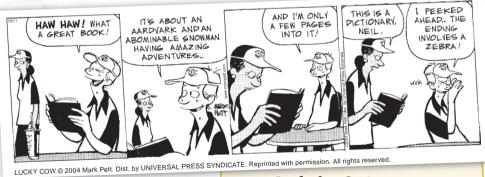
**Skill Lesson** 

## **Previewing**

## Learn It!

**What Is It?** Previewing is looking over a selection before you read. When you preview, you might look over a selection's title and heads. Or you might look at pictures, charts, maps, and graphs. You've probably done some previewing without even thinking about it. Did you check out the photos in "Paddling Dicey Waters" before you started reading? Did the title "Paddling Dicey Waters" make you wonder what the article was about? If you did any of those things, you were previewing.

- Pre- means "before."
- Viewing means "looking at." It also means "thinking about." Viewing is looking at something and thinking about what you see.
- So *previewing* is looking over a selection before you read it, and thinking about what you see.



#### **Analyzing Cartoons**

Neil previewed his book and saw that the ending involves zebras. The next time he wants to read a novel, he should probably preview the title more carefully.

Objectives (pp. 38-39) **Reading** Preview text

#### **Academic Vocabulary**

**previewing** (PREE vyoo ing) n. the act of seeing beforehand, as in looking over a selection before reading it

**Why Is It Important?** Everyone likes to get a head start. Previewing gives you just that. Looking over a selection tells you how it's set up and what it's about. Knowing these things can help you to ask questions and think about what you read.

**How Do I Do It?** Before you read, look at the title and head. Are there any charts, maps, or graphs? What do these parts of the selection tell you? What questions do you have? Take a look at how one student previewed "Paddling Dicey Waters." The title, heads, and photo told her something about the selection. They also made her want to learn more.



**Study Central** Visit www.glencoe. com and click on Study Central to review previewing.

The title tells me this article is probably about a boat trip. I'm not sure what dicey means, though. Maybe as I read I'll find out. The sentences in bold under the title tell me that I'm going to read about a canoe trip in Peru. That sounds like fun. I can see the article is divided into sections. The first is "A different world." Things in Peru are different from here, I guess. That's a huge snake!



## **Practice It!**

Below are some of the things you might look at to preview the selections that follow. Write this list in your Learner's Notebook. Then explain how each item might help you preview a reading selection.

- Title
- Heads and Subheads
- Photographs and Other Illustrations
- The Appearance of the Text

## Use It!

You just explained how each item on the list *might* help you preview. As you read "Where You Are" and "Message of Hope," add a sentence to your list telling how each item that helped you preview did so.

## Before You Read Where You Are



#### **Meet the Author**

Jack Anderson writes about dance for *The New York* Times. He has also written books of poetry. After reading "Where You Are," you may find that Anderson's poetry, like dance music, makes you want to get up and move.



**Author Search** For more about Jack Anderson, go to www.glencoe. com.

**Objectives** (pp. 40–43) **Reading** Preview text Literature Use text features: title, appearance of text • Recognize the distinctive features of poetry **Vocabulary** Use context clues to determine word meaning

## **Vocabulary Preview**

**margin** (MAR jin) *n.* the blank space around the printed area on a page (p. 42) Please write your answers in the margin.

**condition** (kun DISH un) *n.* state of being (p. 42) The used car was in very aood condition.

**reclining** (rih KLY ning) v. lying down; form of the verb recline (p. 43) I was reclining on the grass when a ball hit me in the stomach!

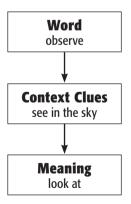
**precisely** (prih SYS lee) adv. exactly (p. 43) It was precisely two o'clock.

**Write to Learn** Work in a small group to write *two* sentences. Each sentence should use two vocabulary words correctly. Share your sentences with the rest of the class.

## **English Language Coach**

**Context Clues** What can you do when you don't know what a word means? Look for context clues. The context of a word is all the words and sentences around it. Those other words and sentences sometimes give you clues about a word's meaning. To find context clues, try rereading, or reading again, what you just read. Or try reading ahead.

For example, you read the line "Observe sky" in the poem "Where You Are," but maybe you don't know what observe means. Then you read ahead and find the words "see in the sky." These words give you a clue to the meaning of observe.



**On Your Own** If you read the following instructions, what would you guess *peruse* means? Why?

Open your book to page 42 and carefully peruse the poem. As you read, notice how simple most of the words are.

### **Skills Preview**

### **Key Reading Skill: Previewing**

Before you read the poem, preview it by looking at its title and shape. A poem's shape depends on its overall length, and on the length of its lines. When previewing, you can also read the first few lines of the selection. As you preview, think about

- what "Where You Are" might mean
- what a poem's use of short lines might mean for a reader

**Write to Learn** In your Learner's Notebook, write down two questions you have after previewing. Leave space next to your questions so that you can answer them as you read.

### **Key Text Element: Title**

The title can help you read and understand a poem. It gives you a clue to what the poem is about. As you read, ask yourself, "Why does the poem have this title?"

These tips will help you understand titles. Write the tips down in the form of a checklist to use as you read.

- Read the title. What do you think the title means?
   Remember, titles often have more than one meaning.
   What does this title mean to you? What other
   meanings could it have?
- Read the poem. Think about which lines or groups of lines remind you of the title.
   Do all lines lead you back to the title? If not, which ones do?
- Think about how the title helps you understand the poem's meaning.

How does the poet help you understand the poem's meaning?



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

### **Get Ready to Read**

### **Connect to the Reading**

Poetry is everywhere. For example, did you realize that every song you enjoy is a poem set to music? Think about why your favorite song is your favorite. What do you think about when you listen to it?

**Small Group** Take turns saying aloud a few lines from a song you enjoy. Then explain to your group members why you like that song. How did you feel the first time you heard the song? How does it make you feel now?

### **Build Background**

Poems are different from other kinds of writing. How?

- They look different. The building block of prose is the sentence. In poetry, it's the line. Good poets put a lot of thought into where to end one line and start another.
- Poems pack as much meaning as possible into as few words as possible.
- Poems often rhyme. Even when they don't, the sound of a poem is very important.
- A poem has an author, who is called a poet. A poem also has a speaker, who is the person whose voice seems to be saying the words.

### **Set Purposes for Reading**

One thing people get out of reading is the opportunity to think about things differently. Read "Where You Are." Think about why people might read a poem like this one.

**Set Your Own Purpose** What else do you want to learn from the poem to help you answer the Big Question? Write your own reading purpose on the "Where You Are" page of Foldable 1.

### **Keep Moving**

Use these skills as you read the following selection.



### by Jack Anderson

This is where you are.
Please note.
You are reading a poem
Beginning, "This is where you are."

- Now get up
   And walk three times around the room,
   Then drink from a faucet
   (If you can find a faucet).
   Do not use a glass.
- Stick your mouth directlyInto the stream of water.Feel the water,Its coldness, its wetness.If there is no faucet near you
- Or if the water is not potable\* Observe sky And whatever may fill it (In the margin you may write The names of three things
- You see in the sky)And try to decideWhether our present conditionIs best describedAs peace or war.

### **15 Potable** (POH tuh bul) means "suitable for drinking."

### Vocabulary

margin (MAR jin) *n.* the blank space around the printed area on a page condition (kun DISH un) *n.* state of being

### **Practice the Skills**

### 1 Key Reading Skill

Previewing Previewing gives you an idea of what a poem is about. You can preview a poem by looking at its title. You can also look at its first few lines to see what they tell you about the poem. Look at the first few lines of "Where You Are." Do they lead you back to the poem's title? If so, how? What questions do you have about the poem after reading those first few lines?

### **2** Key Text Element

**Title** The title can help you understand the poem's meaning. Why do you think the poem is called "Where You Are"? How is the poem asking you to think about "where you are"?

<sup>25</sup> What is the difference Between this and "this"? Please take note Of where you are. Did you really walk around the room

<sup>30</sup> As requested? **3** Have you written anything in the margin? Are you sitting, standing,

Or reclining?

You are reading a poem

<sup>35</sup> Which will end, "Of all this is." But you are not there yet. You are here.

You are getting there.

<sup>40</sup> Now explain **precisely** What the point Of all this is. 4 •



### **Practice the Skills**

### 3 English Language Coach

**Context Clues** Maybe you're not sure what **requested** means. Look back at line 5 to find a clue to its meaning. What does this clue tell you about the meaning?

### 4 BIG Question

People read poems for different reasons. Why do you think someone might want to read a poem like "Where You Are"? Write your answer on the "Where You Are" page of Foldable 1.

### **Vocabulary**

reclining (rih KLY ning) v. lying down precisely (prih SYS lee) adv. exactly

# **After You Read**

### Where You Are



### Answering the **BIG Question**

- 1. What are your thoughts about the poem? Did you have to use your imagination?
- **2. Recall** What does the speaker ask readers to do in the margin?
  - **Right There** You'll find the answer in the poem.
- **3. Summarize** What does the speaker tell readers to do after reminding them that they are reading a poem?
  - **Think and Search** Scan the poem to find the most important parts.

### **Critical Thinking**

- **4. Infer** Why does the speaker want readers to do the things he tells them to do?
  - **Author and Me** You'll find clues in the poem, but you'll need to figure out the answer on your own.
- **5. Draw Conclusions** What kind of person do you think the speaker is? **Author and Me** You'll find clues in the poem, but you'll need to figure out the answer on your own.
- **6. Evaluate** Did you like this poem? Why or why not?
  - **On My Own** Answer from your own experiences.

### **Write About Your Reading**

The poem asks you to use your senses—to "take note of where you are." What can you see from where you're sitting? Can you smell anything? What sounds do you hear?

In your Learner's Notebook, make a two-column chart. List the five senses (sight, hearing, smell, taste, and touch) in the left column. Across from each sense, in the right column, note anything that sense reveals to you right now.

**Write to Learn** Do you know "where you are"? Use details from your chart to write a postcard to a friend. Tell him or her what you see, hear, smell, taste, and touch. When you're finished, trade postcards with a few classmates. See if they sensed the same things you did.

Objectives (pp. 44–45)
Reading Preview text
Literature Use text features: title
Vocabulary Use context clues to determine word meaning
Writing Use sensory detail to develop

**Grammar** Use main verbs and helping verbs

### **Skills Review**

### **Key Reading Skill: Previewing**

- **7.** Answer the questions you wrote in your Learner's Notebook after previewing "Where You Are." Then answer the following questions about previewing.
  - What did the title tell you about the poem?
  - What did you think when you saw the title repeated in the poem?
  - What opinions about the poem did you form when you saw that most of the lines were short?

### **Key Text Element: Title**

- **8.** The poem's title could mean many things. What are two possible meanings?
- **9.** Do you think "Where You Are" is a good title for this poem? Why or why not?
- **10.** Did your understanding of the title change after you read the poem? If so, how?

### **Reviewing Skill: Illustrations**

**11.** Does the picture help you understand this poem? Explain.

### **Vocabulary Check**

- **12.** Write a sentence for each vocabulary word. Each sentence should include at least one context clue to help explain the vocabulary word's meaning. Ex: The old swimming pool was in poor condition. (The words old and poor tell you about the swimming pool's state of being, or *condition*.)
  - condition reclining margin precisely
- 13. English Language Coach Look at the context in the poem for each of the vocabulary words. Is there one word that has very good clues? Which one? What are the clues?

### **Grammar Link: Main Verbs** and Helping Verbs

A verb can be more than one word. Verbs of two or more words are called verb phrases.

- One-word verb: I live in Atlanta.
- **Verb phrase:** I have been happy there.
- Verb phrase: But I will be moving soon.

The most important word in a verb phrase is the **main verb.** The other verbs in the phrase are **helping verbs.** These verbs help the main verb tell when an action or a state of being occurs. Or they may help the main verb tell whether an action or state of being will occur.

- I live in Atlanta. (*Live* is the main verb.)
- I have been happy there. (Been is the main verb; have is a helping verb.)
- But I will be moving soon. (*Moving* is the main verb; *will be* are helping verbs.)

**Look out!** When you analyze the parts of a verb phrase, mentally cross out such words as never, always, and not. These words are adverbs, not verbs.

### **Grammar Practice**

Copy the following sentences. In each one, underline the main verb twice and any helping verbs once. (Not all sentences have helping verbs.)

- **14.** My grandmother bought me a cell phone.
- **15.** I have had it for about a year.
- **16.** I could not live without it!
- **17.** I will never part with it.
- **18.** I am always calling my friends.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **Before You Read** Message of Hope

### **Meet the Authors**

Ericka Souter writes about courageous people who have overcome problems in their lives.

Dietlind Lerner has traveled all over Europe and Africa to find interesting stories. Lerner traveled to Africa to tell the story of the Lost Boys of Sudan, which you are about to read. She says their story was a "pleasure to report and meant a great deal . . . personally."



Author Search For more about Ericka Souter and Dietlind Lerner, go to www.glencoe.com.

### **Vocabulary Preview**

**volunteer** (vol un TEER) n. a person who offers to do something by choice, without being forced (p. 50) A volunteer helped the refugee family find a new home.

**selfless** (SELF lus) *adj.* having no concern for oneself; thinking of others first (p. 51) The selfless boys are concerned about others who might be caught in similar situations.

**dignity** (DIG nuh tee) *n.* a sense of self-respect; a calm outward appearance (p. 51) They accepted their loss with dignity.

### **English Language Coach**

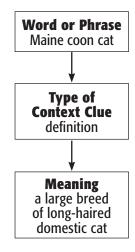
**Definition** Besides context clues, another way to figure out the meaning of an unfamiliar word or phrase is to look for a definition in the sentence or in nearby sentences.

Pepper was a beautiful **Maine coon cat**.

By itself, that sentence gives no clue as to what a *Maine coon cat* is. (But we do know that "Pepper" was a beautiful one.) The sentences below include a definition.

Pepper was a beautiful **Maine coon cat**. This large breed of long-haired domestic cat gets its name in part from its bushy, raccoonlike tail.

A chart like this can help you figure out a word or phrase you don't know.



**Objectives** (pp. 46–51) **Reading** Preview text **Informational Text** Use text features: title, deck, heads, subheads Vocabulary Use context clues: definition

### **Skills Preview**

### **Key Reading Skill: Previewing**

Previewing will save you time once you start to read. Preview what you're reading to get the big idea.

- Read the title first to get an idea of what the story is about.
- Informational articles are likely to have subtitles for different sections. Read them next for additional hints about the story.
- Look at photos and illustrations and then read the captions. You'll get lots of "instant" information.

# **Key Text Element: Titles, Heads, and Decks**

Articles in magazines and newspapers are likely to have more headings than fictional stories have.

- The title of an article is called a head, which is short for headline. It's meant to grab your attention and get you to read the whole article.
- An article's subtitle is a deck. It appears after the head and before the first paragraph. The deck gives just a little more information than the head.
- There may be a subhead before each section of an article.

These tips will help you understand and use titles and heads as you read the informational articles in this unit.

- Read the head, and think about what it means.

  Does the head get your attention? What hints does it give about what's in the article?
- Read the deck, if there is one. Think about its connection to the head.

What new information do you learn from the deck?

Read any subheads throughout the article.
 How do the subheads connect to the head and deck? What new ideas do they give you?



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to <a href="https://www.glencoe.com">www.glencoe.com</a>.

### **Get Ready to Read**

### **Connect to the Reading**

You're about to read "Message of Hope." When the boys in this story were ten years old, they were caught up in a war that destroyed their homes and their families. But they didn't lose their hopes and dreams.

Have you ever had a problem so big and so bad that you almost gave up hope of solving it? *Did* you give up hope?

**Group Talk** Write down a few notes expressing your ideas about "hope." Then share your thoughts with others in a small group. Why are some people hopeful even when the most awful things happen to them? Why do others give up hope quickly?

### **Build Background**

This article from *People* magazine is about boys from Sudan (soo DAN), a country in northern Africa. When war came, they and many thousands of other Sudanese (soo duh NEEZ) became refugees.

- Refugees are people who leave their homeland, because of war or natural disaster. The often live in temporary "refugee camps."
- Sudanese Muslims live mainly in the north, and non-Muslims live mainly in the south. The Dinka are a non-Muslim people.
- In the 1980s and 1990s, Muslim and non-Muslim groups fought a terrible civil war.

### **Set Purposes for Reading**

Sometimes people read to be inspired. Read "Message of Hope" to learn how three young men from Sudan are bringing hope to other young people.

**Set Your Own Purpose** What else would you like to learn from the story to help you answer the Big Question? Write your own purpose on the "Message of Hope" page of Foldable 1.

### **Keep Moving**

Use these skills as you read the following selection.

# Message of LODE



"Your friends in the U.S. say hi," Deng (center, teaching with Biar, left, and Ayiik) told students at Kakuma Secondary School. "I am here because you are still my brothers and sisters."

They became known as the Lost Boys of Sudan after fleeing the horrible civil war. Now three, who have done well in the United States, have returned to a refugee camp. Their goal is to help prepare others for fast food, phones, and life in America. 1 2

### By ERICKA SOUTER and DIETLIND LERNER

n a small, hot classroom in a crowded Kakuma, Kenya, refugee camp, a group of 20-year-olds sit at desks. They fire questions at three young men wearing shirts and ties. "What is the weather like in America?" asks one student. "Why are there murderers there?" asks another. "If obesity¹ is a problem, why are you skinny?" asks another. The men, who have photos of sports stars, roller coasters, and buses, answer with care. They also give some tips. "In America it is a very good thing to say thank you," says one. "When you get to America, everyone will ask if you are hungry," says another. "In our country it is insulting to ask that, so you say no. My advice to you is to say yes. We missed a lot of good food because of our culture!"

1. Obesity (oh BEE sih tee) is the condition of being very overweight.

### 1 Key Reading Skill

**Previewing** To preview this magazine article, read the title and deck. Then look at the pictures and read the captions. What questions do you have after doing these things?

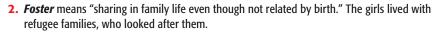
### 2 Key Text Element

**Titles, Heads, and Decks** If there's a deck, it always gives additional information to draw the reader in. Here the deck summarizes the whole story in three sentences. However, the deck does not use the words *message* and *hope*. What do you think is the "message"?

Just 10 years ago, Duom Deng, David Ayiik, and James Biar were refugees too. During Sudan's civil war, the three boys had seen their parents killed and their villages destroyed. Then they and thousands of other orphaned children walked 1,000 miles east to Ethiopia. Once there, they spent five years wandering between refugee camps. Eventually they settled in Kakuma. Aid workers called the thousands of male orphans the Lost Boys. (Girls also fled to the camps. For cultural reasons, they were placed with refugee foster<sup>2</sup> families.) "We made ourselves brothers," says Deng, who is in his mid-20s. "We learned by ourselves to be good to ourselves and to others." 3

That good sense stuck with Ayiik, Deng, and Biar when they came to the United States with 3,600 other Kakuma refugees. In less than five years, they changed from wide-eyed immigrants who had never seen a kitchen freezer to young men working their way through college in San Diego, California. Now they have returned to Kakuma—thanks to the help of the San Diego Rotary<sup>3</sup> Club. Their goal is to help the next group of U.S.-bound hopefuls prepare for their new home. "The desire to go back to the camp was straight from my heart," says Deng. "I wanted to see how the rest were doing. It was a big thought for me that I had left them."

Thousands of Kakuma's 86,000 refugees are Lost Boys. Most of them have applied for U.S. visas. But until the visas are approved, the refugees live in mud huts, sleep on wooden slabs, and eat only grain and water. Most have never owned a book, which made the 1,000 donated dictionaries Deng, Ayiik, and Biar brought a hot item. Deng's digital



<sup>3.</sup> The main goals of the **Rotary** (**ROH** tuh ree) **Club** are to help people in need and to build peace and understanding. It has "clubs" in many cities around the world, and members are called Rotarians (roh TAIR ee unz).



"I think a lot about how people here have too little," says Duom Deng (left, with James Biar, center, David Ayiik, and a group of Kenyan women who are neighbors to Kakuma's Sudanese refugees)."I want one day for the hunger to stop."

### **3** English Language Coach

**Context Clues** Who are the "Lost Boys"? There's a definition clue in this paragraph.

**<sup>4.</sup>** A *visa* is an official document giving visitors permission to enter or leave a country.

### **READING WORKSHOP 2**

camera was also a hit. Some of the kids had never seen their own image and collapsed in squeals of delight. Tulasi Sharma works at the camp. "It is so important for the students to see the Lost Boys," says Sharma. "To know that it is possible [to succeed] and to know that they have not been forgotten."

The trip had an effect on the three from San Diego too. "I was really uncomfortable to see them that way," Deng says of his friends who live in poverty. "The food that they have is still not enough. They are not getting any vegetables or oils. The water gets cut off after just an hour. It is so sad to me."

The three have come a long way. In 1987 Deng's family, members of Sudan's Dinka tribe, had just settled down to dinner. Suddenly, Sudanese soldiers surrounded their tiny village. "We heard a cry from a neighbor," he recalls. "There were horses, guns, men everywhere." In the confusion, he was separated from his mother and father. But, like many parents, they had warned him that if the men with guns came, he should run east.

With the sounds of the village burning and people being shot, 6-year-old Deng ran with the other children. He was wearing a T-shirt and shorts—the only clothes he would have for the next two years. Deng and the other kids joined up with a larger group heading across the desert. "I remember eating leaves, I was so hungry and thirsty," he recalls. Hundreds died of hunger or were killed by lions and crocodiles, according to Ayiik. "I was very scared. I thinkI made it because I saw other kids like me and I tried to be strong like them,"

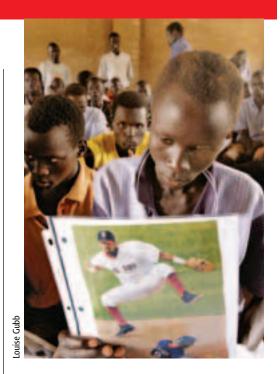
Years later, the three arrived in the United States. They had only enough money to last for three months. Judy Bernstein is a **volunteer** who helped the young men get used to life in their new country. "They would put eggs and milk in the cupboard, not the refrigerator," she says. Lost Boys younger than 18 were placed

5. To **fend for** yourself is to take care of yourself without help from others.

in foster homes. The rest had to fend for<sup>5</sup>

### Vocabulary

**volunteer** (vol un TEER) *n.* a person who offers to do something by choice, without being forced



"I was hoping all our friends would have the same chance. If they came to the U.S., they too could do better," says Ayik (left), with Biar (center) and Deng.

uise Gubb

he says. "I couldn't give up."

themselves. To get ready for job interviews, "they learned how to look someone in the eye, which is not part of the Dinka culture," explains Bernstein. Sharing, however, is part of their culture. When one Lost Boy got a job interview, he would bring three or four of his "brothers" so they might find work too.

Many of them spent a lot of their early time in America exploring. They went to zoos and grocery stores. They tried fast food. And they learned to cook. "In Sudan only women cook," says Ayiik, who has grown very fond of burgers. "It was a hard thing to learn." Their first apartments were often in rough parts of town. Usually five guys shared two bedrooms. For the San Diego Lost Boys, the local Rotary Club became a place to go. Bernstein took Deng and Ayiik to the club to speak about their experiences. The young men formed their own group within the club. The Rotarians helped with English lessons and job training. Club member Stephen Brown helped them raise money to return to Kakuma. "Not only are they selfless and polite,

but they present themselves with a **dignity** that's amazing, considering what they've gone through," he says. "They have big smiles and good senses of humor."

All three young men attend local colleges. Deng studies communication and general education. He also works at a graphic design company. Ayiik studies business accounting and works as a file clerk. Biar, the shyest of the three, studies education. "We passed a big disaster, and now we're having a good life and good experiences," says Deng. Eventually the men, who are all single, plan to return to Sudan. They want to help rebuild—and perhaps find wives. These days they seem neither boyish nor lost. As Simon Laur, a 24-year-old refugee in the Kakuma class, suggests, "Maybe we should call you the Found Boys." 4 5

-From People, February 7, 2005

### Vocabulary

**selfless** (SELF lus) *adj.* having no concern for oneself; thinking of others first **dignity** (DIG nuh tee) *n.* a sense of self-respect; a calm outward appearance



CATCHING UP: Seeing old pals still stuck in the camp was tough for the San Diego Lost Boys. Still, when Deng (left) ran into Maketh Guet while shopping in Kakuma, both men were overjoyed. The two first met as children in an Ethiopian refugee camp more than a decade ago. They had not seen each other in four years. "Duom looks so healthy, so big," says Guet, delighted by Deng's success. "He has an American accent when he speaks Dinka!"

### 4 Key Text Element

**Titles, Heads, and Decks** Do you think "Message of Hope" is a good title for this article? Why or why not? Did the deck do a good job of summarizing the article? Why or why not?

### 5 B G Question

Why is reading about people you've never met-and places you've never been-important? Write your answers on the "Message of Hope" page of Foldable 1. Your response will help you complete the Unit Challenge later.

# **After You Read** Message of Hope



### Answering the **QBIG Question**

- **1.** Now that you've read the selection, why do you think other people should read about the Lost Boys of Sudan?
- **2. Summarize** Describe the three boys' journey from Sudan to the United States. Remember, when you summarize you state the main ideas of a selection in your own words and in a logical order.
  - **Think and Search** Think about the story. Decide which points are most important.

### **Critical Thinking**

- **3. Infer** Why do you think the aid workers called the boys from Sudan the "Lost Boys"?
  - **Author and Me** You'll find clues in the story, but you must also use what you already know.
- **4. Evaluate** Why do you think the three boys want to live in Sudan again someday?
  - **Author and Me** You'll find clues in the story, but you must also use what you already know.

### **Talk About Your Reading**

**Literature Groups** Do the Lost Boys of Sudan share a message of hope? With your group, discuss what that message might be. Besides other refugees from Sudan, who might benefit from the Lost Boys' message?

**Write to Learn** Pretend you're one of the Lost Boys of Sudan. Write a journal entry about your life. In your journal entry you might answer questions such as:

- What are you doing now?
- How do you like your life in the United States?
- How does your life in the United States compare with life in Sudan?
- What are your hopes and plans for the future?
- What lessons have you learned from your experience?
- What important message about life would you like to teach people around the world?

Why did you leave your home country? What are you doing now? You can write about as many events as you'd like.

**Objectives** (pp. 52–53)

**Reading** Preview text

**Informational Text** Use text features: title, heads, and decks

Writing Write a journal entry: main idea and supporting details

**Grammar** Use main verbs and helping

Vocabulary Use context clues to expand word knowledge

### **Skills Review**

### **Key Reading Skill: Previewing**

**5.** Which parts of the article did you look at to preview? Was each part helpful? In your Learner's Notebook, explain how each part you previewed gave you a sense of what the article was about.

# **Key Text Element: Titles, Heads, and Decks**

- **6.** In your Learner's Notebook, write an idea for a different head for this article.
- **7.** What did the deck tell you about the article?
- 8. The article's head tells you about a message of hope. What is that message? How do the Lost Boys of Sudan want to share their message with others?

### **Vocabulary Check**

Choose the best word from the list to complete each sentence below. Rewrite each sentence with the correct word in place.

volunteer selfless dignity

9.	Although homeless,	the	old	couple	always
	behaved with				

- **10.** Firefighters perform \_\_\_\_ acts when they risk their own safety to save victims.
- **11.** My aunt works full-time at the animal hospital, but she's a \_\_\_\_.

**English Language Coach** You have probably seen or heard *hopeful* used as an adjective in such phrases as "a hopeful feeling." Context clues can help you expand your knowledge of the word. "Message of Hope" contains this sentence: "Their goal is to help the next group of U.S.-bound **hopefuls** prepare for their new home."

**12.** Define the noun *hopeful* by completing this sentence: "A **hopeful** is a person who . . ."

# **Grammar Link: Main Verbs and Helping Verbs**

The **main verb** is the most important word in a verb phrase. The other verbs in the phrase are **helping verbs**.

- You should walk the dog.
   (Walk is the main verb. Should is a helping verb.)
   Some words can be main verbs or helping verbs.
- He <u>does</u> his homework every night. (Does is the main—and only—verb.)
- He <u>does</u> not <u>have</u> a computer.
   (Does is a helping verb. Have is the main verb.)

Adverbs, such as *not, always, sometimes,* and *never,* cannot be part of a verb phrase because they aren't verbs.

In the chart below, the words in darker type can be helping verbs *or* main verbs. The words in regular type are always helping verbs.

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

### **Grammar Practice**

Write two sentences for each word listed below. In the first sentence, use the word as the main verb. In the second sentence, use the word as a helping verb. Write your sentences on a separate piece of paper.

am was did have



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

## **READING WORKSHOP 3**

### **Skills Focus**

You will practice using the following skills when you read these selections:

- "Teaching Nepalis to Read, Plant, and Vote," p. 58
- "May I Have Your Autograph?" p. 66

### Reading

Reviewing

### **Informational Text**

 Using text features such as the lead to predict, understand, or interpret text

### **Vocabulary**

- Clarifying word meanings in context
- Academic Vocabulary: clarify

### Writing/Grammar

- Writing summaries
- Identifying verbs tenses

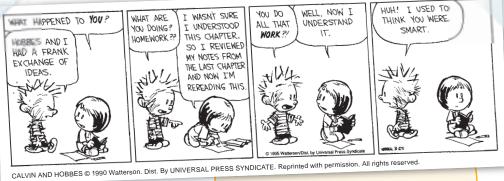
### **Skill Lesson**

# Reviewing

### Learn It!

What Is It? Let's face it. It's very easy to miss things while you're reading. But when you do, all you have to do is review! When you review, you go back over what you've already read to find or remember what's important.

- · Re- means "again."
- Viewing is looking and thinking.
- So reviewing means looking back over something you've already read to understand it better. When you find the information you're looking for, take a moment to think about it.
- When you review, you think about the important ideas and facts, and then you organize them in your mind so you can recall them later.



### Analyzing Cartoons

Calvin thinks reviewing is dumb and too much work. Who do you think is the smart one here? Why is reviewing important?

Objectives (pp. 54-55) **Reading** Monitor comprehension: review, reread, ask questions

**Why Is It Important?** "Help! There's too much information!" If you feel this way, reviewing can help. When you review what you've read, you get a chance to find the most important ideas. Then you can think about those ideas and ask yourself "What's this selection really all about?"

**How Do I Do It?** Stop reading from time to time to think about what you've read. Ask yourself questions to make sure you remember and understand what you've read. Look over the titles and headings to jog your memory. Look at the pictures and captions again. If you don't remember important information, reread. Write notes to yourself about important ideas.

Here's how one student reviewed the story "Seventh Grade." She was confused, so she went back over what she had read.

It's the first day of seventh grade. Kids have settled into their rooms. Now let's see, the main characters are Victor, Michael, and Teresa. I think Michael's the one who likes Teresa. Is that right? I should reread to be sure. I don't want to get the characters mixed up. As I go back over what I've read, I remember that it's Victor who likes Teresa. I'm glad I stopped to review. Otherwise I'd be pretty confused.



**Study Central** Visit www.glencoe. com and click on Study Central to review reviewing.



### **Practice It!**

In your Learner's Notebook, write the answers to these questions about what you've read so far without looking back at the text.

- · What does reviewing mean?
- How do I do it?

Then go back and review these two pages. Write down any *new* information you find or remember that helps answer the questions.

### Use It!

As you read "Teaching Nepalis to Read, Plant, and Vote" and "May I Have Your Autograph?" stop reading from time to time and think about what you've read. Then review. In your Learner's Notebook, write down any new information you found.

# Before You Read Teaching Nepalis to Read, **Plant, and Vote**



### **Meet the Author**

Lesley Reed's love for travel started when she was very young. "When I was seven, my family moved to Iran for two years, and it changed my life," says Reed. "[It] was so different from the United States, but I grew to love those differences." Reed served as a Peace Corps volunteer in Africa. She writes about countries where most of the population is very poor.



Author Search For more about Lesley Reed, go to www.glencoe.com.

**Objectives** (pp. 56-61) **Reading** Monitor comprehension: review, reread **Informational Text** Use text features: lead, photographs Vocabulary Use context clues: definition

### **Vocabulary Preview**

determined (dih TUR mund) adj. having firmly decided; unwilling to change one's mind (p. 58) Armand was determined to get an education.

illegal (ih LEE gul) adj. against the law (p. 59) Joseph was sent to jail because of his illeaal activities.

**inspired** (in SPY urd) v. influenced; moved to do something; form of the verb inspire (p. 59) Agnes inspired others to learn to read.

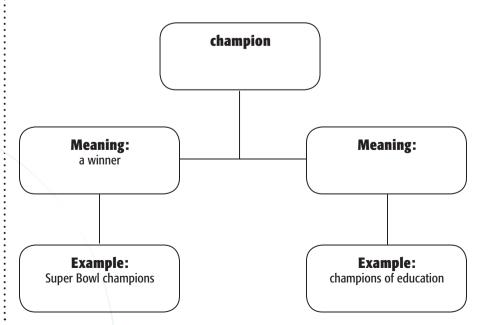
**Write to Learn** Rewrite the three sample sentences above in your own words without using the vocabulary words. Be sure your sentences mean about the same thing as the sample sentences.

### **English Language Coach**

**Context Clues** In Reading Workshop 2, you learned to figure out an unfamiliar word by looking for a definition in or near the sentence. Sometimes the word or phrase is defined immediately after it appears, as in this example:

Dinesh and his wife Ratna were **champions** of education, fighting for the cause of teaching poor people to read.

If the subject is not sports or another competition, what does it mean to be a *champion* of something? Copy the organizer below and fill in the empty box.



### **Skills Preview**

### **Key Reading Skill: Reviewing**

As you read the following selection, stop after every two or three paragraphs to

- check your understanding of what you've read
- · reread to look for information you missed

**Partner Talk** With your partner, talk about how reviewing the selection helped you understand it better.

### **Key Text Element: Lead**

The first paragraph of a newspaper or magazine article is called the *lead*. The purpose of a lead is to get you interested in the story so you'll want to read more. Sometimes the lead will say something surprising or ask a question to get your attention. Often, a lead will tell you just enough facts so that you'll want to find out more.

A lead may tell you who the article is about, what happened, where it happened, and when it happened. It might also hint at why or how it happened.

As you read a lead, try to answer these questions:

- Does the lead say something surprising that I want to learn more about?
- Does the lead ask any interesting questions?
- Whom is the article about?
- What happened?
- Where did it happen?
- When did it happen?



To review or learn more about the literary elements, go to www.glencoe.com.

### **Get Ready to Read**

### **Connect to the Reading**

As you read how reading and writing changed people's lives in Nepal, think about what these skills mean to you. How would your life be different if you couldn't read or write?

**Group Discussion** Imagine what your life would be like if you couldn't read or write. With your classmates, discuss how a typical week would be different without these skills.

### **Build Background**

The selection tells about the work of one family in Nepal to help others learn to read and write and have better lives.

- Nepal (nuh PAWL) is a country in Asia. It is located between India and China.
- Kathmandu (kat man DOO) is the capital of Nepal. It is the country's largest city.
- Most voters in Nepal still can't read or write. To vote, they choose the symbol, or picture, of the party they want. The symbol of the Nepali (nuh PAW lee) Congress party is a tree, for example.

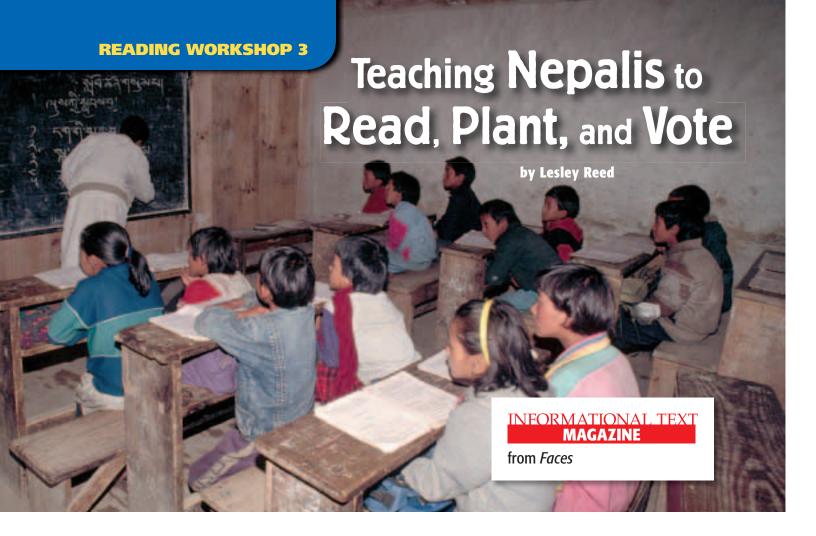
### **Set Purposes for Reading**

**BIG Question** Read the article "Teaching Nepalis to Read, Plant, and Vote" to find out how reading helps Nepalis have better lives.

**Set Your Own Purpose** What else would you like to learn from the selection to help you answer the Big Question? Write about your purposes on the "Teaching Nepalis" page of Foldable 1.

### **Keep Moving**

Use these skills as you read the following selection.



Seventy years ago, a boy named Bishnu Prasad Dhungel was not allowed to go to school. As a result, thousands of Nepalis have learned to read and write. This is the remarkable story of Bishnu, his son Dinesh, and Dinesh's wife Ratna.

When Bishnu was a child, there was only one school in Nepal and it was far away in Kathmandu. It was actually against the law to start schools in the villages of Nepal, because the government believed that it was easier to control people if they didn't know how to read and write.

Bishnu helped on the family farm, but he longed to go to school. Finally, he was so **determined** to get an education that he ran away to Kathmandu, walking for three entire days. He completed one year of school, enough to get a government job.

As Bishnu's children grew, he was determined that they would go to school, so he brought a teacher from India to teach them. For doing so, Bishnu was sent to jail for three months

### **Vocabulary**

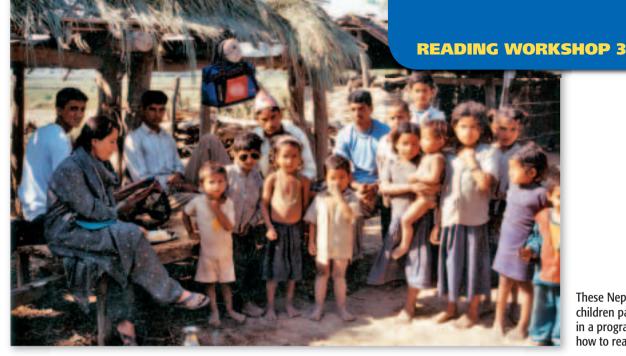
**determined** (dih TUR mund) *adj.* having firmly decided; unwilling to change one's mind

### **Practice the Skills**

### 1 Key Text Element

**Lead** The first paragraph is the *lead*. Usually, a good lead tries to get you interested in the story by saying something surprising or interesting, or by asking a question. Leads also give you the basic facts of a story—the who, what, why, where, and when. Sometimes a lead also suggests a why or how.

What facts about the article does the lead for this selection give you? What questions does it make you want to answer?



These Nepalese children participated in a program to learn how to read.

for breaking the law. However, he didn't give up. He joined the Nepali Congress—a then-illegal political party fighting for democracy<sup>2</sup>—to fight the government. In 1951, when a new government came to power, education was finally allowed. 2

Dinesh is Bishnu's third son. He not only went to elementary school, he graduated from college. Because he had studied English, he was able to get a job teaching Nepali to U.S. Peace Corps<sup>3</sup> volunteers. With the job came the opportunity to travel around Nepal.

Dinesh soon noticed how few poor Nepalis, especially women and girls, knew how to read. They now had the right to go to school, but they didn't have schools or teachers. This realization **inspired** Dinesh to follow in his father's footsteps as a champion of education. As a result, thousands of lives were changed.

Dinesh was fortunate to have married Ratna, a lively young woman who was also committed to helping the poor. They created an organization called the Non-Formal Education Services Center to educate poor Nepalis.

- 1. A political party is an organization that tries to get its candidates elected to office.
- 2. A democracy (dih MAWK ruh see) is a government in which the people hold the power through voting.
- 3. Volunteers in the *U.S. Peace Corps* help people in other countries learn useful skills. Peace Corps volunteers must live in the country for two years and speak the language of the people there.

### Vocabulary

**illegal** (ih LEE gul) *adj.* against the law

inspired (in SPY urd) v. influenced; moved to do something

### **Practice the Skills**

### **2** English Language Coach

**Context Clues** What kind of context clue tells you what the Nepali Congress is?

4. Here, to scale means "to climb."

Dinesh describes their first project: "We were working with a very poor tribal group that lived in caves on the sides of steep hills. When we first visited, they ran into the forest because they were scared of strangers. They had nothing. I couldn't believe our brothers and sisters were living in this condition."

While they'd set out to teach reading and writing, they quickly realized that they needed to do something about the poverty they saw. After talking with the villagers, they decided to buy goats for the ten poorest families. Goats could scale<sup>4</sup> the steep hillsides and eat the brush that grew there. When the goats gave birth, the kids<sup>5</sup> were given to other

### **Practice the Skills**

### **Reviewing Elements**

Photographs What do the photos show about Nepal? What questions do they bring to mind? Notice that the children aren't wearing shoes (and neither are the kids). Look at the buildings. Without knowing the time of year, can you say what Nepal's climate is?

Raising goats helps these villagers earn money to pay for children to go to school.



Dinesh meets with villagers to learn more about the women's saving group.

poor families. Dinesh and Ratna also learned that orange trees would grow in the area, so they planted hundreds of trees.

The villagers were required to save one quarter of the money they earned from the goats and oranges. With their savings, they sent their children to the schools that the center helped build. They were eventually able to buy land and build better houses.

Since then, the center has taught 20,000 adults and 5,000 children to read as well as helped to lift them out of poverty. They have built 15 schools and 56 drinking water systems and planted thousands of trees. When democracy came to Nepal in 1990, the center also taught the meaning of democracy and the importance of voting and human rights.<sup>6</sup>

Ratna was eager to help the women and children in another village, so she started her own organization, called HANDS. To get to the village, she had to wade a river seven times. It was a three-and-a-half-hour walk to the nearest health clinic. When the river was flooded, the people couldn't get to the clinic at all. Ratna's organization built a health center. It also taught women and girls to raise animals, to farm organically and make tofu, to sew, and to make pressed-flower cards (which Ratna sells in the United States). Of course, they also learn to read and write.

"In the poor areas of Nepal," Dinesh says, "there is no TV or computer or electricity. Most children don't have enough pencils or paper. When the rainy season starts, it seems like all the rain is falling in the class because the roofs leak so much. The classrooms are tiny, dark, and cold. The children need to help their parents with housework, fetching firewood, and taking care of goats or their younger brothers and sisters. Because of this, only about one out of ten children complete grade 10."

Dinesh and Ratna have spent their lives trying to change this. Of this, Dinesh says, "We are proud." ○ ■

### **Practice the Skills**

### 4 Key Reading Skill

**Reviewing** Without looking back at the selection, write the answer to this question in your Learner's Notebook:

 How did raising goats and planting orange trees help lift some Nepalis out of poverty?

Now review the text to find any information you might have missed or forgotten. If reviewing the text has helped you answer the question more completely, write your new answer in your Learner's Notebook.

### 5 BIG Question

How did learning to read change the lives of people in the poor areas of Nepal? Write your answers on the "Teaching Nepalis" page of Foldable 1. Your response will help you complete the Unit Challenge later.

**<sup>6.</sup>** *Human rights* are basic privileges or freedoms that every person is supposed to have.

**<sup>7.</sup>** When farmers grow food *organically*, they do not use chemicals to help fruits or vegetables grow or to control insects.

**<sup>8.</sup> Tofu** is a food made from soybeans. It is inexpensive to make and good for your health.

# After You Read Teaching Nepalis to Read, **Plant, and Vote**



### Answering the **CB G Question**

- 1. After reading this selection, what new ideas do you have about why people read?
- **2. Recall** Why did Bishnu run away to Kathmandu?
  - **Right There** You'll find the information in the article.
- **3. Recall** Why was Dinesh able to get a job teaching Nepali to Peace Corps volunteers?
  - **Right There** You will find the answer in the article.
- **4. Summarize** How did Ratna help women in one village?
  - **Think and Search** You must use information from the article and decide what the important points are.

### **Critical Thinking**

- **5. Infer** What do you think the government of Nepal was like when Bishnu was a boy?
  - **Author and Me** You will find clues in the article, but you must also use the information you already have in your head.
- **6. Evaluate** Do children in Nepal have a harder time getting through school than children in the United States? Explain.
  - **Author and Me** You must use information in the article and your own experience to answer.

### **Write About Your Reading**

**Write a Journal Entry** Many people write down what they do each day or week in a journal. In a journal, you write the important things that have happened since you last wrote. You can also write how you feel about what happened, your plans for the future, or any other thoughts and feelings you have.

Pretend you're Dinesh or Ratna. Write a journal entry that summarizes your experiences with the tribal group that lives in caves.

**Objectives** (pp. 62–63)

**Reading** Monitor comprehension: review, reread

**Informational Text** Use text features: title,

Vocabulary Use context clues: restatement **Writing** Write a journal entry **Grammar** Use verb tenses

### **Skills Review**

### **Key Reading Skill: Reviewing**

When you review, you can find facts (such as dates, places, and names), ideas, events, descriptions, and questions that you missed the first time you read the text.

**7.** Review the text to find out about the illegal political party Bishnu joined. What was the name of the party, and what were they fighting for?

### **Key Text Element: Lead**

The lead for this selection began this way: "Seventy years ago, a boy named Bishnu Prasad Dhungel was not allowed to go to school. As a result, thousands of Nepalis have learned to read and write."

- **8.** What information in the lead gets your attention?
- **9.** What purpose for reading this article might someone have after reading the lead?

### **Reviewing Elements: Title**

**10.** Explain how the title sums up the important ideas in the article.

### **Vocabulary Check**

A good newspaper headline tells just enough about the story to make people want to read the story. For example, "Injured Boy Saves Sister from Flood" makes you want to know what happened and how the boy saved his sister. Show your understanding of each word below by using it correctly to write a newspaper headline.

- 11. determined
- 12. illegal
- 13. inspire

**English Language Coach** Write the meaning of each word in bold. Use context clues to figure each one out

- **14.** Nepal has been a **sovereign**, or independent, nation since the 1700s.
- **15.** Nepal's mountains keep the world away, leaving the country **isolated** by its geography.

### **Grammar Link: Verb Tense**

**Verb tenses** tell when an action or a state of being occurred. The three main verb tenses are present, past, and future.

**Present tense** shows actions and states of being that are (1) happening now or (2) happen regularly.

- Helena is happy.
   (Helena appears to be happy right now.)
- I walk to school.
   (The speaker makes a habit of walking to school.)

**Past tense** shows actions and states of being that are over and done.

- Helena was happy. (Helena appeared to be happy in the past.)
- I walked to school.
   (The speaker has completed his walk to school.)

**Future tense** shows actions that are going to happen.

- Helena will be happy. (Helena isn't happy now, but she's going to be.)
- I will ride my bike to school. (The speaker plans to ride his bike to school sometime in the future.)

### **Grammar Practice**

Complete each sentence below with words of your choice. After each sentence, tell what tense you used.

- **16.** Right now I . . . .
- **17.** Most days I . . . .
- 18. Yesterday I . . . .
- **19.** Tomorrow I . . . .

**Writing Application** Look back at the journal entry you wrote for Dinesh or Ratna. List each verb or verb phrase you used that is written in the past or future tense.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **Before You Read** May I Have Your

# Autograph?



### **Meet the Author**

Marjorie Sharmat likes to write funny stories. Since life can be hard and serious, she wants people to have fun when they read. She always has a good idea for a story. Sharmat explains, "I have a . . . pest in my head. . . . This pest is never satisfied and constantly furnishes me with new ideas and nags me to get them on paper." Sharmat was born in Portland, Maine, in 1928.



Author Search For more about Marjorie Sharmat, go to www.glencoe.com.

**Objectives** (pp. 64–71)

**Reading** Monitor comprehension: review,

**Literature** Identify theme in a literary text Vocabulary Use context clues: comparison, contrast

### **Vocabulary Preview**

triumphant (try UM funt) adj. joyful in victory; successful (p. 67) Craig the Cat felt triumphant at the end of a good concert.

**receptive** (rih SEP tiv) *adi.* open to ideas and requests (p. 67) *Juan was* receptive to his teacher's writing suggestions.

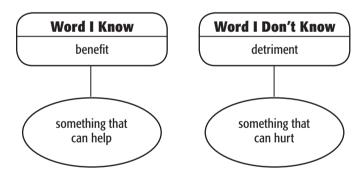
accomplish (uh KOM plish) v. to finish; complete (p. 67) Rosa's goal was to accomplish her homework before the game.

entitled (in TY tuld) adj. having a right to something (p. 71) Carolyn was entitled to keep her diary private.

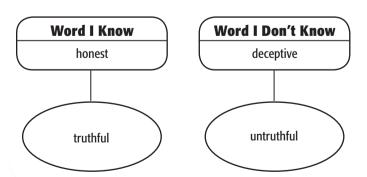
### **English Language Coach**

**Comparison and Contrast** Sometimes a word's meaning is clarified by an antonym or a contrasting word or phrase. Here are two examples:

**1.** Studying is always a benefit, but listening to music at the same time can be a **detriment**.



**2.** Carla is very honest, not **deceptive** like her brother.



### **Skills Preview**

### **Key Reading Skill: Reviewing**

When you're reading, do you sometimes forget who's who and what's what? If so, you may need to review. Reviewing is a great way to remember what you read. As you read, stop every page or two and think about what has happened. Try telling the story to yourself in your own words. If you're missing information, review to find it. You don't want to lose track of characters or events.

**Write to Learn** Why is reviewing important? Write a few reasons in your Learner's Notebook.

### **Literary Element: Theme**

The **theme** of a story, poem, or any other kind of literature is the main idea. It's what the author most wants you to take away with you—the author's message to the reader. This is not the same as the topic, or subject, of the selection. For example, a story could be about a football game. The theme of the story might be the importance of teamwork, or the value of not giving up, or the dangers of caring only about winning, or almost anything!

As you read, use these tips to help you understand the theme of "May I Have Your Autograph?"

- Notice the feelings that people have and show for each other.
  - Do the feelings change as the story goes on?
- Think about what the main character wants and how she gets it.
  - What makes it possible for her to get what she wants?

### **Get Ready to Read**

### **Connect to the Reading**

Most people are fans of someone. Which famous person do you want to meet? How can you learn about this person? What magazines do you read to learn about him or her?

**Partner Talk** Tell a partner about a famous person you'd like to meet. Explain what you like about the person and why it would be exciting to talk with him or her. What would you ask the person? What would you tell him or her about yourself?

### **Build Background**

In this story, a young girl wants to meet her favorite rock star and gets his autograph.

- The word *autograph* comes from ancient Greek. Auto- means "self," and graph means "writing."
- An autograph is someone's name, written by that person.
- People who make a hobby of collecting autographs of famous people are called autograph hunters. Sometimes they sell autographs of famous people for a lot of money!
- Before music came on iPods and compact discs, it came on large discs called record albums.

### **Set Purposes for Reading**

Read "May I Have Your Autograph?" to see what happens to two girls who try to get a rock star's autograph.

**Set Your Own Purpose** What else would you like to learn from the story to help you answer the Big Question? Write your reason for reading this story on the "May I Have Your Autograph" page of Foldable 1.



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

### **Keep Moving**

Use these skills as you read the following selection.



am sitting in an overstuffed chair in the lobby of The Dominion Imperial International Hotel. So help me, that's really the name. I am surrounded by overgrown ferns, ugly but expensive floral carpeting, chandeliers that make me think of *The Phantom of the Opera*, stuck-up hotel employees in silly-looking uniforms who give me dirty looks—and nobody my age. Except my friend Wendy, who dragged me here.



**Visual Vocabulary Chandeliers** are fancy light fixtures that hang from the ceiling.

Wendy is here to meet a guy, but he doesn't know it. In fact, he's never heard of Wendy. But that doesn't stop her from being in love with him. Well, maybe not in love. I think love is for people you've at least met. Wendy has never met Craig the Cat. That's the name of the guy. At least that's his stage name. He's a rock star who's been famous for over six months. Even *my* parents have heard of him.

Wendy is here to get Craig the Cat's autograph on his latest album. On the album jacket, Craig is wearing a black cat costume and he's sitting on a garbage pail with a bottle of spilled milk beside him. He is holding his guitar in his long, furry arms.

Wendy constantly talks about Craig the Cat. But it was like discussing something that was going on in another time frame, on another continent. I didn't mind. It was nicely, safely unreal. Until Craig the Cat came to town today. He's

1. An *album jacket* is the cardboard envelope that is used to store a record.

### **Practice the Skills**

### Literary Element

**Theme** The narrator is talking about a person who is her friend—a friend who thinks she is in love. Could the theme of the story have to do with people's feelings for each other?

giving a string of benefit performances across the country for some kind of animal group that's devoted to saving "the cats."

"That includes everything from alley cats to **exotic<sup>2</sup>** tigers," Wendy told me. **2** 

"How do you know?"

"I know."

We used our allowance money to buy tickets. That landed us exactly five rows from the back of the auditorium.

"This is so frustrating," Wendy said as we stretched our necks. "I must get closer."

"How close?" I joked.

"I want his autograph," she answered. "I'm not joking." "Lots of luck."

Wendy doesn't believe in luck. After the concert she dragged me here, to this hotel lobby where we are now sitting. We just sit.

"Are we waiting for him to come into the lobby?" I ask.

"No. He probably got spirited into<sup>3</sup> the hotel through a back or side entrance." Wendy looks at her watch. "He's showered and is relaxing now. He's feeling rested,

### triumphant, and receptive."

"Receptive to what?"

"To meeting us. To autographing my album."

"How are you going to **accomplish** that? You don't actually know that he's staying at this hotel, and even if he is, you don't know his room number."

Wendy stands up. "Don't be so negative, Rosalind. Come," she says. **3** 

I follow her to one of those telephones that connect the caller to hotel rooms. She dials a number. She waits. Then she says, "Craig the Cat, please." She looks at me. "I found him! Listen!" She tilts the receiver so that I, too, can hear what's being said. It's a strain, but I can hear.

- 2. Exotic can mean "from a foreign country" or simply "strange or unusual."
- 3. Got spirited into means that someone sneaked him into the hotel.

### Vocabulary

triumphant (try UM funt) adj. joyful in victory; successful

**receptive** (rih SEP tiv) *adj.* open to ideas and requests

**accomplish** (uh KOM plish) v. to finish; complete

### **Practice the Skills**

### **2** English Language Coach

**Context Clues** How does a contrast between alley cats and exotic tigers help you understand the meaning of **exotic**?

### **3** Literary Element

**Theme** Wendy seems to know a lot about Craig the Cat. Could that have something to do with the theme? Could the theme have something to do with how people get to know each other?

### **READING WORKSHOP 3**

A woman is on the other end. "How did you find out where Craig the Cat is staying?" she asks. "The leak. I need to know where the leak is."

"There isn't any. I'm the only one with the information. Please be nice. I want his autograph." "Who doesn't."

"Help me get it, please. What are my chances?"

"Poor to nonexistent."5

"Oh."

"I'm his manager and, my dear, I'm his mother. I protect Craig from two vantage points. I keep a low profile. Now, how many other fans know where he's staying?"

"None that I know of."

"You mean you didn't peddle" the information to the highest bidder?"

"I wouldn't do that."

"Maybe not, dear, but I'm tired of his fans. They tug at Craig's whiskers. They pull his tail. Leave him alone! I'm hanging up."

Click.

Wendy sighs. "We'll just have to wait until he goes into that place over there to eat."

"Haven't you ever heard of room service?"

"Craig doesn't like room service. He doesn't like dining rooms, either. He's a coffee shop person."

"How do you know?"

"I know."

"How did you know his room number?"

"I knew."

"And you knew his mother is his manager?"

"I knew."

We are sitting in the overstuffed chairs again. Wendy is watching and waiting. I see no human-size cat in the lobby. I feel like going to sleep.

- 5. A *nonexistent* chance is no chance at all.
- 6. Vantage points are places or positions that give someone a view of something.
- **7.** When you **keep a low profile**, you try not to be noticed.
- 8. Another word for **peddle** is sell.



### **Practice the Skills**

### 4 Key Reading Skill

Reviewing Stop to review. Who are the four characters in the story? Write a short description of each one in your Learner's Notebook. Now go back and review what you've read. What more did you learn about each character as you reviewed? Explain in your Learner's Notebook.

When the woman on the phone talks about a *leak*, she means that someone has told others secret information.

Almost an hour goes by. Suddenly, Wendy pokes me. "It's him! It's him!"

I look up. A guy who seems to be about twenty or twentyfive is passing by with a woman who looks old enough to be his mother. He is lean. She is not. They are dressed normally.

I whisper to Wendy. "That's Craig the Cat? How do you know? He looks like an ordinary guy."

Wendy doesn't answer. She stands up and starts to follow the guy and the woman. They are heading for the hotel coffee shop. I follow all of them. I see the guy and the woman sit down. They are looking at menus.

Wendy rushes up to them, clutching her album. "May I have your autograph?" she asks the guy.

The woman glares at Wendy. "He doesn't give autographs," she says. "He's just a civilian. Can't you see he's just a civilian?" **5** "You're Craig the Cat!" Wendy says to the guy.

She says it too loudly.

"How do you know I'm Craig the Cat?" the guy asks. Also too loudly.

People in the coffee shop turn and stare. They repeat, "Craig the Cat!"

Suddenly somebody with a camera materializes<sup>9</sup> and aims the camera at Craig. Wendy bends down and puts her face in front of Craig's. It happens so fast, I can't believe it. The photographer says, "Get out of the way, kid."

Craig's mother glares at the photographer. "Shoo!" she says, waving her hand. "Shoo immediately!"

The photographer leaves. So does Wendy. She runs back to me. I am hiding behind a fern.

Wendy has lost her cool. "Let's get out of here before we're kicked out or arrested," she says.

We rush toward a door.

"Wait!" Someone is yelling at us.

When I hear the word *wait*, it's a signal for me to move even faster. But Wendy stops. "It's *him!*" she says, without turning around.

I turn. It is Craig the Cat. He's alone. He rushes up to Wendy. "How did you know me?" he asks. "I didn't tell the media where I was staying. And I certainly didn't give out

### **9.** *Materializes* (muh TEER ee uh ly zuz) means "appears" or "shows up."

### **Practice the Skills**

### **5** English Language Coach

**Context Clues** What does the word <u>civilian</u> mean here? Start at the paragraph that begins "I look up" and reread. How is the guy dressed? Rosalind says he looks like an "ordinary guy." How does the way he looks give you a clue about the word *civilian*?

my room number. I wasn't wearing my cat costume. And I was with my mother. So *how?*"

Wendy looks at me. She's trying to decide if she should answer. Something in her wants to and something in her doesn't want to. She turns back to Craig. "I'm an expert on you," she says. "I know you like fancy, old hotels, and this is the oldest and the fanciest in town. I know your lucky number is twelve, so I figured you'd stay on the twelfth floor in room 1212. I know you always wear red socks when you're not performing. So tonight I watched ankles in the lobby. And I knew you'd be with your manager—your mother."

"What about the photographer?" 5

"I know you don't want to be photographed without your cat costume. In an interview of October eighth of this year, you said it would wreck your feline<sup>10</sup> image. So when I saw the photographer trying to take your picture, I put my face in front of yours."

# 10. Feline (FEE lyn) means "like a cat."

### **Practice the Skills**

### **6** Literary Element

**Theme** As Wendy explains things to Craig the Cat, what do you learn about her? Do you get the feeling right now in the story that she's going to get Craig's autograph? Why?

"You did that for me?"

"I'd do it for any special friend."

"But you don't know me."

"Yes, I do. When I read about someone, I get to know him. I don't believe everything I read, of course. I pick out certain parts. I look for the reality behind the unreality. I went through seventy-one pages about Craig the Cat, in eleven different magazines, and I ended up thinking of you as my friend."

Craig the Cat is staring at Wendy as if *he's* the fan. He's in awe of *her!* It's nothing very earthshaking. It's not like there's a crowd roaring or it's a summit meeting of world leaders or a momentous change in the universe. It's just a small, nice moment in the lobby of The Dominion Imperial International Hotel, and it will never go away for Wendy.

We're back in the hotel coffee shop. Four of us are sitting around a table, eating. Craig's mother is beaming benevolently<sup>11</sup> like a contented mother cat presiding<sup>12</sup> over her brood,<sup>13</sup> which now includes Wendy and me in addition to Craig. After we finish eating, Wendy hands her record album to Craig. "Now may I have your autograph?" she asks. **7** 

Craig pulls out a pen and writes on the album jacket. I hope that Wendy will show me what he writes. Maybe she won't. Whatever she does will be okay, though. Maybe this will be the first private entry in her collection of reality and unreality about her new friend, Craig the Cat.

She's entitled.

As for me, I'm now sitting in a chair in a hotel coffee shop as a new and honored member of this Clan of the Cat. It has been a strange and kind of wonderful day, thanks to my friend, Wendy the Expert. I'm glad I'm here. If you take away some of the ferns and a few fat chairs and most of the carpeting, The Dominion Imperial International Hotel definitely has possibilities.  $\square$ 

- 11. Benevolently (buh NEV uh lunt lee) means "in a kind way."
- 12. Presiding (prih ZYD ing) means "supervising" or "controlling."
- 13. A brood is the children in a family.

### Vocabulary

entitled (in TY tuld) adj. having a right to do something

### **Practice the Skills**

### 7 Key Reading Skill

Reviewing The four characters—Wendy, Rosalind, Craig the Cat, and his mother—end up in the hotel coffee shop together. But what happens before this? Review the events in the story. Think about which events are important. In your Learner's Notebook, write a list of the events that happen before the characters sit in the coffee shop together.

### 8 BIG Question

In the story, Wendy says she reads a lot of magazines. How did reading help Wendy meet Craig the Cat? What do you like to read? How has reading helped you in real life? Write your answers on the "May I Have Your Autograph" page of Foldable 1. Your response will help you complete the Unit Challenge later.

# **After You Read**

# May I Have Your Autograph?



### Answering the **BIG Question**

- **1.** After reading the selection, how do you think reading can help you connect with other people?
- 2. Recall Who is Craig the Cat?
  - **Right There** You will find the answer in the story.
- **3. Recall** What are three things that Wendy knows about Craig the Cat?
  - **Right There** You will find the answer in the story.

### **Critical Thinking**

- **4. Summarize** What happens after Wendy talks to Craig the Cat's mother on the telephone?
  - **Think and Search** You must use information from the story and decide what the important points are.
- **5. Interpret** Why does Wendy think of Craig the Cat as a friend?
  - **Think and Search** You will find clues in the story, but you must also use the information in your head.
- **6. Analyze** Have Rosalind's feelings about Craig the Cat changed by the end of the story? How do you know?
  - **Author and Me** You will find clues in the story, but you must also use the information in your head.

### **Write About Your Reading**

Pretend you are one of the characters in "May I Have Your Autograph?" Write a journal entry from that character's point of view. Describe what happens in the hotel and how you feel about the other characters.

Use these tips to help you start your journal entry:

- What does the hotel look like?
- Who is with you?
- Whom do you meet while you are there?
- How do you feel about being in the hotel?
- What happens while you are there?
- What is your favorite part about being in the hotel?
- How do you feel when you leave the hotel?

Objectives (pp. 72-73)

**Critical Thinking** Interpret and analyze based on what you read and your own experience • Recall and summarize what you read

**Reading** Monitor comprehension: review, reread

**Literature** Identify theme in a literary text **Vocabulary** Use context clues to clarify word meaning

**Writing** Write a journal entry **Grammar** Use verb tenses

### **Skills Review**

### **Key Reading Skill: Reviewing**

**7.** How did reviewing the characters and events help you better understand the story? List some important things you learned about the characters and events when you reviewed.

### **Literary Element: Theme**

- **8.** What do you think the theme of this story is?
- **9.** Does the theme of the story have anything to do with the Big Question, "Why Do We Read?" Explain.

### **Reviewing Skills: Previewing**

**10.** How does the title tell you what the story is about? Who would give his or her autograph to someone? Whom would you ask for an autograph?

### **Vocabulary Check**

Choose the best word to complete each sentence.

triumphant receptive accomplish entitled

- **11.** Rosalind doesn't think Wendy will \_\_\_\_ her goal and get Craig's autograph.
- **12.** Wendy hopes Craig will be \_\_\_\_ to meeting them.
- **13.** Wendy felt \_\_\_\_ when she reached her goal.
- **14.** Rosalind thinks Wendy is \_\_\_\_ to keep Craig's autograph private.
- **15. English Language Coach** Read the paragraph below. Explain how you might clarify the meaning of *expert*. What clues does the text give? Write two words or phrases from the paragraph that help clarify the word expert.

"I'm an expert on you," she says. "I know you like fancy, old hotels, and this is the oldest and the fanciest in town. I know your lucky number is twelve, so I figured you'd stay on the twelfth floor in room 1212."

### **Grammar Link: More Verb Tenses**

The **present perfect tense** is used to show actions that began in the past and continue into the present.

• Al **has lived** in Elmtown for three years. (Al lived in Elmtown three years ago and still lives there.)

The **present progressive tense** is used to show actions and states of being that (1) are happening, or in progress, at the moment of speaking or writing and (2) actions or states of being that will occur in the future.

- Chang **is listening** to his favorite CD. (The action of listening is in progress.)
- Lucy and Chang are going to a concert tonight. (Lucy and Chang will go to a concert this evening.)

### **Grammar Practice**

Copy the sentences below on a separate piece of paper. Underline the verb phrase in each sentence. Then tell whether the tense is present perfect or present progressive.

- **16.** You are doing very well.
- **17.** I am watching the baseball game.
- **18.** Tomorrow we are playing a double header.
- **19.** I have been a baseball fan for a long time.

**Writing Application** Look at the journal entry you wrote. Did you use any verb phrases? Underline any helping verbs you used. Circle the main verbs.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# WRITING WORKSHOP PART 2

# **Summary**Revising, Editing, and Presenting

**ASSIGNMENT** Write a summary

**Purpose:** To keep track of main ideas and important information

**Audience:** You, your teacher, and some classmates

### **Revising Rubric**

Your revised summary should have

- a main idea stated in your own words
- important details from the selection
- no minor details or unrelated information
- a correctly punctuated quotation
- coherent paragraphs

See page 76 for a model of a summary.

Objectives (pp. 74-77)

Writing Revise a draft to include: main ideas and supporting details, quotation, transitions, focus • Compare summary to original • Edit for use of Standard English grammar, usage, and mechanics • Present writing

Listening, Speaking, and Viewing Give oral directions • Follow multistep directions • Confirm understanding In Writing Workshop Part 1, you started writing a summary about a selection from the beginning of the unit. By now, it's been a while since you read "Flash Flood," "Paddling Dicey Waters," or "Seventh Grade." Can you remember what it is about? If you answered *no*, that's O.K.! To refresh your memory, go back and read the summary you drafted in your Learner's Notebook.

What do you think of your draft? In this workshop, you'll work on a few skills to make your summary better. Also, you'll keep a copy of it in a writing portfolio so that you and your teacher can evaluate your writing progress over time.

# Revising Make It Better

You're off to a good start with a draft of a summary! Now make it better!

### **Check for Main Idea**

Read your summary again. As you read, ask yourself these questions.

- · Have I included the author's main idea?
- Have I included the most important details?
- Have I left out all minor details?

If you answered *no* to one or more of these questions, go back and add or remove the information.

### **Add a Quotation**

A good way to liven up a summary and give more information about the main idea is to add a quotation from the original text. Pick a sentence that states an important detail. Copy it into your summary exactly as it appears in the original. Make sure to put quotation marks at the beginning and the end. You may choose to replace a sentence you wrote with the quotation. Or you may add the quotation. See the model on page 76 for an example.

Then check your quotation carefully. Ask yourself

- Did I pick an important and useful quotation?
- Did I copy the quote in my summary exactly as it appears in the original?
- Did I use quotation marks correctly?

### **Check for Coherence**

When all of the sentences in a paragraph or all of the paragraphs in a composition fit together, the writing is **coherent**. It makes sense.

Follow these guidelines to improve the coherence of your summary.

- Organize your ideas in a pattern. Use chronological, or time order, to tell
  events in the order they happened. Use order of importance to tell details
  in order from the most to the least important or the reverse.
- Use linking words and phrases, called **transitions**, to help show how ideas are related. See page R38 for more on how to use transitions.

**To show time order:** after, at the beginning, finally, later, soon, yesterday **To show order of importance:** above all, best of all, most important

• Be sure that the ideas are all focused on the point. Unrelated information and opinions do not belong in your summary.

### **Compare Your Summary with the Original**

Before you say your summary is finished, compare it to the original. As you compare, ask yourself the following questions.

- Have I created a shorter version of the original?
- Have I kept the author's ideas the same?
- Have I clearly told what the selection is about?



Now put the finishing touches on your writing. Read your summary one sentence at a time and use the **Editing Checklist** to help you spot errors. Use the proofreading symbols on page R19 to mark needed corrections.

### **Editing Checklist**

- **✓** Verb tenses are correct.
- ✓ Irregular verb forms are correct.
- **☑** Quotations are in quotation marks.
- ✓ All words are spelled correctly.



Meet with a small group and take turns reading your summaries aloud. Listen for the main idea and important details of your classmates' summaries. Also notice any extra information.



**Writing Models** For models and other writing activities, go to www.glencoe.com.

### **Writing Tip**

**Spelling** Check your summary for misspelled words. If you use a computer, it may not catch some mistakes because a misspelled word might be the *correct* spelling of another word. Some common words computers don't always catch are *it's/its, on/one, begin/being,* and *ion/in.* 

### **Writing Tip**

**Handwriting** If you are copying the final version of your summary by hand, be sure to take your time and print neatly. Your summary isn't helpful if it's not readable!

### **Active Writing Model**

The writer begins the summary by stating the main idea in his or her own words.

This sentence tells an important detail. It introduces one of the subjects of the article and tells something important about education in Nepal.

The transition *before* connects the ideas from the previous paragraph to the ideas in this paragraph.

These important details explain how Dinesh and Ratna helped improve the people's living conditions. Notice that the writer left out minor details about why goats and orange trees are fit for the mountainous region.

The writer uses a quotation to make the writing more lively and interesting. Correctly used quotation marks clearly show which words came from the article.

### **Writer's Model**

Summary of "Teaching Nepalis to Read, Plant, and Vote" by Lesley Reed

Bishnu, his son Dinesh, and Dinesh's wife Ratna have spent their lives helping poor Nepalis receive education. When Bishnu was a child in Nepal, it was against the law to go to school. Bishnu ran away from his village anyway to attend the only school in Nepal.

Years later, Bishnu brought a teacher from India to teach his children. As a result, he went to jail for three months. Then, in 1951, a new government took over and made it legal to go to school.

Bishnu's son Dinesh went to college and then traveled around Nepal. He saw that many Nepalis still didn't have schools. He wanted to help, so he and his wife Ratna started the Non-Formal Education Services Center to educate poor Nepalis.

But before they could help the villagers learn to read and write, Dinesh and Ratna had to do something about the people's poverty. They bought goats for the poorest families and planted hundreds of orange trees in the area. The villagers used the money from the goats and the orange trees to send their children to school, buy land, and build better houses.

Ratna started her own organization, called HANDS, to help the women and children in another village. HANDS built a health center and taught women and girls important skills, like farming and sewing.

Many students in the poorer areas of Nepal never finish their education. The classrooms are tiny, dark, and cold, Dinesh says. Also, there are not enough school supplies, and children must spend a lot of time helping their parents. Dinesh and Ratna are proud that they have spent their lives trying to change these conditions.

#### Listening, Speaking, and Viewing

## Giving and Following Directions

Giving and following directions is an important task that we do all the time.

# WHAT A RIP-OFF! THEY SAY IF YOU CONNECT THESE DOTS YOU GET A PICTURE, BUT LOOK! I DID IT AND ITS JUST A BIG MESS!

OH.

DEPOSIT OF THE PROPERTY O

**Analyzing Cartoons**Directions are important.
Did you ever try to follow badly written directions?

Or skip a step because you "knew how to do it"?

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#### What Is It?

Directions explain how to complete a process or task. Some directions are simple, like how to make a peanut butter and jelly sandwich. Others, like how to change a car's engine or design a Web site, are more difficult.

#### Why Is It Important?

We follow directions—from teachers, parents, coaches, friends, and others—every day. Following directions teaches us how to do new things and how to take care of ourselves. Sometimes, it's our responsibility to give directions, too.

#### How Do I Do It?

Use these tips when giving directions.

- Divide the process you want to explain into simple steps.
- Make sure you give each step of the process in the right order. For example, don't instruct someone to put toothpaste on their toothbrush after they've already been told to start brushing!
- Don't include extra details that could confuse the person receiving the directions.
- Draw pictures or maps that could illustrate an especially tricky step.
- Ask your listeners if they have any questions.
- Speak slowly and clearly.

Use these tips when following directions.

- Write notes or key words to help you remember the process later on.
- After you hear each step, silently repeat it to yourself.
- Ask the person giving directions to repeat any steps that don't make sense.
- Make sure you understand each step.

**Think It Over** Think of an activity that you do a lot and could explain to someone else. Here are some possible ideas to get you started:

- · Making a bowl of cereal
- Throwing a football
- Getting from your house to school in the morning
- · Sending an e-mail

Once you have chosen an activity, write the directions, or steps, on a piece of paper. Read them in order and make sure you didn't forget any. A step that seems easy to you could be really hard for someone else to understand!

**Try It Out** With a partner, take turns listening to and giving directions. When it's your turn to listen, pay attention and ask questions if you get confused. When it's your turn to speak, give your directions slowly. Speak clearly. If your partner seems confused, try to simplify the steps.

#### **READING WORKSHOP 4**

#### **Skills Focus**

You will practice using the following skills when you read these selections:

- "Suzy and Leah," p. 82
- from How Things Work, p. 96

#### **Reading**

- Understanding text structure
- Recognizing steps in a process

#### **Informational Text**

• Using text features to locate, recall, and understand information

#### **Vocabulary**

- Clarifying word meanings
- Academic Vocabulary: process

#### **Writing/Grammar**

- Identifying and using the principal parts of verbs
- Using irregular verbs

#### **Skill Lesson**

## **Understanding Text Structure**

#### **Learn It!**

**What Is It?** When a house is being built, it's easy to see the structure. That's the frame to which everything is attached—floors, doors, windows. Writing also has a structure that holds it together. Recognizing the structure of a piece of writing helps you understand it.

A story's structure is usually the order in which things happen, the "sequence of events." When things *must* happen in a certain order, the events are called a **process**. One thing may cause the next to happen, or it may make it possible or easier for the next to happen.



"Refresh our memory. What was the problem with your car?"

#### **Analyzing Cartoons**

These mechanics now have two processes to deal with. What are they?

**Objectives** (pp. 78–79) **Reading** Identify text structure: steps in a process

#### **Academic Vocabulary**

**process** (PRAH ses) *n.* a series of actions or steps to follow in doing or making something

**Why Is It Important?** If you ever followed a written set of directions, you followed the steps in a process. When writers want to show how something works or should be done, they must explain the steps in order. Sometimes directions are clearly numbered, sometimes not. Either way, knowing how a text is structured will help you find your way as you read. It also makes it easier to locate important ideas and recall them later.

**How Do I Do It?** It helps to figure out at the beginning whether you are reading about a process. A set of directions is always about a process. An explanation of how something works is also often a process. But you can also skim the selection for words that show cause and effect. The chart below shows some of those words.

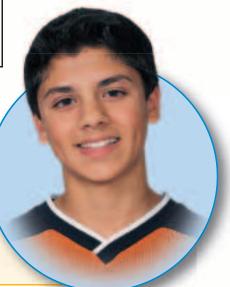
Transitions Between Steps in a Process	Cause and Effect
first, next, last, then, later, finally, before, during, after, second, third, now, when, meanwhile, immediately	so, so that, because, since, as a result, therefore, for this reason, for the following reasons, cause, if then, when

Here's what one student discovered about the text structure of "Zipper," one of the pieces you're about to read.

The picture tells me that this is about how a zipper works. So if the text is about a process, it could be showing cause and effect. What signal words can I find? There's "when." But it can signal either cause and effect or sequence. Now I see "so that." That tells me the writer is using cause and effect.



**Study Central** Visit www.glencoe. com and click on Study Central to review understanding text structure.



#### **Practice It!**

Look over "Pencil Sharpener" on page 98. Does this selection explain how to do something or how something works? In your Learner's Notebook, make a list of words and phrases that are clues to the text structure. Refer to the chart above as you look for them.

#### Use It!

As you read these selections, write down words that signal

- transitions between steps in a process
- cause and effect

Then explain what the signal words tell you about the text.

## Before You Read Suzy and Leah



#### **Meet the Author**

Jane Yolen has written for children, young adults, and adults. Her books include made-up stories, stories about real people and events, and poems. She says she looks at writing as a way to turn her "joy and sadness into tales for the people." For more about Jane Yolen, see page R7 of the Author Files.



**Author Search** For more about Jane Yolen, go to www.glencoe. com

Objectives (pp. 80-91) **Reading** Identify text structure: sequence **Literature** Identify theme in a literary text Vocabulary Use context clues: example

#### **Vocabulary Preview**

**refugee** (REF yoo jee) *n.* a person who flees for safety, especially because of war or natural disaster (p. 82) The refugee carried her few possessions in a small suitcase.

**swarmed** (swormd) v. moved in a large group; form of the verb swarm (p. 82) The crowd swarmed to the gate.

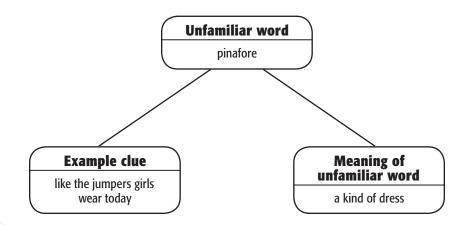
**permanent** (PUR muh nunt) adj. lasting (p. 88) The refugees needed a permanent home.

On a separate sheet of paper, write two sentences using two vocabulary words in each sentence. Underline the vocabulary words you used.

#### **English Language Coach**

**Context Clues** Unfamiliar words are sometimes made clear by an example. Words that point out "example clues" are like, such as, for instance, and for example.

Leah wore an old pinafore, which is *like* the jumpers girls wear today. The Jewish refugees spoke Yiddish and other languages, such as Russian and German.



As you read "Suzy and Leah," watch for signal words that point out example clues.

#### **Skills Preview**

#### **Key Reading Skill: Understanding Text** Structure

When you tell a story, where do you start? In the middle? At the end? No way! You start at the beginning and tell things in the order they happened. In other words, you tell your story in chronological, or time, order. Chronological order is a type of sequence-and sequence is a type of text structure. If a story that's written in chronological order contains a detail that is out of order, the writer uses signal words, such as "before this," to make the order of events clear.

**Write to Learn** In your Learner's Notebook, write about a good friend. Tell how you met each other, and why you are friends now.

#### **Literary Element: Theme**

Recognizing the theme of a story is often the most important part of understanding the story. "Suzy and Leah" is about two girls from very different backgrounds. But what does the story say about these girls besides just giving facts and information? What does it say about the relationship between them? If by the end of the story you can answer these questions, you will probably know what the theme is.

Use these tips to help you find the theme of "Suzy and Leah":

- Think about what has happened in each girl's life before the story begins. What is important to each girl? What kinds of things has each of them experienced?
- Notice how each girl feels about the other. Could these girls become friends?



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

#### **Get Ready to Read**

#### **Connect to the Reading**

Think about your friends. How did you get to know them? What did you think of each other when you first met? Do you see each other differently now that you're good friends? If so, how?

#### **Build Background**

This story is about two girls from different backgrounds who meet after World War II. Suzy has always lived in upstate New York. Leah was born in Europe but now lives in a refugee camp in Suzy's town. During the war, the Nazis put Leah and her family in a concentration camp.

- Adolf Hitler, the Nazi leader, ruled Germany from 1933 to 1945.
- Jews and other people the Nazis considered "undesirable" were sent to concentration camps. The prisoners were overworked, starved, and tortured. Six million Jews were put to death.
- World War II began in 1939 to stop Hitler. The war was between the Allied Powers (Great Britain, France, the United States) and the Axis powers (Germany, Japan, and Italy).
- After more than five years, the Allied Powers won the war. Hitler died in 1945, and the death camps were finally closed.

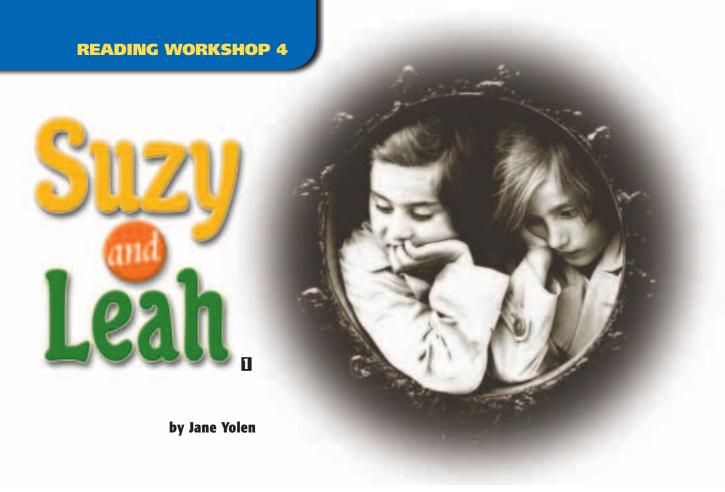
#### **Set Purposes for Reading**

**CELCOLOGICAL Read the story "Suzy and Leah"** to find out what two girls think and feel about each other and themselves.

**Set Your Own Purpose** What else would you like to learn from the story to help you answer the Big Question? Write your purpose on the "Suzy and Leah" page of Foldable 1.

#### **Keep Moving**

Use these skills as you read the following selection.



August 5, 1944 2

#### Dear Diary,

Today I walked past that place, the one that was in the newspaper, the one all the kids have been talking about. Gosh, is it ugly! A line of rickety wooden buildings just like in the army. And a fence lots higher than my head. With barbed wire on top. How can anyone—even a refugee live there?

I took two candy bars along, just like everyone said I should. When I held them up, all those kids just **swarmed** over to the fence, grabbing. Like in a zoo. Except for this one girl, with two dark braids and bangs nearly covering her eyes. She was just standing to one side, staring at me. It was so creepy. After a minute I looked away. When I looked back, she was gone. I mean gone. Disappeared as if she'd never been.

Suzy

**1. Barbed wire** is twisted wire with sharp points attached to it. It is used for fences.

#### Vocabulary

**refugee** (REF yoo jee) *n.* a person who flees for safety, especially because of war or natural disaster

**swarmed** (swormd) v. moved in a large group

#### **Practice the Skills**

#### 1 Reviewing Skills

**Previewing** Preview the story to get an idea of what you are going to read about. Read the title and first few sentences of the story. Skim the text. Look at the photos. What do you find out about the story by previewing it?

#### **Key Reading Skill**

#### **Understanding Text Structure**

The dates of the diary entries give information about the overall sequence of events. But dates, all by themselves, may not tell you all you need to know about the order of things.

August 5, 1944

My dear Mutti,<sup>2</sup>

I have but a single piece of paper to write on. And a broken pencil. But I will write small so I can tell all. I address it to you, Mutti, though you are gone from me forever. I write in English, to learn better, because I want to make myself be understood. 3

Today another girl came. With more sweets. A girl with yellow hair and a false smile. Yonni and Zipporah and Ruth, my friends, all grabbed for the sweets. Like wild animals. Like . . . like prisoners. But we are not wild animals. And we are no longer prisoners. Even though we are still penned in.

I stared at the yellow-haired girl until she was forced to look down. Then I walked away. When I turned to look back, she was gone.

Disappeared. As if she had never been. Leah

September 2, 1944

Dear Diary,

I brought the refugee kids oranges today. Can you believe it—they didn't know you're supposed to peel oranges first. One boy tried to eat one like an apple. He made an awful face, but then he ate it anyway. I showed them how to peel oranges with the second one. After I stopped laughing.

Mom says they are going to be coming to school. Of course they'll have to be cleaned up first. Ugh. My hand still feels itchy from where one little boy grabbed it in his. I wonder if he had bugs.

Suzy

September 2, 1944

My dear Mutti,

Today we got cereal in a box. At first I did not know what it was. Before the war we ate such lovely porridge<sup>3</sup> with milk straight from our cows. And eggs fresh from the hen's nest, though you know how I hated that nasty old chicken. How often she pecked me! In the German camp, it was potato

#### **Practice the Skills**

#### 3 Literary Element

**Theme** Each girl has a first impression of the other girl. What is that impression based on? How does each girl react to the other? Do you think this might be a clue to what the theme of the story is?

<sup>2.</sup> Mutti (MOO tee) is a way of saying "Mommy" in German.

**<sup>3.</sup>** *Porridge* (POR ij) is hot cereal.



Nazi soldiers arrest Jews in Poland in 1943.

soup—with onions when we were lucky, without either onion or potato when we were not. And after, when I was running from the Nazis, it was stale brown bread, if we could find any. But cereal in a box—that is something.

I will not take a sweet from that yellow-haired girl, though. She laughed at Yonni. I will not take another orange fruit.

Leah

September 5, 1944

#### Dear Diary,

So how are those refugee kids going to learn? Our teachers teach in English. This is America, after all.

I wouldn't want to be one of them. Imagine going to school and not being able to speak English or understand anything that's going on. I can't imagine anything worse.

Suzy

September 5, 1944

#### My dear Mutti,

The adults of the Americans say we are safe now. And so we must go to their school. But I say no place is safe for us. Did not the Germans say that we were safe in their camps? And there you and baby Natan were killed. **5** 

And how could we learn in this American school anyway? I have a little English. But Ruth and Zipporah and the others, though they speak Yiddish<sup>4</sup> and Russian and German, they have no English at all. None beyond *thank you* and *please* and *more sweets*. And then there is little Avi. How could he go to this school? He will speak nothing at all. He stopped speaking, they say, when he was hidden away in a cupboard

#### **Practice the Skills**

#### 4 Key Reading Skill

of events here?

## **Understanding Text Structure** When did Leah eat porridge with fresh milk? When did she try cereal from a box? What signal words tell the order

#### **5** Key Reading Skill

# **Understanding Text Structure** How much time has passed since Suzy and Leah first saw each other through the fence? (Hint: Look at the dates of the diary entries.)

<sup>4.</sup> Yiddish (YIH dish) is a language spoken by Jews of eastern and central European background. It is based on German and includes words from other languages of that area of Europe. Yiddish is written in Hebrew letters.

by his grandmother who was taken by the Nazis after she swore there was no child in the house. And he was almost three days in that cupboard without food, without water, without words to comfort him. Is English a safer language than German?

There is barbed wire still between us and the world. Leah

September 14, 1944

Dear Diary,

At least the refugee kids are wearing better clothes now. And they all have shoes. Some of them still had those stripy pajamas on when they arrived in America.

The girls all wore dresses to their first day at school, though. They even had hair bows, gifts from the teachers. Of course I recognized my old blue pinafore. The girl with the dark braids had it on, and Mom hadn't even told me she was giving it away. I wouldn't have minded so much if she had only asked. It doesn't fit me anymore, anyway.

The girl in my old pinafore was the only one without a name tag, so all day long no one knew her name.

Suzy 6

September 14, 1944

My dear Mutti,

I put on the blue dress for our first day. It fit me well. The color reminded me of your eyes and the blue skies over our farm before the smoke from the burning darkened it. Zipporah braided my hair, but I had no mirror until we got to the school and they showed us the toilets. They call it a bathroom, but there is no bath in it at all, which is strange. I have never been in a school with boys before.

They have placed us all in low grades. Because of our English. I do not care. This way I do not have to see the girl with the yellow hair who smiles so falsely at me.

But they made us wear tags with our names printed on them. That made me afraid. What next? Yellow stars? I tore mine off and threw it behind a bush before we went in.

Leah

#### **Practice the Skills**

#### 6 Literary Element

**Theme** Often, a problem in a story is a clue to what the theme is. Do you think Suzy has a problem understanding the children in the camp? Why or why not?

<sup>5.</sup> A pinafore (PIN uh for) is a dress with a low neck and no sleeves that buttons in the back. It is usually worn with a blouse or as an apron over another dress.



September 16, 1944

#### Dear Diary,

Mr. Forest has assigned each of us to a refugee to help them with their English. He gave me the girl with the dark braids, the one without the name tag, the one in my pinafore. Gee, she's as prickly as a porcupine. I asked if I could have a different kid. He said I was the best English student and she already spoke the best English. He wants her to learn as fast as possible so she can help the others. As if she would, Miss Porcupine.

Her name is Leah. I wish she would wear another dress. *Suzy* 

September 16, 1944

#### My dear Mutti,

Now I have a real notebook and a pen. I am writing to you at school now. I cannot take the notebook back to the **shelter**. Someone there will surely borrow it. I will instead keep it here. In the little cupboard each one of us has been given. **7** 

I wish I had another dress. I wish I had a different student helping me and not the yellow-haired girl.

Leah

#### **Practice the Skills**

Jewish refugee children from Germany at Liverpool Street Station in London, England, on August 30, 1939.

Analyzing the Photo: How does this photo help you understand how Leah feels?

#### 7 English Language Coach

**Context Clues** The word shelter may sound familiar to you. But do you know what it means here? Take a look at the words and sentences around shelter to see if they clarify its meaning. What clues do you find? How do they help explain the meaning of the word?

September 20, 1944

**Practice the Skills** 

Dear Diary,

Can't she ever smile, that Leah? I've brought her candy bars and apples from home. I tried to give her a handkerchief with a yellow flower on it. She wouldn't take any of them.

Her whole name is Leah Shoshana Hershkowitz. At least, that's the way she writes it. When she says it, it sounds all different, low and growly. I laughed when I tried to say it, but she wouldn't laugh with me. What a grouch.

And yesterday, when I took her English paper to correct it, she shrank back against her chair as if I was going to hit her or something. Honestly!

Mom says I should invite her home for dinner soon. We'll have to get her a special pass for that. But I don't know if I want her to come. It's not like she's any fun at all. I wish Mr. Forest would let me trade.

Suzy

September 20, 1944

My dear Mutti,

The girl with the yellow hair is called Suzy Ann McCarthy. It is a silly name. It means nothing. I asked her who she was named for, and she said, "For a book my mom liked." A book! I am named after my great-grandmother on my mother's side, who was an important woman in our village. I am proud to carry on her name.  $\square$ 

This Suzy brings many sweets. But I must call them candies now. And a handkerchief. She expects me to be grateful. But how can I be grateful? She treats me like a pet, a pet she does not really like or trust. She wants to feed me like an animal behind bars.

If I write all this down, I will not hold so much anger. I have much anger. And terror besides. *Terror*. It is a new word for me, but an old feeling. One day soon this Suzy and her people will stop being nice to us. They will remember we are not just refugees but Jews, and they will turn on us. Just as the Germans did. Of this I am sure.

Leah

#### 8 Literary Element

**Theme** Do you think Leah has a problem understanding Suzy? Could that be a clue to the theme?

September 30, 1944

Dear Diary,

Leah's English is very good now. But she still never smiles. Especially she never smiles at me. It's like she has a **permanent** frown and permanent frown lines between her eyes. It makes her look much older than anyone in our class. Like a little old lady.

I wonder if she eats enough. She won't take the candy bars. And she saves the school lunch in her napkin, hiding it away in her pocket. She thinks no one sees her do it, but I do. Does she eat it later? I'm sure they get dinner at the shelter. Mom says they do. Mom also says we have to eat everything on our plates. Sometimes when we're having dinner I think of Leah Shoshana Hershkowitz.

Suzy

September 30, 1944

My dear Mutti,

Avi loves the food I bring home from school. What does he know? It is not even kosher. Sometimes they serve ham. But I do not tell Avi. He needs all the food he can get. He is a growing boy.

I, too, am growing fast. Soon I will not fit into the blue dress. I have no other.

Leah

October 9, 1944

Dear Diary,

They skipped Leah up to our grade, her English has gotten so good. Except for some words, like victory, which she pronounces "wick-toe-ree." I try not to laugh, but sometimes I just can't help it!

Leah knows a lot about the world and nothing about America. She thinks New York is right next to Chicago, for goodness sakes! She can't dance at all. She doesn't know the

6. Kosher (KOH shur) is a Yiddish word meaning "fit or proper to eat according to Jewish law."

#### Vocabulary

**permanent** (PUR muh nunt) *adj.* lasting

#### **Practice the Skills**

#### 9 Literary Element

**Theme** Are Suzy's feelings toward Leah changing? Do you think that wondering about someone might be a first step toward understanding the person? Is wondering better than thinking you already know? Might the theme of this story have to do with understanding other people?

words to any of the top songs. And she's so stuck up, she only talks in class to answer questions. The other refugees aren't like that at all. Why is it only my refugee who's so mean? Suzy

October 9, 1944

My dear Mutti,

I think of you all the time. I went to Suzy's house because Mr. Forest said they had gone to a great deal of trouble to get a pass for me. I did not want to go so much, my stomach hurt the whole time I was there.

Suzy's *Mutti* was nice, all pink and gold. She wore a dress with pink roses all over it and it reminded me of your dress, the blue one with the asters. You were wearing it when we were put on the train. And the last time I saw you at the camp with Natan. Oh, Mutti. I had to steel my heart against Suzy's mother. If I love her, I will forget you. And that I must never do. 10 11

I brought back food from her house, though, for Avi. I could not eat it myself. You would like the way Avi grows bigger and stronger. And he talks now, but only to me. He says, "More, Leah, please." And he says "light" for the sun. Sometimes when I am really lonely I call him Natan, but only at night after he has fallen asleep.

Leah



#### **Practice the Skills**

#### 10 Literary Element

**Theme** Why do you think Leah tries not to love Suzy's mother? How might the way Leah acts affect other people's ability to understand her?

#### 11 English Language Coach

Context Clues Of course, vou've heard the word steel before. But you've probably never heard it used this way. Look for context clues that will help you understand it here. What do you think it means?

Jewish prisoners at the Vittel Concentration Camp in France on September 12, 1944, the day Allied armies freed them.

**Analyzing the Photo:** What do you think is going through the minds of the people in the photo?

12

October 10, 1944

Dear Diary,

Leah was not in school today. When I asked her friend Zipporah, she shrugged. "She is ill in her stomach," she said. "What did she eat at your house?"

I didn't answer "Nothing," though that would have been true. She hid it all in a handkerchief Mom gave her. Mom said, "She eats like a bird." How does she stay alive?" *Suzy* 

October 11, 1944

Dear Diary,

They've asked me to gather Leah's things from school and bring them to the hospital. She had to have her appendix<sup>8</sup> out and nearly died. She almost didn't tell them she was sick until too late. Why did she do that? I would have been screaming my head off with the pain.

Mom says we have to visit, that I'm Leah's American best friend. Hah! We're going to bring several of my old dresses, but not my green one with the white trim. I don't want her to have it. Even if it doesn't fit me anymore.

Suzy

October 12, 1944

Dear Diary,

I did a terrible thing. I read Leah's diary. I'd kill anyone who did that to me!

At first it made no sense. Who were *Mutti* and Natan, and why were they killed? What were the yellow stars? What does kosher mean? And the way she talked about *me* made me furious. Who did she think she was, little Miss Porcupine? All I did was bring candy and fruit and try to make those poor refugee kids feel at home.

Then, when I asked Mom some questions, carefully, so she wouldn't guess I had read Leah's diary, she explained. She said the Nazis killed people, mothers and children as well as men.

#### **Practice the Skills**

#### 12 Key Reading Skill

**Understanding Text Structure**Look at the diary entries on this page. Why are they only made by Suzy? What happened to Leah?

#### 13 Literary Element

**Theme** Suzy knows that reading Leah's diary is wrong. But does it help her understand Leah better? Do you think the theme might have something to do with not judging someone until you know about that person's experiences?

<sup>7.</sup> When people say someone *eats like a bird*, they are saying the person hardly eats anything.

**<sup>8.</sup>** The *appendix* (uh PEN diks) is a finger-shaped sack found in the belly. If it becomes swollen or infected, it can cause sharp pain and often has to be removed.

In places called concentration camps. And that all the Jews—people who weren't Christians like us—had to wear yellow stars on their clothes so they could be spotted blocks and blocks away. It was so awful I could hardly believe it, but Mom said it was true.

How was I supposed to know all that? How can Leah stand any of us? How could she live with all that pain? Suzy

October 12, 1944

My dear Mutti,

Suzy and her mother came to see me in the hospital. They brought me my notebook so now I can write again.

I was so frightened about being sick. I did not tell anyone for a long time, even though it hurt so much. In the German camp, if you were sick and could not do your work, they did not let you live.

But in the middle of the night, I had so much fever, a doctor was sent for. Little Avi found me. He ran to one of the guards. He spoke out loud for the first time. He said, "Please, for Leah. Do not let her go into the dark."

The doctor tells me I nearly died, but they saved me. They have given me much medicines and soon I will eat the food and they will be sure it is kosher, too. And I am alive. This I can hardly believe. *Alive!* 

Then Suzy came with her *Mutti*, saying, "I am sorry. I am so sorry. I did not know. I did not understand." Suzy did a bad thing. She read my notebook. But it helped her understand. And then, instead of making an apology, she did a strange thing. She took a red book with a lock out of her pocket and gave it to me. "Read this," she said. "And when you are out of the hospital, I have a green dress with white trim I want you to have. It will be just perfect with your eyes."

I do not know what this trim may be. But I like the idea of a green dress. And I have a new word now, as well. It is this: *diary*.

A new word. A new land. And—it is just possible—a new friend.

*Leah* **14 O** 

#### **Practice the Skills**

#### 14 BIG Question

How do you think both Suzy and Leah would answer the question "Why would someone read this story?" Write your answer on the "Suzy and Leah" page of Foldable 1. Your response will help you complete the Unit Challenge later.

## After You Read Suzy and Leah



#### Answering the **QBIG Question**

- **1. Summarize** Tell what Suzy does after reading Leah's diary.
  - **TIP Right There** You will find this information in the story.

#### **Critical Thinking**

- **2. Infer** Why is Leah afraid to wear a name tag?
  - **Author and Me** You will find clues in the story, but you must also use the information in your head.
- **3. Infer** At first, Suzy doesn't want to give up her green dress. Why?
  - **Author and Me** Answer from your own experiences.
- **4. Evaluate** Is Suzy wrong to read Leah's diary?
  - **On My Own** Answer from your own experiences.
- **5. Infer** Leah says that "it is just possible" that she has a new friend. Why do you think she is not quite sure?
  - **Author and Me** You will find clues in the story, but you must also use the information in your head.
- **6. Evaluate** Do you think "Suzy and Leah" is a believable story? Explain why or why not.
  - **On My Own** Answer from your own experiences.

#### **Write About Your Reading**

Pretend you are both Suzy and Leah. (Not at the same time!) First write one more diary entry from Leah's point of view. Choose one of the following questions to answer:

- Can you bring clothes for little Avi?
- Are you going to use the diary and key?
- Will you let Avi meet Suzy?

Write one more diary entry from Suzy's point of view. Choose one of the following questions to answer:

- Will you visit Leah at her home after her operation?
- Will you ask Leah about the camps?
- Will you learn new words in Yiddish?

Objectives (pp. 92–93)

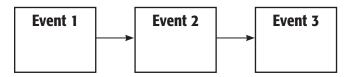
**Reading** Identify text structure: sequence **Literature** Identify theme in a literary text **Vocabulary** Use context clues: example **Writing** Write a diary entry **Grammar** Identify and use principal parts

of verbs

#### **Skills Review**

#### **Key Reading Skill: Understanding Text** Structure

**7.** Make a sequence chart like the one below that shows the main events in the story in the order in which they happen. Include at least five events.



#### **Literary Element: Theme**

- **8.** Why do Leah and Suzy misunderstand each other at the beginning of the story?
- **9.** What happens to change the way the girls think about each other?
- **10.** What do you think the theme of this story is?

#### **Vocabulary Check**

Copy each sentence, with the correct word in place. refugee swarmed permanent

- **11.** Soldiers \_\_\_\_ over the town like ants over a picnic.
- **12.** The war forced \_\_\_\_s to escape to nearby countries.
- **13.** When will this temporary dam be replaced by a \_\_\_\_ one?

**English Language Coach** Use context clues to figure out the meaning of **disparate**.

**14.** People with **disparate** experiences—such as one who was a victim of the Nazis and one who never faced any real hardship at all—may find it hard to understand each other.

#### **Grammar Link: Principal Parts of Verbs**

Every verb has four "principal parts" that are used to form all tenses. The following chart shows how the principal parts of "regular" verbs are formed.

Principal Parts of Verbs			
Base Form	Present Participle	Past	Past Participle
act	acting	acted	acted

The base form and the past alone are used to form the present and past tenses. Helping verbs are used along with either the present participle or the past participle to form other tenses.

The present participle is always formed by adding -ing to the base form. (So, if tirp is a verb, you could be sure that "I am tirping" or "I was tirping" is correct.)

The other two principal parts—the past and the past participle—are easy for "regular" verbs. They are both formed by adding -d or -ed to the base form.

<b>Base Form</b>	Past	Past Participle
blame	blame <b>d</b>	blame <b>d</b>
laugh	laugh <b>ed</b>	laugh <b>ed</b>

#### **Grammar Practice**

On a separate sheet of paper, write the four principal parts of each verb shown.

- **15.** walk
- 16. notice



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

## Before You Read from How Things Work

#### **Meet the Author**

This selection comes from a book that explains various machines people use every day. The publisher, Consumer Guide, prints many books and magazines intended to help people understand products and choose the best ones. The writers of such publications don't usually get credit as authors.



Author Search For more about Consumer Guide and similar publications, go to www.glencoe. com.

#### **Vocabulary Preview**

ingenious (in JEEN yus) adj. clever; imaginative (p. 96) Everyone agreed that his invention was ingenious.

**tendency** (TEN dun see) *n*. the way something is likely to be or behave; likelihood (p. 96) The zipper had a tendency to get stuck.

**rotate** (ROH tayt) v. to turn around (p. 98) The wheels of a bicycle rotate as you pedal.

**stationary** (STAY shun air ee) *adj.* not moving; staying still (p. 98) *That* part of the machine is stationary.

**Write to Learn** Choose the right vocabulary word to complete the following sentences.

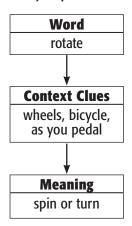
- **1.** Most homes are \_\_\_\_, but some trailer homes move.
- **2.** We need a really \_\_\_\_ solution.
- **3.** They decided to \_\_\_\_ the bandstand so that it faced the crowd.
- **4.** He had a \_\_\_\_ to talk too much.

#### **English Language Coach**

**Context Clues** Remember to look for clues to clarify an unfamiliar word. The context may define it, restate it, give an example of it, or compare it to something you are familiar with.

If the word **rotate** weren't defined and you didn't know its meaning, how could you figure it out? Use a chart like the one below to help.

The wheels of a bicycle rotate as you pedal.



**Objectives** (pp. 94–95) **Reading** Identify text structure: steps in a process • Connect text to self **Informational Text** Use text features: diagram, cutaway diagram Vocabulary Use context clues to determine word meaning

#### **Skills Preview**

#### **Key Reading Skill: Understanding Text Structure**

Before you read, preview the text to identify text structure. Look for words and phrases that signal:

- transitions between steps in a process
- cause and effect

**Make a Chart** In your Learner's Notebook, make a two-column chart. Label your columns "Zipper" and "Pencil Sharpener." In each column, list the words and phrases that signal the text structure of that part of the selection. Is the structure explaining how to do something, or is it telling you how something works? At the bottom of your chart, briefly describe the process that the text is explaining.

Write to Learn In your Learner's Notebook, write a paragraph about something you know how to do. Explain the steps in the process clearly and in the correct order. Use signal words to show transitions between steps.

#### **Key Text Element: Text Features**

A diagram is a drawing that shows the parts of a machine or other device. It makes the parts simpler and easier to see. Sometimes, it can be combined with an actual photograph to clearly show how the device works. A **cutaway diagram** shows what happens behind a part of the device, as though that part had been cut away.

These tips will help you understand and get the most from diagrams.

- Look carefully at the whole picture to understand what it shows.
  - What part of the photograph has been replaced by a diagram?
- Look carefully at the diagram. Is part of the diagram a cutaway, showing what is behind one of the device's parts? What does it show?
- · Look carefully at any arrows, lines, and captions that will help you understand the diagram. What do the captions explain? Is it a process?

#### **Get Ready to Read**

#### **Connect to the Reading**

Are you curious about how something works? What process would you like to know more about? What could you show someone how to do?

#### **Build Background**

The selection tells how a zipper and a pencil sharpener work.

- Zippers began to appear on men's and women's clothing in the 1920s and 1930s.
- Before zippers, people used buttons, snaps, ties, and hooks and eyes to hold their clothes together.
- An electric pencil sharpener has just one roller and a motor instead of a crank.

#### **Set Purposes for Reading**

**CBIG Question** Read the selection "How Things Work" to learn about how a zipper and a pencil sharpener work.

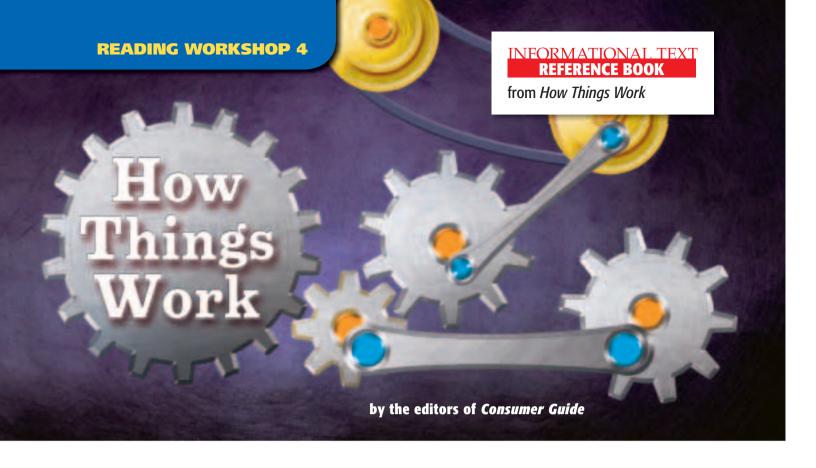
**Set Your Own Purpose** What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "How Things Work" page of Foldable 1.



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

#### **Keep Moving**

Use these skills as you read the following selection.



### **At Home**

## **Zipper**

he zipper is a tight, secure fastener that has the advantage of being flexible and quick to operate. This **ingenious** device was first patented in the 1890s, but the slide fastener that we know today was not perfected until 1913. Early designs had an unfortunate **tendency** to pop open. Its first use on **garments** was in World War I, when the U.S. Navy used slide fasteners on flying suits. Slide fasteners were not christened "zippers" until 1926.

- 1. When something is *patented* (PAT un tid), the government gives the person or company that invented it the right to be the only one to make, use, or sell it for a certain number of years.
- 2. Christened (KRIS und) means "named" here.

#### Vocabulary

**ingenious** (in JEEN yus) *adj.* clever; imaginative

**tendency** (TEN dun see) *n*. the way something is likely to be or behave; likelihood

#### **Practice the Skills**

#### 1 Key Reading Skill

Understanding Text Structure
Look at "Zipper." Does it look
like a "normal" text to you? If
not, why? Think about the size
of the drawing and the placement of the writing on the page.
As you think about what "Zipper"
is telling—and showing—you, look
for words that signal steps in a
process or cause and effect.

#### **2 English Language Coach**

**Context Clues** What do you think **garments** means? What context clues clarify its meaning for you? Explain.

#### **Practice the Skills**

#### **3** Key Text Element

**Text Features: Diagram** Look at the cutaway diagram of the zipper. Which part of the zipper is "cut away"? What does the cutaway reveal? Also, look at the notes that are connected by lines to the drawing. What do the notes tell you about how the zipper works? Continue to look for signal words as you study the text.

The slide is the key element in making the zipper work. Inside the slide is a Y-shaped channel. When the slide is pulled up, the two rows of teeth are fed together at precisely the right angle so that the teeth lock together.

To open the zipper, the wedge shape that forms the Y is forced between the teeth so that they unhook.

3

The zipper's teeth are metal bars with a protrusion on the top and a matching hollow on the bottom. Some zippers are made of plastic

coils instead of metal teeth.

The strip of locked teeth goes out the bottom of the Y.

The teeth are staggered

along two strips of cloth so

that the protrusion<sup>3</sup> of one

tooth fits into the hollow of

the tooth opposite.

**3.** A *protrusion* (proh TROO zhun) is something that sticks out. A hollow is a hole or empty space.

# At Work Pencil Sharpener

A pencil sharpener has two rollers with raised and sharpened ridges on them that shave thin slivers off the pencil point. The rollers can freely spin from a yoke, which is connected to a set of gears and a crank.

The pencil is inserted at one end through a hole in the yoke, between the two rollers. The rollers are slanted so that they come together at the opposite end, next to the crank. At that end, each roller has a gear affixed to it. The two gears mesh with a larger gear inside the <a href="housing">housing</a> of the pencil sharpener. That larger gear is an internal gear—its teeth are not on the outside of the disc, but face inward toward the center.

The crank handle turns the yoke, which causes the two rollers to **rotate** around the pencil. The gears at the opposite ends of the rollers turn inside the internal gear, which is **stationary**. This set of gears makes the two rollers rotate on their axes. As the rollers are rotating around the pencil, they are also turning against the pencil's surface. The sharp ridges of the rollers shave the pencil to a sharp point. **5** O

- 4. Affixed (uh FIKST) means "attached."
- 5. Mesh means "come together."

#### Vocabulary

rotate (ROH tayt) v. to turn around

stationary (STAY shun air ee) adj. not moving; staying still

#### **Practice the Skills**

#### **4** Key Text Element

**Text Features** Take a look at the illustration of a pencil sharpener on the next page as you read this description. How does the illustration help you understand this machine?

#### **5** English Language Coach

**Context Clues** What does **housing** mean here? If you combine the clues in this paragraph with your knowledge of the word *house*, you should have no trouble understanding *housing* in this context.

#### **6** Key Reading Skill

#### **Understanding Text**

**Structure** This piece explains how a sharpener works. How different would this selection be if it were directions for *how to use* the sharpener? Would the organization change? What kind of illustration(s) would be needed?



## After You Read from How Things Work



#### Answering the **Guestion**

- 1. What was the most interesting thing you learned from these selections? Explain why it was interesting to you.
  - **Author and Me** You'll find ideas in the selection, but you must also use your own opinions.
- **2. Recall** What makes the zipper such a clever device?
  - **Right There** You'll find the answer in the selection.
- **3. Summarize** How does a pencil sharpener sharpen pencils?
  - **Think and Search** You must use information from the selection and decide what the important points are.

#### **Critical Thinking**

- **4. Infer** How has the zipper improved over time?
  - **IP** Author and Me You'll find clues in the selection, but you must also use the information in your head.
- **5. Infer** Why do you think the slide fastener became known as the "zipper"?
  - **On My Own** Answer from your own experience.

#### **Write About Your Reading**

You've just read two explanations of how things work. The structure of each explanation was a process. Now write about another kind of process. Write a set of directions for something you know how to do. You might write about how to make your favorite sandwich or something else you know how to cook. Be sure to put in all the details. How do you start? What do you add first? What comes second and third? How do you finish up? Use signal words to show when you are going from one step to the next. Some examples of useful signal words are first, next, after that, and finally.

As you begin to write your directions, remember to do the following things:

- Break the process into steps.
- Present each step in proper order.
- Use clear transition words to link the steps.

**Objectives** (pp. 100-101) **Reading** Identify text structure: steps in a process **Informational Text** Use text features: diagram, cutaway diagram **Vocabulary** Identify context clues Writing Write directions: steps in a

**Grammar** Use irregular verbs correctly

#### **Skills Review**

## **Key Reading Skill: Understanding Text Structure**

**6.** You have seen how a process can serve as the structure for a piece of writing. You have also seen how an illustration can work with the text. Write a short paragraph telling how an illustration can make a process clearer.

#### **Key Text Element: Text Features**

- **7.** What part of the zipper does the cutaway show?
- **8.** List the parts of the pencil sharpener indicated by the arrows.
- **9.** How does the photo of the "uncovered" pencil sharpener work like a cutaway diagram?

#### **Vocabulary Check**

For each word below, copy the sentence from the selection that contains that word. Then write a sentence of your own using the word correctly. Underline the word in both sentences.

- 10. ingenious
- 11. tendency
- 12. rotate
- 13. stationary

**English Language Coach** Find the following words in the selection you just read. Tell whether context clues use definition, restatement, or comparison to clarify meaning.

- 14. coils
- 15. internal gear



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

## **Grammar Link: Irregular Verbs**

Many common English verbs are irregular. The chart below contains some of the most often-used irregular verbs. If you don't know their forms by heart, learn them.

<b>Present Tense</b>	Past Tense	Past Participle
become	became	become
buy	bought	bought
come	came	come
eat	ate	eaten
give	gave	given
grow	grew	grown
ride	rode	ridden
run	ran	run
say	said	said
see	saw	seen
take	took	taken
write	wrote	written

The most irregular verb in the English language is to be.

Subject	Present Tense	Past Tense	Past Participle
I	am	was	been
you	are	were	been
he, she, it	is	was	been
we	are	were	been
they	are	were	been

#### **Grammar Practice**

**16.** Copy the paragraph below. Then find and fix the three verb mistakes in the paragraph.

Yesterday Ms. Cordero assign us to write a poem. You should have seen our faces. We was very unhappy. We have never written poems in our lives. Our teacher should have gave us an easier assignment.

#### **COMPARING LITERATURE WORKSHOP**



*by* Michael Dorris



by Rita Dove

#### What You'll Learn

- How to compare two pieces of literature
- How to determine theme

#### What You'll Read

- "Summer Reading," p. 105
- "The First Book," p. 109

#### **Point of Comparison**

Theme

#### **Purpose**

 To compare the themes of a personal essay and a poem Have you done any comparing lately? Sure you have. You compare all the time. Maybe you compare two T-shirts before deciding which one to wear. You probably compare foods in the cafeteria before you choose your lunch.

When you compare, you think about how things are alike and how they are different. By comparing two things, you'll understand each of them better.

#### **How to Compare Literature: Theme**

Comparing two works of literature is like comparing any two items. You decide what parts are alike and what parts are different. You'll quickly notice one way in which the selections in this workshop are alike. Both are about reading. That's their subject. You'll also notice a way they're different. One is an essay, and the other is a poem.

As you read the essay "Summer Reading" and the poem "The First Book," look for the **theme** of each one. Don't confuse theme with subject. Theme goes deeper into the meaning. Ask yourself

- What is this writer telling me? What is his or her main idea?
- How would he or she answer the "Big Question?"

After that, compare the themes of the two selections.

**Objectives** (pp. 102–103)

**Reading** Compare and contrast literary texts

**Literature** Identify theme in a literary text • Compare and contrast themes across texts

#### **Academic Vocabulary**

**theme** (theem) *n.* an author's intended message about life

#### **Get Ready to Compare**

As you read "Summer Reading" and "The First Book," look for details that suggest what each author is saying about the subject of reading. Ask yourself the questions listed on page 102. In your Learner's Notebook, make a table like the one below to write your ideas on.

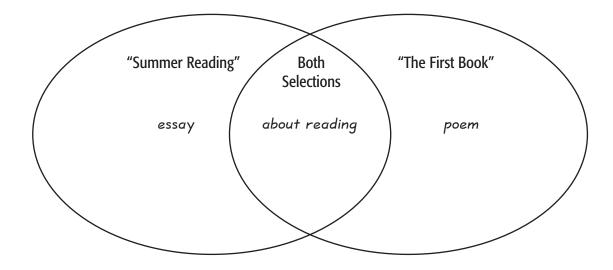
"Summer Reading"	"The First Book"

#### **Making Your Comparison**

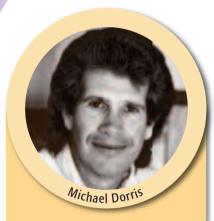
After you've read both selections, look over the notes you made in the table in your Learner's Notebook. Then you'll make a Venn diagram below the table. A Venn diagram helps you compare two things. Notice that the two circles make three areas

in the diagram—one for each selection and one for both selections.

You'll complete your diagram later, after you've finished reading and thinking about both selections.



## **Before You Read** Summer Reading



#### **Meet the Author**

Michael Dorris (1945–1997) was part Native American, and many of his books are about Native Americans. When he was asked about books he thought teenagers would like, he responded that when he was a teenager he preferred books that "weren't assigned, but chosen." See page R3 of the Author Files in the back of the book for more on Michael Dorris.



**Author Search** For more about Michael Dorris, go to www.glencoe. com.

**Objectives** (pp. 104–107)

**Reading** Compare and contrast literary

**Literature** Identify theme in a literary text • Compare and contrast themes across texts

Vocabulary Use context clues to determine word meaning

#### **Vocabulary Preview**

category (KAT uh gor ee) n. a type or group (p. 105) Seventh graders are a category of middle schoolers.

**gestured** (JES churd) v. showed (something) by a motion of the hand or other part of the body; form of the verb *gesture* (p. 106) He gestured for us to come in.

consciously (KON shus lee) adv. knowingly; on purpose (p. 106) He consciously chose the shortest book.

**browsed** (browzd) ν. looked through in a casual way; form of the verb browse (p. 106) He browsed the shelves for something to read.

vividly (VIV ud lee) adv. clearly (p. 107) He described Mr. Ballou vividly. **encounter** (en KOWN tur) *n.* an unexpected meeting (p. 107) *They had* an encounter at the library.

#### **Reading Strategies**

#### **Connect to the Reading**

What is it like to discover something new that you really enjoy?

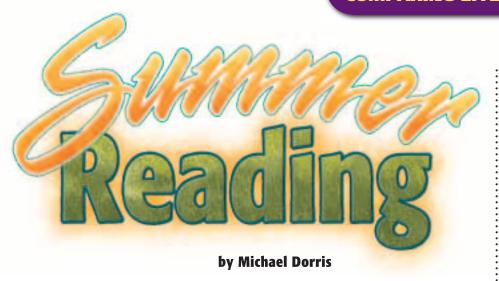
#### **Build Background**

In this essay, Michael Dorris describes a summer that he spent mowing lawns and reading when he was fourteen. He names two books that influenced him. One of them, Coming of Age in Samoa, is a study of girls growing up on one of the Samoan islands in the Pacific Ocean. The book is a work of anthropology (the study of the beliefs, customs, and behaviors of groups of people). Dorris himself later became an anthropologist.

#### **Set Purposes for Reading**

**Question** Read to find out about Michael Dorris's summer reading and its effect on his life.

**Set Your Own Purpose** What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "Summer Reading" page of Foldable 1.



Detroit News, May 1991

hen I was fourteen, I earned money in the summer by mowing lawns, and within a few weeks I had built up a regular clientele. I got to know people by the flowers they planted that I had to remember not to cut down, by the things they lost in the grass or stuck in the ground on purpose. I reached the point with most of them when I knew in advance what complaint was about to be spoken, which particular request was most important. And I learned something about

the **measure** of my neighbors by their preferred method of payment: by the job, by the month—or not at all. **1** 

Mr. Ballou fell into the last category, and he always had a reason why. On one day he had no change for a fifty, on another he was flat out of checks, on another, he was simply out when I knocked on his door. Still, except for the money part, he was a nice enough old guy, always waving or tipping his hat when he'd see me from a distance. I figured him for a thin retirement<sup>2</sup> check, maybe a work-related injury that kept him from doing his own yard

- 1. A clientele (kly un TEL) is a group of customers.
- Retirement is the time in life when a person no longer works for a living.

#### **Vocabulary**

**category** (KAT uh gor ee) *n.* a type or group

#### **Practice the Skills**

#### 1 English Language Coach

**Context Clues** What does **measure** mean here? Did the narrator hold up a ruler to see how tall each neighbor is? Of course not. The narrator has been talking about getting to know his customers, who are his neighbors. So in getting their *measure*, he's deciding what he can expect from them. He's making judgments based on his experiences with them.

*Mr. Kersey.* Suffolk Thomas Cantrell Dugdale (1880–1952). Oil on canvas, 91 X 72 cm. Blackburn Museum and Art Gallery, Lancashire, UK.



#### **COMPARING LITERATURE WORKSHOP**

work. Sure, I kept a running total, but I didn't worry about the amount too much. Grass was grass, and the little that Mr. Ballou's property comprised<sup>3</sup> didn't take long to trim.

Then, one late afternoon in mid-July, the hottest time of the year, I was walking by his house and he opened the door, motioned me to come inside. The hall was cool, shaded, and it took my eyes a minute to adjust to the **muted light**. **2** 

"I owe you," Mr. Ballou began, "but . . ."

I thought I'd save him the trouble of thinking up a new excuse. "No problem. Don't worry about it."

"The bank made a mistake in my account," he continued, ignoring my words. "It will be cleared up in a day or two. But in the meantime I thought perhaps you could choose one or two volumes for a down payment."

He **gestured** toward the walls and I saw that books were stacked everywhere. It was like a library, except with no order to the arrangement.

"Take your time," Mr. Ballou encouraged. "Read, borrow, keep. Find something you like. What do you read?"

"I don't know." And I didn't. I generally read what was in front of me, what I could snag<sup>5</sup> from the paperback rack at the drugstore, what I found at the library, magazines, the back of cereal boxes, comics. The idea of **consciously** seeking out a special title was new to me, but, I realized, not without appeal—so I **browsed** through the piles of books. 3

"You actually read all of these?"

"This isn't much," Mr. Ballou said. "This is nothing, just what I've kept, the ones worth looking at a second time." "Pick for me, then."

He raised his eyebrows, cocked his head, regarded me

- 3. Here, comprised means "contained; included."
- 4. A down payment is part of the full price that a person pays to buy something.
- 5. When you snag something, you grab it quickly.

#### Vocabulary

**gestured** (JES churd) v. showed (something) by a motion of the hand or other part of the body

**consciously** (KON shus lee) *adv.* knowingly; on purpose

**browsed** (browzd) v. looked through in a casual way



Five Stacks of Books with One Fallen, 1994. Andrew Gadd. Oil on canvas. Private collection.

#### **Practice the Skills**

#### **2** English Language Coach

**Context Clues** Do you know what <u>muted light</u> means? What context clues can help you figure out its meaning? Discuss it with a partner.

#### 3 Comparing Literature

**Theme** Now that Dorris is telling about his reading habits, you may want to start making some notes in the "Summer Reading" part of the table you made in your Learner's Notebook. Are the author's ideas about reading similar to or different from your own? Use details from the selection to support your answer.

appraisingly as though measuring me for a suit. After a moment, he nodded, searched through a stack, and handed me a dark red hard-bound book, fairly thick.

"The Last of the Just," I read. "By André Schwarz-Bart. What's it about?"

"You tell me," he said. "Next week."

I started after supper, sitting outdoors on an uncomfortable kitchen chair. Within a few pages, the yard, the summer, disappeared, the bright oblivion of adolescence<sup>6</sup> temporarily lifted, and I was plunged into the aching tragedy of the Holocaust, the extraordinary clash of good, represented by one decent man, and evil. Translated from French, the language was elegant, simple, overwhelming. When the evening light finally failed I moved inside, read all through the night.

To this day, thirty years later, I vividly remember the experience. It was my first voluntary encounter with world literature, and I was stunned by the undiluted power a novel could contain. I lacked the vocabulary, however, to translate my feelings into words, so the next week, when Mr. Ballou asked, "Well?" I only replied, "It was good."

"Keep it, then," he said. "Shall I suggest another?"

I nodded, and was presented with the paperback edition of Margaret Mead's Coming of Age in Samoa.

To make two long stories short, Mr. Ballou never paid me a dime for cutting his grass that year or the next, but for fifteen years I taught anthropology at Dartmouth College. Summer reading was not the innocent pastime I had assumed it to be, not a breezy, instantly forgettable escape in a hammock (though I've since enjoyed many of those, too). A book, if it arrives before you at the right moment, in the proper season, at a point of intermission in the daily business of things, will change the course of all that follows. 5

- **6.** The phrase **the oblivion** (uh BLIH vee un) **of adolescence** (ad uh LES uns) suggests that teenage years are a time when you don't pay much attention to the world around you.
- 7. The **Holocaust** (HOH luh kawst) was the mass slaughter of large numbers of Europeans, especially Jews, by the Nazis during World War II.
- **8.** Something **undiluted** is strong because it is not watered down.

#### Vocabulary

vividly (VIV ud lee) adv. clearly

**encounter** (en KOWN tur) n. an unexpected meeting

#### **Practice the Skills**

#### Comparing Literature

**Theme** This paragraph and the next describe the author's thoughts and feelings about his summer reading. Keep filling in your table with notes on the selection. How does what he says here compare with what he said about his reading habits earlier?

#### 5 BIG Question

How do you think Michael Dorris would answer the question, "Why do we read?" Write your answer on the Comparing Literature page of your Unit 1 Foldable.

## Before You Read The First Book



#### **Meet the Author**

Rita Dove has won many prizes for her poetry, including the 1987 Pulitzer Prize. She also had the special honor of serving two terms as Poet Laureate of the United States. She said she discovered that people all over the country "were hungry for poetry." Dove believes in the power of poetry. She says, "When a poem moves you, it moves you in a way that leaves you speechless." See page R3 of the Author Files in the back of the book for more on Rita Dove.



Author Search For more about Rita Dove, go to www.glencoe.com.

**Objectives** (pp. 108–109) **Reading** Compare and contrast literary

**Literature** Identify theme in a literary text • Compare and contrast themes across texts **Vocabulary** Use context clues to determine word meaning

#### **Get Ready to Read**

#### **Connect to the Reading**

What's it like to try something new, like a new food, a new game, or a new sport? Think of a time when you tried something new. Describe your experience to a partner.

#### **English Language Coach**

**Context Clues** You've learned to figure out the meaning of unfamiliar words by looking at context clues—other words in the sentence or paragraph that help you understand the word you don't know.

Copy this chart into your Learner's Notebook. As you read "The First Book," use the chart to define the word nip. You might think you know what it means, but context clues can help you be sure.

Word	<b>Context Clues</b>	Meaning

#### **Build Background**

- Rita Dove won a Pulitzer Prize for her poetry. Pulitzer Prizes are awards for excellent achievements in American writing, literature, and music. The Pulitzer Prizes in literature are for fiction, nonfiction, drama, history, biography, and poetry.
- Dove was poet laureate of the United States. The role of the poet laureate is to raise people's awareness of poetry and inspire them to read, write, and appreciate poetry. The poet laureate is chosen by the Librarian of Congress.

#### **Set Purposes for Reading**

Read the poem "The First Book" to find out how and why people read and to learn what advice the poet gives to someone reading a book for the first time. Also think about the Big Question as you read.

**Set Your Own Purpose** What else would you like to learn from the poem to help you answer the Big Question? Write your own purpose on "The First Book" page of Foldable 1.

# Befirst 1

by Rita Dove

#### Open it.

Go ahead, it won't bite. Well . . . maybe a little.

More a nip, like. A tingle. <sup>5</sup> It's pleasurable, really. **1** 

You see, it keeps on opening. You may fall in.

Sure, it's hard to get started; remember learning to use

<sup>10</sup> knife and fork? Dig in: you'll never reach bottom.

It's not like it's the end of the world—just the world as you think

you know it. 2 O

Homework, 1946. Milton Avery. Oil on canvas, 91.4 x 61 cm. Fundacion Coleccion Thyssen-Bornemisza, Madrid.

#### **Practice the Skills**

#### **1** Comparing Literature

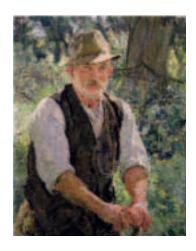
**Theme** Dove says that the book won't bite, or that it might give you a nip, a tingle. What is the poet comparing a book to? Is this a clue about the theme? Explain.

#### 2 B G Question

**Compare** What does the speaker say about reading in the last three lines? Would Michael Dorris agree? Fill in the chart under "The First Book" with anything you want to add now that you've read and thought about it.



## **After You Read**





Objectives (pp. 110–111)
Reading Compare and contrast
literary texts
Literature Identify theme in a literary text
Compare and contrast themes across texts
Writing Write a response to literature:
comparison/contrast, theme



#### **Vocabulary Check**

Copy each sentence with the best word in place. You will use each word in two sentences.

category gestured consciously browsed vividly encounter

highest \_\_\_\_.

He raised his arms and \_\_\_\_ his surrender.
 We had an unpleasant \_\_\_\_ with the other team after the game.
 I \_\_\_\_ remember the bright red dress Mom wore.
 Josie is definitely in the top \_\_\_\_ in math scores.
 They could have \_\_\_\_ for hours in that giant bookstore.
 She didn't \_\_\_\_ try to insult them; she just gave her honest opinion.
 Elena \_\_\_\_ around the store until she found the sweater she wanted.
 The lights of the city sparkled \_\_\_\_.
 Tran \_\_\_\_ lost the game to his little sister to make her happy.
 Chandra was surprised by her \_\_\_\_ with Amy.
 Jermaine \_\_\_\_ for Kate to cross the street and talk.

**12.** Randall wanted a challenge, so he entered the swim meet in the

#### **Reading/Critical Thinking**

On a separate sheet of paper, answer the following questions.

### Summer Reading

- **13. Compare and Contrast** How did the author's experience reading The Last of the Just differ from his experience reading *Coming of Age in Samoa*?
  - **Think and Search** The answers are in the story, but you will need to look in more than one place to find them.
- **14. Interpret** What does the author mean when he says that summer reading was not an "innocent pastime" for him?

**Author and Me** You will find clues in the story, but you'll also need to use information in your head.

## The First Book

- **15. Interpret** What do the lines "You see, it keeps on opening. /You may fall in" mean?
  - Author and Me You will find clues in the poem, but you'll also need to use information in your head.
- **16. Evaluate** Do you think reading can really give you new ideas about things? Explain.

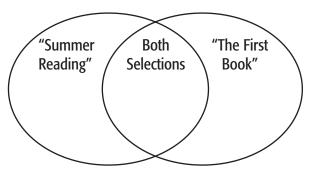
On My Own Answer from your own experiences.

#### **Writing: Compare the** Literature

#### **Use Your Notes**

- **17.** Follow these steps to use the notes in your diagram to compare the theme of "Summer Reading" with the theme of "The First Book."
  - **Step 1:** Look over the diagrams you completed. Underline the details that are alike for both selections. Circle the details that are different.

**Step 2:** On a separate sheet of paper, copy the diagram below. List the details that are alike in the center of the diagram. List the details that are different for each selection on either side of the diagram.



- **Step 3:** Look at the new diagram. Notice what kinds of details are alike in the selections and what kinds of details are different.
- **Step 4:** Think about what the details tell you about the theme of each selection. You will use these ideas to back up your statements in the assignment.

#### **Get It On Paper**

To show what you know about the theme of each of these selections, copy and complete these statements. Use the diagram you completed to get ideas.

- **18.** I think the theme of "Summer Reading" is \_\_\_\_.
- **19.** I think the theme of "The First Book" is \_\_\_\_.
- **20.** The detail that helps me understand the theme of "Summer Reading" is \_\_\_\_.
- 21. The detail that helps me understand the theme of "The First Book" is \_\_\_\_.

#### **BIG** Question

**22.** Both selections are about reading. Answer these questions in your Learner's Notebook: How are the ideas about reading in the two selections alike? How are they different?

## UNIT 1 WRAP-UP



#### Why Do We Read?

As you've read the selections, you've been thinking about people's reasons for reading. Now use what you've learned to do the Unit Challenge.

#### **The Unit Challenge**

Follow the directions for the activity you've chosen.

#### A. Group Activity: Create a Commercial

You and three to five other students are the creative team that has been chosen to develop a sixty-second TV commercial. You will be "selling" the idea of reading.

- 1. Discuss the Assignment First, brainstorm with your group to come up with as long a list of reasons to read as you can think of. The notes you made on your Foldable should help you. Choose a group member to take notes and keep track of the reasons. Try to be specific. You will get a longer list and better ideas for your commercial if you list "to live someone else's life for a while" or "to get scared to death" instead of a general reason, such as "to be entertained."
- 2. Make Choices Commercials are short! You can't work with every reason on your list.
  Choose the five reasons that you think your commercial can deal with best.
- **3. Plan the Commercial** Think about commercials you have seen and work with your group to choose a style.
  - Should the commercial be funny or serious?

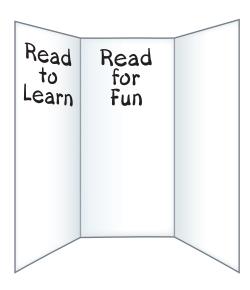
- Do you want to say the reasons or show them?
- Will everyone who is "on camera" be the age you are, or should some of the group members play older or younger people?
- 4. Write the Commercial When you write a commercial, you write down what the actors do, as well as what they say (if anything). Work together to get your ideas down on paper. Remember, you can explain your reasons to read or demonstrate them. All you should care about is getting your ideas across.
- 5. Practice and Time the Commercial Practice your commercial a few times and time it. If it runs longer than a minute, shorten it.
- **6. Perform the Commercial** Long ago, commercials were performed "live," in the same way a play is shown. They weren't filmed or taped. Perform your commercial as a live performance for the class.

### **B. Solo Activity: Advertising Brochure**

The selections in this unit have given you information and ideas about reasons to read. Now it's time to use those reasons to persuade other people to read—people who may not have discovered the benefits for themselves.

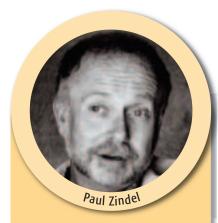
- Choose Reasons to Read Look through your Foldable notes to find reasons to read. Choose the ones you think will work best to convince other people that reading is both useful and fun.
- **2. Plan Your Brochure** A typical advertising brochure is made up of one regular-size piece of paper, folded twice. This creates six pages, three on one side of the paper and three on the other.
  - Fold a piece of paper to make a blank brochure.
  - Decide how many reasons you want to deal with on the brochure. Just one throughout? One per page?
  - Look for art that can illustrate the reason or reasons your brochure will advertise.

- **3. Find or Create Art** An ad brochure depends on art to help communicate ideas, so you will need illustrations. Use magazines or other published material to find and cut out pictures, or draw your own.
- 4. Make a "Dummy" Brochure A "dummy" is like a rough draft. It shows where the art will go and where the "copy" (words) will go. Use your blank brochure. Draw the approximate size of your chosen art where you want it to go. Write advertising copy that identifies the reason or reasons you are advertising. The copy must fit in the space available for it. Keep working on art ideas and copy ideas until the dummy shows your final plan.
- 5. Create the Final Brochure Fold a clean piece of paper to make the real brochure. Paste or draw your final art in place. Write your final copy neatly where it goes. Now you're ready to hand it in!



# UNIT 1

# **Your Turn: Read and Apply Skills**



### **Meet the Author**

"The Day It Rained Cockroaches" comes from Paul Zindel's book The *Pigman and Me,* which is the story of his life. Zindel was born in New York City in 1936. Many of his books, including *The Pigman and* Me, explore how teenagers and adults get along. "I try to show [teens] they aren't alone," he once said. "I know it's a continuing battle to get through the years between twelve and twenty." Zindel died in 2003. See page R8 of the Author Files in the back of the book for more on Paul Zindel.



**Author Search** For more about Paul Zindel, go to www.glencoe.com.

# The Day It Rained Cockroaches

by Paul Zindel

The three of us were very excited when we pulled up in front of our new home. There were some unusual things about it, but I've always been attracted to unusual things. For instance, I was the only kid I knew who always liked searching newspapers to find weird news. Whenever I found a shocking article or picture, I'd save it. That week alone, I had cut out a picture of a man who was born with monkey feet, a list of Seventy-Five Ways to Be Richer a Year from Now, and a report about a mother who sold her daughter to Gypsies in exchange for a theater trip to London. Also, there are ten biographical<sup>1</sup> points about me you should know right off the bat:<sup>2</sup>

- 1) My father ran away when I was two years old.
- 2) My sister taught me how to cut out fake coins from cardboard and make imitation lamb chops out of
- 1. Biographical means "having to do with someone's life story."
- 2. The expression off the bat comes from baseball and means "without delay."

- clay, because we never had very much real money or food.
- 3) I once wanted to be Batman and fly off buildings.
- 4) I yearned to be kidnapped by aliens for a ride in their flying saucer.
- 5) Ever since I could remember I'd liked to make cyclorama<sup>3</sup> displays out of shoeboxes and cut out figures of ghosts, beasts, and teenagers to put in them.
- 6) I once prayed to own a pet gorilla.
- 7) I used to like to play tricks on people, like putting thumbtacks on their seats.
- 8) When my father's father was sixteen, he got a job on a Dutch freighter, sailed to America, jumped ship and swam to Staten Island, got married, and opened a bake shop, and he and his wife died from eating too many crumb-cakes before Betty<sup>4</sup> and I could meet them.
- 9) A truck once ran over my left elbow. It really hurt and left a little scar.
- 10) I am afraid I will one day die by shark attack.

About anything else you'd ever want to know about my preteen existence you can see in the photos in this book. However, I don't think life *really* started for me until I became a teenager and my mother moved us to Travis, on Staten Island.



**<sup>3.</sup>** A *cyclorama* is a picture that surrounds a viewer. The author probably meant *diorama*—a miniature display of a scene that uses small figures.

<sup>4.</sup> **Betty** is the author's sister.

When we first drove into the town, I noticed a lot of plain wood houses, a Catholic church, a war memorial, three saloons with men sitting outside on chairs, seventeen women wearing kerchiefs<sup>5</sup> on their heads, a one-engine firehouse, a big redbrick school, a candy store, and a butcher shop with about 300 sausages hanging in the window. Betty shot me a private look, signaling she was aghast.6 Travis was mainly a Polish town, and was so special-looking that, years later, it was picked as a location for filming the movie Splendor in the Grass, which starred Natalie Wood (before she drowned), and Warren Beatty (before he dated Madonna). Travis was selected because they needed a town that looked like it was Kansas in 1920, which it still looks like.

The address of our new home was 123 Glen Street. We stopped in front, and for a few moments the house looked normal: brown shingles, pea-soup-green-painted sides, a tiny yellow porch, untrimmed hedges, and a rickety wood gate and fence. Across the street to the left was a slope with worn gravestones all over it. The best-preserved ones were at the top, peeking out of patches of poison oak.

The backyard of our house was an airport. I mean, the house had two acres of land of its own, but beyond the rear fence was a huge field consisting of a single dirt runway, lots of old propeller-driven Piper Cub—type planes, and a cluster of rusted hangars.<sup>7</sup>

This was the most underprivileged airport I'd ever seen, bordered on its west side by the Arthur Kill channel and on its south side by a Con Edison electric power plant with big black mountains of coal. The only great sight was a huge apple tree on the far left corner of our property. Its trunk was at least three feet wide. It had strong, thick branches rich with new, flapping leaves. It reached upward like a giant's hand grabbing for the sky.

"Isn't everything beautiful?" Mother beamed.

"Yes, Mom," I said.

Betty gave me a pinch for lying.

"I'll plant my own rose garden," Mother went on, fumbling for the key. "Lilies, tulips, violets!"

Mom opened the front door and we went inside. We were so excited, we ran through the echoing empty rooms, pulling up old, soiled shades to let the sunlight crash in. We ran upstairs and downstairs, all over the place like wild ponies. The only unpleasant thing, from my point of view, was that we weren't the only ones running around. There were a lot of cockroaches scurrying from our invading footfalls and the shafts of light.

"Yes, the house has a few roaches,"
Mother confessed. "We'll get rid of them
in no time!"

"How?" Betty asked raising an eyebrow.

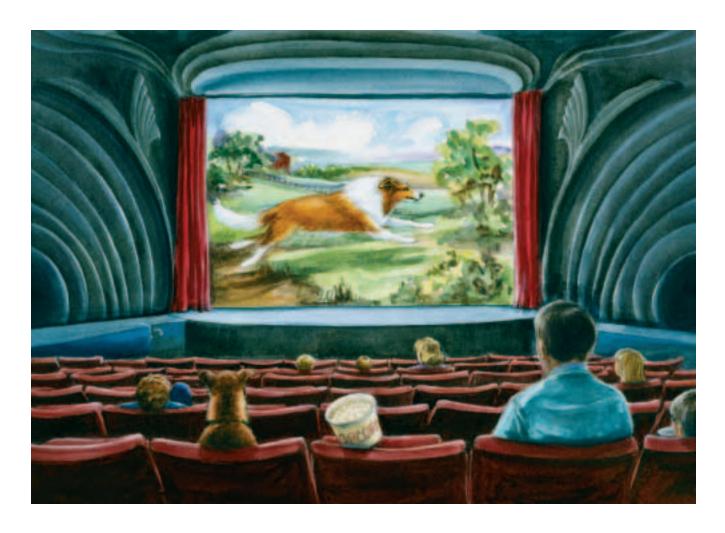
"I bought eight Gulf Insect Bombs!"

"Where are they?" I asked.

<sup>5.</sup> A kerchief is an old-fashioned head scarf.

<sup>6.</sup> Aghast means "shocked."

There is a group, or *cluster*, of *hangars*, which are buildings where airplanes are kept.



Mother dashed out to the car and came back with one of the suitcases. From it she spilled the bombs, which looked like big silver hand grenades.

"We just put one in each room and turn them on!" Mother explained.

She took one of the bombs, set it in the middle of the upstairs kitchen, and turned on its nozzle. A cloud of gas began to stream from it, and we hurried into the other rooms to set off the other bombs.

"There!" Mother said. "Now we have to get out!"

"Get out?" I coughed.

"Yes. We must let the poison fill the house for four hours before we can come back in! Lucky for us there's a Lassie double feature<sup>8</sup> playing at the Ritz!"

We hadn't been in the house ten minutes before we were driving off again!

I suppose you might as well know now that my mother really *loved* Lassie movies. The only thing she enjoyed more were movies in which romantic couples got killed at the end by tidal waves, volcanos, or other natural disasters. Anyway, I was glad we were gassing the roaches, because they are the one insect I despise.

**<sup>8.</sup>** A **double feature** is when two movies are shown, one after the other, for the price of one.



The Apple Tree, 1916. Gustav Klimt. Oil on canvas, 80 x 80 in. Osterreichische Galerie Belvedere, Vienna, Austria.

Tarantulas I like. Scorpions I can live with. But ever since I was three years old and my mother took me to a World's Fair, I have had nightmares about cockroaches. Most people remember an exciting water ride this fair had called the Shoot-the-Chutes, but emblazened on my brain is the display the fair featured of giant, live African cockroaches, which look like

American cockroaches except they're six inches long, have furry legs, and can pinch flesh. In my nightmares about them, I'm usually lying on a bed in a dark room and I notice a bevy<sup>11</sup> of giant cockroaches heading for me. I try to run away but find out that someone has secretly tied me down on the bed, and the African roaches start crawling up the sides of the sheets. They

11. A **bevy** is a large group.

<sup>9.</sup> Tarantulas are large, hairy spiders with painful bites, and scorpions are spider-like, with poisonous stingers on the end of their tails.

<sup>10.</sup> Something that is emblazoned on your brain is unforgettable. Emblazoned means "burned," and a memory that was "burned" into your brain would stay there.

walk all over my body, and then they head for my face. When they start trying to drink from my mouth is when I wake up screaming.

So after the movie I was actually looking forward to going back to the house and seeing all the dead cockroaches.

"Wasn't Lassie wonderful?" Mother sighed as she drove us back to Travis. "The way that brave dog was able to crawl hundreds of miles home after being kidnapped and beaten by Nazi Secret Service Police!"

"Yes, Mom," I agreed, although I was truthfully tired of seeing a dog movie star keep pulling the same set of tear-jerking stunts in each of its movies.

"Maybe we'll get a dog just like Lassie one day," Mother sighed.

When we got back to the house this time, we didn't run into it. We walked inside very slowly, sniffing for the deadly gas. I didn't care about the gas so much as I wanted to see a lot of roach corpses all over the place so I'd be able to sleep in peace.

But there were none.

"Where are all the dead roaches?" I asked.

"I don't know," Mother admitted. We crept slowly upstairs to see if the bodies might be there. I knew the kitchen had the most roaches, but when we went in, I didn't see a single one, living or dead. The lone empty Gulf Insect Bomb sat spent in the middle of the floor. My sister picked up the bomb and started reading the directions. One thing my mother never did was follow directions. As Betty was reading, I noticed a closed closet door and reached out to turn its knob.

"It says here we should've opened all the closet doors before setting off the bombs, so roaches can't hide." Betty moaned, her clue to me that Mom had messed up again.

I had already started to open the door. My mind knew what was going to happen, but it was too late to tell my hand to stop pulling on the door. It sprang open, and suddenly 5,000 very angry, living cockroaches rained down on me from the ceiling of the closet.

"Eeehhhhhh!" I screamed, leaping around the room, bathed in bugs, slapping at the roaches crawling all over me and down my neck! "Eeehhhhhh! Eeehh! Ehhh! Ehh!"

"Don't worry. I'll get more bombs," Mother said comfortingly as she grabbed an old dishrag to knock the fluttering roaches off my back. Betty calmly reached out her foot to crunch as many as dared run by her. O

# **Reading on Your Own**

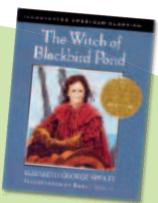
To read more about the Big Question, choose one of these books from your school or local library. Work on your reading skills by choosing books that are challenging to you.

### **Fiction**

### The Witch of **Blackbird Pond**

by Elizabeth George Speare

In Puritan New England in 1687, a high-spirited teenager befriends an old woman known as the Witch of Blackbird Pond and finds herself accused of witchcraft. Read the selection to be entertained and to find out about Puritan New England.



### The Autobiography of Miss Jane Pittman

by Ernest J. Gaines



In this novel about a 110-year-old African American woman, Miss Jane Pittman recollects events in her life in the South from the Civil War to the Civil Rights movement of the 1960s. This novel will help you understand the life, problems, and experiences of Miss Jane Pittman.



### **A Wrinkle** in Time

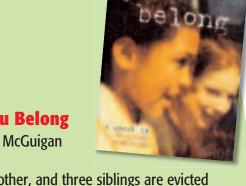
by Madeleine L'Engle

Meg Murry's father has mysteriously disappeared. Strangers from another planet bring upsetting news that sends Meg on a journey along with her brother Charles and her friend Calvin. The three set off to rescue Mr. Murry and to combat an evil force that is trying to take over the universe. Read this novel for fun, excitement, and suspense.



### Where You Belong

by Mary Ann McGuigan



Fiona, her mother, and three siblings are evicted from their home. After an abusive father seems to provide no refuge for her, thirteen-year-old Fiona tries to discover where she belongs. Read the story to understand what Fiona experiences.

### **Nonfiction**

### Sea Otter Rescue: The Aftermath of an Oil Spill

by Roland Smith



The oil tanker *Exxon Valdez* hit the rocks in Prince William Sound, Alaska, and almost 11 million gallons of crude oil spilled into the water. This accident created an oil slick that threatened wildlife. Sea otters were especially affected. This story is a firsthand account of the animal rescue experts who helped save the lives of hundreds of sea otters. The story will help you understand the efforts made by the rescue experts.



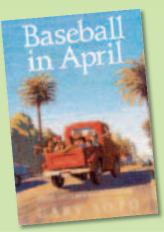
### **Things Change**

by Troy Aikman

Former Dallas Cowboys quarterback describes his life from childhood to three-time Super Bowl champ, using his own experiences to show that change can provide an opportunity to grow. Read to be entertained and find how change can affect a person's life.



by Gary Soto



Soto's own life—growing up poor in California's Central Valley—inspired these stories about Mexican American teenagers facing the kinds of experiences most teens face. Read to understand the experiences of Mexican American teenagers and enjoy the stories Soto tells.





This book shows the excitement of the Alaskan dogsled race, the Iditarod. Paulsen recounts his first dogsled race. He describes why he decided to work with a team of racing dogs. Paulsen also describes the beauty of nature and the dangers it can present. Read to enjoy Paulsen's adventure and to find out details about the Iditarod.

# **UNIT 1** SKILLS AND STRATEGIES ASSESSMENT

### **Test Practice**

### **Part 1: Key Elements**

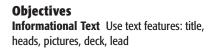
Do not begin by reading the passage. On a separate sheet of paper, write the numbers 1-5. Read each question and then look only at the part of the passage that can help you answer the question. For questions 1–4, write the letter of the answer next to each number. For question 5, write a short response.

### from "The Everglades Forever?"

### Hero Mary Barley fights to save Florida's unique, marshy ecosystem

Graceful white ibis soar through the sky. In the swamp below, lazy alligators lie still as logs. A tiny frog hops to a lily pad and lets out a big croak. It's just another day in Florida's Everglades—a unique ecosystem found only in the U.S.

The Everglades is about 4,000 square miles of freshwater marsh, rivers, and swamp. . . . The region, nicknamed the "river of grass," is home to more than 850 animal species, including 250 species of birds, and 900 kinds of plants. Palms, pines, and oak trees as well as wildcats and panthers live in harmony in this wetland. Sounds like a natural paradise, right? It used to be. But after years of pollution and other abuse, the Everglades is dying.





### **Humans Make Their Mark**

More than 100 years ago, people began to settle nearby. The Everglades seemed worthless to them. They couldn't build homes or plant sugar cane, a profitable crop, on the marshy ground. So they dried out some of it.

In the 1920's, U.S. government engineers made bigger changes. . . . Without its natural water supply, the Everglades began to shrink. So did its plant and animal populations. . . .

Part of the swampland where thousands of animals once thrived is packed with houses and factories. . . . The wading-bird population is a tenth of what it was in the early 1900s. Alarming numbers of alligators and sparrows have vanished. Can the Everglades be saved?

### To the Rescue!

Many Floridians refuse to give up without a fight. . . . One of these fighters is Mary Barley. . . .

Barley is chairwoman of the Everglades Foundation. Her husband George, a former real estate developer and fisherman, started the foundation because he worried about the Everglades' future. Since his death in a 1995 plane crash, Barley and foundation members have fought on. . . .

Barley knows that even people who want to save the Everglades don't want to pay to correct mistakes others made. She and fellow activists . . . persuaded Florida voters to pass a state law requiring polluters to pay most conservation costs. Thanks to her, a sugar company sold more than 50,000 acres of Everglades land back to the state to be restored. The river can run naturally again, which will help bring back native plants and animals.

- **1.** "Hero Mary Barley fights to save Florida's unique, marshy ecosystem" is an example of a
  - A. lead
  - **B.** deck
  - **C.** title
  - **D.** headline
- **2.** What is the purpose of the subheads in this article?
  - **A.** to explain the meaning of the title
  - **B.** to summarize the information in the article
  - **C.** to break the article into "chunks" and introduce them
  - **D.** to provide interesting information that makes a reader keep reading
- **3.** You can use the illustration with this article to help you understand
  - **A.** where the Everglades is
  - **B.** why the Everglades faces problems
  - **C.** how bad the situation in the Everglades is
  - **D.** when the problems in the Everglades began

- **4.** What information is found in the lead?
  - **A.** The Everglades is a special ecosystem.
  - **B.** Settlers in the Everglades dried out parts of it.
  - **C.** Some Florida residents are fighting to save the Everglades.
  - **D.** A Florida law requires polluters to pay most conservation costs.

Question 5 is a constructed-response question. Write your answer below your answers for 1–4.

**5.** How do the title, the deck, and the subheads help you understand what the selection is about and how it is organized?



**Unit Assessment** To prepare for the Unit test, go to www.glencoe.com.



### **Part 2: Reading Skills**

Read the passage. Then, on a separate sheet of paper, write the numbers 1–5. For the first four questions, write the letter of the right answer next to the number for that question. Then, next to number 5, write your answer to the final question.

### Come On, Get Happy!

### It May Be True that Laughter Is the Best Medicine

### by Lucia Menendez

- <sup>1</sup> People have believed for a long time that laughter, as the old saying goes, is good for the soul. There is now scientific evidence that it is also good for the body. Recent research has shown that laughter strengthens the heart, helps the flow of blood through the body, reduces pain, aids healing, fights infections, and decreases blood pressure. It also improves memory, makes people feel more confident, and leads to a positive view of life.
- <sup>2</sup> Laughter Clubs None of this information would surprise Dr. Madan Kataria. After reading about some of the benefits of laughter, he started a "Laughter Club" in a public park in Bombay, India. That was in 1995. There are now more than 2,500 such clubs around the world.

Club meetings aren't exactly quiet, but that's sort of the point. Although the noise may surprise those passing by, the participants know exactly what they're doing and why they're doing it. It's good for them. Meetings are often held early in the day, so people can get in a good twenty minutes or more of laughing before they head off for work. Once there, members believe, they concentrate better and work more productively.

### **Objectives**

**Reading** Set a purpose for reading • Preview text • Monitor comprehension: review and reread • Identify text structure: steps in a process

- <sup>4</sup> **Just Fake It** How do these clubs find enough jokes to keep everyone howling? They don't. According to Dr. Kataria, it doesn't matter if laughter is produced naturally, by actually finding something funny, or if it is faked. The benefits to the body are the same. Laughter club leaders get things going without any comedians around to help.
- First, participants form a circle, standing two to three feet apart. Then there are a few stretches, just to loosen up. Next, club members do deep breathing followed by a series of "ho, ho, ha, ha" chants. And then it's time to get the laughs started, which often begin with the "lion laugh" in which people raise their hands like lions' paws, claw the air, stick out their tongues, and laugh. After this, no one has to fake a laugh. The sight of the rest of the group looking so completely ridiculous is enough to produce the real thing: the laughter of true amusement.
- **1.** What fact can be discovered by *only* previewing this article?
  - **A.** Laughter may actually improve health.
  - **B.** Laughter Club members often do a "lion laugh."
  - **C.** There are thousands of laughter clubs all over the world.
  - **D.** Scientists have made recent discoveries about laughter's health benefits
- **2.** Which paragraph contains information that is organized in a "process/how-to" structure?
  - A. Paragraph 1
  - **B.** Paragraph 2
  - C. Paragraph 4
  - **D.** Paragraph 5
- **3.** What would be the most likely purpose a reader would set for reading this article?
  - **A.** To learn how to be funny
  - **B.** To understand what laughter is
  - **C.** To find out what it says about laughter
  - **D.** To discover how to accomplish something

- **4.** The best way to help information from this article stick in your mind would be to pause now and then to
  - A. review
  - **B.** preview
  - **C.** check the text structure
  - **D.** set a new purpose for reading
- **5.** Think of any two things you have read that you had different purposes for reading. Name or describe those two things and tell what your purpose for reading each one was.

### **Part 3: Vocabulary**

On a separate sheet of paper, write the numbers 1–10. Next to each number, write the letter of the right answer for that question.

Write the letter of the word or phrase that means about the same as the underlined word.

1. to **propel** a car

A. stop

**C.** fix

**B.** move

**D.** buy

2. precisely on time

A. never

**C.** almost

**B.** always

**D.** exactly

**3.** to **inspire** the team

A. join

C. encourage

**B.** teach

**D.** be jealous of

4. his unique hairstyle

**A.** new

C. attractive

**B.** ugly

**D.** very unusual

5. just a glimpse

A. joke

**C.** short distance

**B.** glance

**D.** small mistake

Use context clues to figure out the meaning of each underlined word.

**6.** Is that a **genuine** diamond ring, or is it fake?

**A.** real

**C.** stolen

**B.** pretty

**D.** inexpensive

**7.** My cat thinks mice are **delectable**; he finds them quite tasty!

A. shy

C. delicious

**B.** quiet

**D.** hard to catch

**8.** We responded to Dad's vacation plans with groans, moans, sighs, and other sounds of <u>disgruntlement</u>.

A. fear

**C.** excitement

**B.** sleepiness

**D.** displeasure

**9.** Meet me in the **vestibule**, the roomlike area right inside the front door of the building.

**A.** porch

**C.** front yard

**B.** lobby

**D.** long hallway

**10.** If the skydiver's parachute didn't open, she would **plummet** downward.

A. crawl

**C.** fall rapidly

**B.** flutter

**D.** float gracefully

### **Objectives**

Vocabulary Learn and use new vocabularyUse context clues to determine word meaning

**Grammar** Identify and correctly use verbs

Use correct verb tense

Writing Paraphrase and summarize text

### **Part 4: Writing Skills**

On a separate sheet of paper, write the numbers 1–4. Then follow the directions for each numbered section below.

**1.** Write down the verbs in this sentence:

"People who are having a bad dream sometimes shout or kick."

**2.** Rewrite this sentence, changing the verb to the present progressive form. That is, change the verb to show that the action is continuing in the present. "Everyone leaves the theater."

**3.** Read the following passage and choose the best summary of it.

Samir was angry, so angry he could hardly speak. His bike lay on the driveway, smashed into flat and twisted pieces. Samir had spent the entire summer bagging groceries at the local supermarket just to have enough money to buy the bike he'd always wanted. For two short days, he had ridden it everywhere. Now it was gone. No, it would be better if it were actually gone. At least then he wouldn't have to look at the sad remains.

- A. Samir discovered that his bike was ruined.
- **B.** Samir was furious when the bike he'd worked hard to buy was destroyed.
- **C.** Samir was angry when his bike was smashed, but he should have put it somewhere safe.
- **D.** Samir worked hard at a supermarket all summer to buy a bike, but he got to ride it for only two days before he found it smashed in a driveway, which made him too angry to speak.
- **4.** Write a summary of the following passage.

During the 1950s, migrant workers lived and worked in terrible conditions. These people, who traveled from farm to farm to plant, weed, and pick crops, had little money and even less power. They worked long hours in hot fields, often with no water available. They earned small amounts of money for backbreaking work. They slept in cars, tents, shacks, or under the sky. They rarely had the benefits of electricity. The children often missed school because they were working, but even when they were able to go, they had to move from school to school as their families traveled.



# BIG How Can We Become Who We Want to Be?

If you want to be one of the best, then you have to make certain sacrifices.

professional soccer player

# **LOOKING AHEAD**

The readings and skill lessons in this unit will help you think about your own answer to the Big Question.

	IT 2 WARM-UP • Connecting to the Big Question GENRE FOCUS: Biography	
	Tony Hawk	
	by Steve Pittman	
	READING WORKSHOP 1 Skill Lesson: Activating Prior Knowle	d
	from Rosa Parks: My Story	
	by Rosa Parks with Jim Haskins	
	Kids in Action: Dalie Jimenez	
	by Barbara A. Lewis	
7	VRITING WORKSHOP PART 1 Autobiographical Narrative .	
	READING WORKSHOP 2 Skill Lesson: Connecting	
	An Hour with Abuelo	
	by Judith Ortiz Cofer	
	Toward a Rainbow Nationby Lavendhri Pillay	•
	READING WORKSHOP 3 Skill Lesson: Inferring	
	New Directions	
	by Maya Angelou	
	The War of the Wallby Toni Cade Bambara	•
4	VRITING WORKSHOP PART 2 Autobiographical Narrative	
	READING WORKSHOP 4 Skill Lesson: Identifying Sequence	
	from Red Scarf Girl: A Memoir of the Cultural Revolution	
	by Ji-li Jiang	
	Miracle Hands	
	by Christina Cheakalos and Matt Birkbeck, updated from <i>People</i>	
	OMPARING LITERATURE WORKSHOP	
	from Barrio Boy	
	by Ernesto Galarza	
	How I Learned English	
	by Gregory Djanikian	

# UNIT 2 WARM-UP

# **Connecting to**



How Can We Become Who We Want to Be?

It isn't easy to become who you want to be. Many things might stand between you and your goals. But you've got strengths and resources that can help you reach those goals. In this unit, you'll read about different people and what stood between them and their efforts to become who they wanted to be.

### **Real Kids and the Big Question**



**SHAWN** likes working with his hands. He's also good at science and math. Sometimes he dreams of becoming an engineer and traveling around the world building bridges and dams. At other times, Shawn thinks he would be better off staying in the neighborhood and working as a carpenter. What advice would you give him?



small parts so far, but now she really wants the lead role in her school play, *The Diary of Anne Frank*. She has a hard time taking risks because she's always nervous before she tries out for a play. Luisa figures it's better to play it safe and go for small parts. What advice would you give Luisa?



With a partner, talk about the advice you would give Shawn and Luisa. Explain to each other why you would give that advice.

### **You and the Big Question**

Reading about other people trying to figure out who they want to be and how to become that person will give you ideas for your own answer.

### **Plan for the Unit Challenge**

At the end of the unit, you'll use notes from all your reading to complete the Unit Challenge, which will explore your answer to the Big Question.

You will choose one of the following activities:

- **A. Letter of Advice** Work with classmates to write a letter of advice to a teen who wonders how to reach his or her goals.
- **B. Web Diagram** Create a web diagram that shows how you can become who you want to be.



- Start thinking about which activity you'd like to do so that you can focus your thinking as you go through the unit.
- In your Learner's Notebook, write your thoughts about which activity you'd like to do.
- Each time you make notes about the Big Question, think about how your ideas will help you with the Unit Challenge activity you chose.

### **Keep Track of Your Ideas**



As you read, you'll make notes about the Big Question. Later, you'll use these notes to complete the Unit Challenge. See pages R8–R9 for help with making Foldable 2. This diagram shows how it should look.

- **1.** Use this Foldable for all of the selections in this unit. Label each "tab" with a title. (See page 129 for the titles.) You should be able to see all the titles without opening the Foldable.
- 2. Below each title, write My Purpose for Reading.
- 3. A third of the way down, write the label The Big Question.



# UNIT 2 GENRE FOCUS: BIOGRAPHY

### **Skills Focus**

- Key skills for reading biography
- Key literary elements of biography

#### **Skills Model**

You will see how to use the key reading skills and literary elements as you read an excerpt from

• Tony Hawk: Chairman of the Board, p. 133



Study Central Visit www. glencoe.com and click on Study Central to review biography.

#### **Objectives**

(pp. 132-135)

Reading Activate prior knowledge
• Make connections from text to
self • Make inferences • Understand
sequence: chronological order
Literature Analyze features of
genres: biography • Identify literary
elements: narrator, point of view,
setting, sensory details

A **biography** is the story of a person's life, written by another person. Biographies are about real people, real times, and real events. Reading biographies is a great way to find out how people became who they wanted to be. In an **autobiography**, the author tells the story of his or her own life. Diaries, letters, journals, and memoirs are kinds of autobiographical writing.

### Why Read Biography?

Reading about the lives of real people can be fun. You can learn about

- interesting and powerful people
- · the times in which they lived
- the choices they made to become who they wanted to be In this unit, you'll read part of a biography of Tony Hawk, who became a world-class skateboarder when he was fourteen years old.

### **How to Read Biography**

### **Key Reading Skills**

These reading skills are especially useful tools for reading and understanding biographies and autobiographies. The skills are modeled in the Active Reading Model on pages 133–135; you'll learn more about them later.

- Activating prior knowledge Before you read, try to recall what you might already know about the main character, the topic, or the setting. Continue thinking about these things as you read; the text itself might help you remember. (See Reading Workshop 1.)
- **Connecting** As you read, link the story to an experience you've had or something you know, have heard, or have read. (See Reading Workshop 2.)
- Inferring Use the information given to figure out what the author isn't directly telling you. (See Reading Workshop 3.)
- **Identifying Sequence** Look for clues or signal words that reveal the order in which events in the story happened. (See Reading Workshop 4.)

### **Key Literary Elements**

Recognizing and thinking about the following literary elements will help you understand more fully what the author is telling you.

- **Narrator:** the voice telling the story (See *Rosa Parks: My Story.*)
- **Point of view:** the person through whose eyes you see the story (See "An Hour with Abuelo.")

First-person point of view is when someone tells his or her own story. Third-person point of view is when someone tells another person's story.

- **Setting:** the time and place of the story (See "New Directions.")
- **Sensory Details:** details that appeal to the five senses (See "Miracle Hands.")

### INFORMATIONAL TEXT MAGAZINE

from Sports Illustrated

# Tony Hawk

Chairman of the Board

by Steve Pittman

The notes in the side columns model how to use the skills and elements you read about on page 132.

### **Biography**

**ACTIVE READING MODEL** 

hen Tony Hawk was nine years old, his brother, Steve, changed his life. Steve was twelve years older than Tony, and he loved surfing. The Hawks lived in San Diego, California, not far from the Pacific Ocean. Most mornings, Steve woke up early to surf before going to school. Because Steve loved surfing, he had tried out "sidewalk surfing." That's what early skateboarding was called. Steve had an old banana board in the garage. He took Tony to a nearby alley, showed him how to balance on the board, and gave him a push. Tony rolled and rolled until he ran into a fence. He

FALLING IN LOVE It was not love at first sight. Slowly, over the next year, though, Tony began skating more and more. One weekend, the mother of one of Tony's friends took the neighborhood kids to a skate park, in San Diego, called Oasis. Skaters whipped around riding the bowls, banks, pools, and other obstacles of the park. He loved it.

couldn't figure out how to turn!

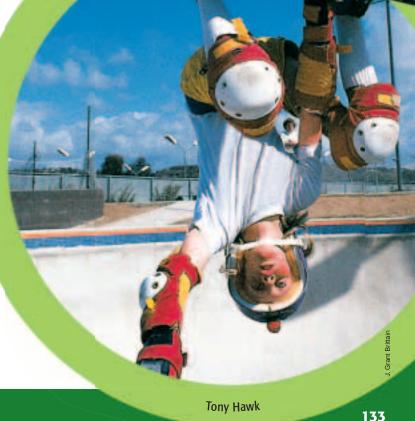
After that, Tony wanted to go every weekend. He nagged his parents to drive him there. If his brother or sisters were visiting, he made them take him. Soon he was asking for rides after school. He wanted to go every day.

**Key Reading Skill**Activating Prior Knowledge

I've seen skateboarders. What they do seems really hard and dangerous. I'll bet Tony Hawk had to practice a long time to become good at skateboarding.

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A **chairman of the board** is usually the leader of a company. Tony was a leader in skateboarding.



Tony was competitive with himself. That's what he liked about skateboarding: It wasn't a team sport. He didn't like letting his team down. With skateboarding, Tony could only let himself down—and he wasn't about to do that. That's why he would practice a single trick all day long. 2

FIRST CONTEST Tony was 11 when he competed in his first skateboard contest. There were more than 100 skaters in his age group! Tony was so nervous before the contest that he developed a stomachache. He didn't skate well and fell on easy tricks. **5** 

Tony had let himself down, and that was the worst feeling he had ever had. So, after that, Tony got serious about contests. He would skate the park before each competition. He drew a diagram of the pool (competitions were often held in swimming pools). Then he would map out where he would do his tricks and memorize his planned run.

Tony's strategy worked! He did a lot better. By the end of the year, he had won his age class. He also had become a member of the Oasis Skatepark team.

At 11, Tony also got his first sponsor, Dogtown Skateboards. Dogtown went out of business soon, but Tony quickly found another sponsor: Stacy Peralta, who owned part of Powell and Peralta, the hottest skateboard company at the time. Stacy named the Powell group of skaters The Bones Brigade.

**TEENAGE PRO** Tony's first big, out-of-town contest for Powell was in Jacksonville, Florida. He fell during his run and was so upset that he refused to talk to anybody afterward. But Stacy was a great coach, and with his help and hours of practice, Tony improved even more quickly than before. Before one local skating contest, in 1982, Stacy turned to Tony and asked him if he wanted to turn pro. Tony shrugged and said yes. He skated well and placed third against the best skaters in the world! He was 14. **6** 

#### 1. A sponsor pays for skateboarding activities.

#### **ACTIVE READING MODEL**

### Key Literary Element

**Narrator** Somebody besides Tony is the narrator. The person telling Tony's story seems to admire him.

### 3 Key Reading Skill

**Connecting** I know how Tony felt. I can't do my best when I'm nervous.

### **4** Key Literary Element

**Point of View** The narrator calls Tony by name and uses he and his. This is third-person point of view.

### **☑** Key Reading Skill

Inferring The author doesn't say it, but I think Stacy Peralta sponsored Tony because he believed that Tony would become a great skateboarder.

### **6** Key Reading Skill

Identifying Sequence The words first, afterward, and before are all signal words that help me understand the time order.

CIRCUS SKATER Despite his early skateboarding success, Tony had a problem. He was too skinny to do some of the harder aerial<sup>2</sup> tricks. He needed more weight to generate enough momentum to fly above the ramp. But no matter how much food he ate, Tony couldn't put on weight. So he invented a different way to catch air. Instead of grabbing his board early, like all the other skaters, he ollied (did a no-hand aerial) into the air and then grabbed his board. That way he could use his legs more to launch himself off the lip of the ramp and do more tricks. The new style worked, but it looked a lot different from anybody else's style. Other pros made fun of Tony's skating. Some called him a "cheater" because of his technique. 78

Tony also invented a lot of tricks in which he would flip his board and then put it back under his feet. Today, every skater does flip tricks, but back then, skaters called him a "circus skater" for doing them.

By 1985, Oasis had closed down. Skateboarding had become less popular. But Tony kept skating with his friends, at Del Mar Skatepark, in San Diego. He kept inventing tricks, innovative<sup>3</sup> tricks. In a few years, all the skaters who had made fun of Tony were trying to learn from him!

CHAMPION OF THE WORLD After Tony turned pro, it took him awhile to get used to skating against older, more experienced skaters. He bobbed all over the contest results. Sometimes he would win, and sometimes he'd place 10th. When Tony skated poorly, it upset him, and he practiced harder. Soon he began winning a lot. He became the first pro skater to win three vert contests<sup>4</sup> in a row. In 1983, the National Skateboard Association was founded. It governed the world skateboard ranking. Tony was declared world champion. He was 15.

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#### **ACTIVE READING MODEL**

- **Key Literary Element Setting** *The* setting is San Diego. It has nice weather, so Tony could practice outside.
- **8 Key Literary Element** Sensory Details This paragraph is loaded with sensory details. Mostly, they appeal to sight and touch, with descriptions like "catch air," "fly above the ramp," and "use his legs to launch himself."

**Write to Learn** In your Learner's Notebook, write a few details that you learned about Tony Hawk's life from reading this excerpt.

<sup>2.</sup> An *aerial* (AIR ee ul) trick is done in the air.

Innovative tricks are new and creative.

**<sup>4.</sup>** A **vert contest** is one that involves flying into the air from a ramp (going "vertical") and landing back on the ramp.

# **READING WORKSHOP 1**

### **Skills Focus**

You will practice using the following skills when you read these selections:

- from Rosa Parks: My Story, p. 140
- "Kids in Action: Dalie Jimenez," p. 148

### Reading

Activating prior knowledge

### Literature

- Identifying the narrator in what you read
- Recognizing the narrator's effect on the story

### **Vocabulary**

- Understanding multiplemeaning words in context
- Academic Vocabulary: *prior*

### **Writing/Grammar**

 Identifying nouns and pronouns

### **Skill Lesson**

# **Activating Prior Knowledge**

### Learn It!

**What Is It?** Activating prior knowledge means using what you already know. For example, to appreciate *Tony Hawk: Chairman of the Board*, you needed to activate your **prior** knowledge of skateboarding. Now learn how to do it every time you read.

- To activate something is to make it active—to get it going so it can be useful.
- Prior knowledge is knowledge that you already have—your memories.
- Activating prior knowledge is using what you already know to help you understand new things.



"I forgot to make a back-up copy of my brain, so everything I learned last semester was lost."

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### **Analyzing Cartoons**

The character can't activate his prior knowledge because he lost it. What prior knowledge of computers do you need to understand this cartoon?

**Objectives** (pp. 136–137) **Reading** Activate prior knowledge

### **Academic Vocabulary**

**prior** (PRY ur) *adj.* earlier; coming before

**Why Is It Important?** Remembering what you have read, seen, or experienced can also help you predict what might happen and understand what you read. For example, because you've been afraid before, you can understand a character who is afraid.

**How Do I Do It?** Before you read, skim the text to get an idea of what it's about. Then think about what you already know about things related to the text. Here's how one student used his prior knowledge before he read about Tony Hawk. When he skimmed the paragraph, he noticed the terms sidewalk surfing and banana board.

When Tony was 9 years old, his brother, Steve, changed his life. Because Steve loved surfing, he had tried out "sidewalk surfing." That's what early skateboarding was called. Steve had an old banana board in the garage. He took Tony to a nearby alley, showed him how to balance on the board, and gave him a push. Tony rolled and rolled until he ran into a fence. He couldn't figure out how to turn!

I know that surfing is riding a board on water. I guess sidewalk surfing must be riding a skateboard on a sidewalk.

My cousin had a bike with a seat that was shaped like a banana and called a banana seat; I'll bet the skateboard had that shape too.



**Study Central** Visit www.glencoe. com and click on Study Central to review activating prior knowledge.



### **Practice It!**

Below are some topics that are related to the selections that follow this Workshop. What do you already know about each topic? In your Learner's Notebook, write two things that you know about each topic.

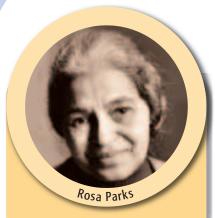
Rosa Parks

- Head Start programs
- The Civil Rights Movement
- · Doing something good for someone else
- Standing up for your beliefs

### **Use It!**

As you read from Rosa Parks: My Story and "Kids in Action: Dalie Jimenez," check the lists you made to practice activating prior knowledge. If you remember more about a topic as you read, add to your lists.

# Before You Read from Rosa Parks: My Story



### **Meet the Author**

Rosa Parks was born in 1913 and grew up in Alabama. Her brave act against segregation made her a hero of American history. She once said, "I would like to be known as a person who is concerned about freedom and equality and justice and prosperity for all people." See page R6 of the Author Files for more information about Rosa Parks.



**Author Search** For more about Rosa Parks, go to www.glencoe.com.

**Objectives** (pp. 138–143)

**Reading** Activate prior knowledge

· Make connections from text to self **Literature** Identify literary elements:

Vocabulary Use context clues: multiplemeaning words

### **Vocabulary Preview**

**complied** (kum PLYD) v. did what was asked or ordered; went along with; form of the verb *comply* (p. 141) *The other riders complied with the* driver's order.

criticize (KRIT uh syz) v. to point out what is wrong or bad about someone or something (p. 143) Parks didn't criticize the others for complying with the driver's order.

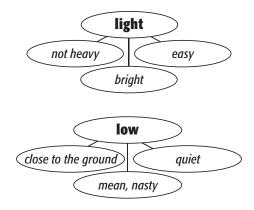
**warrant** (WAR unt) *n.* a document, or piece of paper, that gives a police officer the right to do something, such as arrest a person (p. 143) The driver signed a warrant so that the police could arrest Parks.

**Write to Learn** For each vocabulary word, write a sentence that correctly uses the word.

### **English Language Coach**

**Multiple-Meaning Words** If you read a word you already know that doesn't seem to make sense, it may be that the word has multiple meanings. The context—other words in the sentence and paragraph—can help you find the correct meaning.

Look at these two words and some of their meanings. You'll see these words in Rosa Parks: My Story.



**Partner Talk** Read these sentences with a partner. Talk about which definition of the underlined word makes sense in each sentence.

- **1.** Wiping tables is **light** work.
- 2. Turn the TV volume down low.
- **3.** The box was **light** enough for Henry to carry.
- This chair is too low for me.

### **Skills Preview**

### **Key Reading Skill: Activating Prior Knowledge**

Before you read the story, think about what you already know about

- racial segregation (the separation of people based on race) in the 1950s
- the Civil Rights movement
- any experience you've had in standing up for yourself

**Write to Learn** Jot a few notes in your Learner's Notebook about what you already know about these topics. Refer to your notes as you read the selection.

### **Key Literary Element: Narrator**

The person who tells a story is the **narrator**. The narrator of a biography tells a story about someone else. The narrator of an autobiography tells a story about himself or herself. In this selection from Rosa Parks's autobiography, Parks is the narrator.

As you read, use these tips to help you learn about the narrator:

- Try to hear the narrator's voice. Why is it powerful to hear the story in Parks's voice?
- An autobiography tells only one side of a story. Think about the details the author provides. What might the story be like if another passenger on the bus were to tell it?
- Decide whether you trust the narrator. Do you trust Parks's version of the story? Does she tell the story without letting her opinion (bias) come through too strongly?

**Partner Talk** With a partner, discuss whether you would rather hear about an event from a person who was actually there, or from someone else. Explain your reasons.

### **Get Ready to Read**

### **Connect to the Reading**

Think about how it feels to be treated unfairly. Parks may have felt that way one evening in 1955. As you read, think what you might have done in her place.

**Partner Talk** With a partner, talk about how you felt when you were treated unfairly. Talk about how you acted and explain why you acted that way.

### **Build Background**

The part of Parks's autobiography that you will read takes place in Montgomery, Alabama, in 1955.

- Laws in many states supported racial segregation, which is the separation of people based on race.
- One law said that African Americans had to ride in the backs of buses. If a white person was standing, the African Americans in an entire row of seats had to stand up so the white person could sit down. African Americans had to give their seats to white people even if those seats were in the "colored" section of the bus.

### **Set Purposes for Reading**

Read the selection from Rosa Parks: My Story to find out what difficulties Rosa Parks overcame in trying to become the person she wanted to be—a person with equal rights.

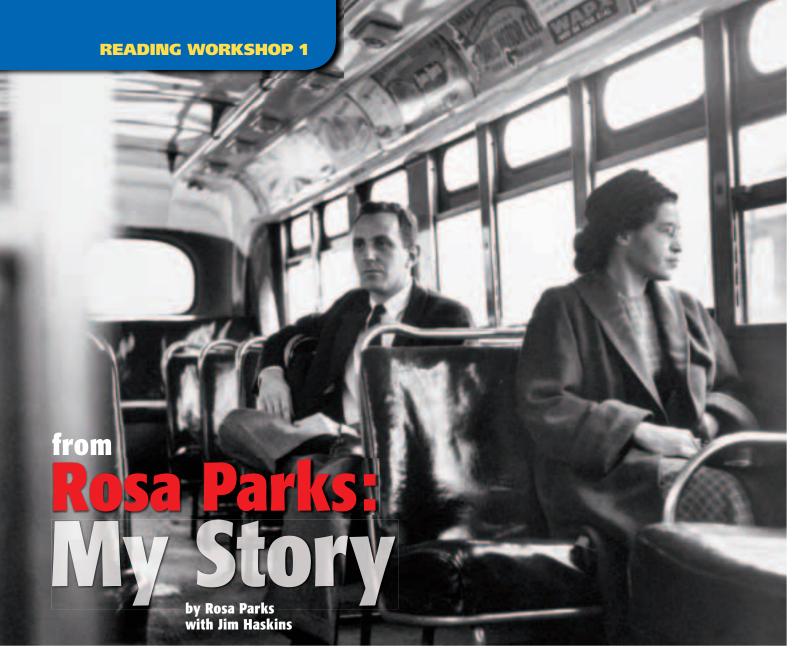
**Set Your Own Purpose** What would you like to learn from the story to help you answer the Big Question? Write your own purpose on the *Rosa Parks* page of your Foldable.



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

### **Keep Moving**

Use these skills as you read the following selection.



hen I got off from work that evening of December 1, I went to Court Square as usual to catch the Cleveland Avenue bus home. I didn't look to see who was driving when I got on, and by the time I recognized him I had already paid my fare. It was the same driver who had put me off the bus back in 1943, twelve years earlier. He was still tall and heavy, with red, rough-looking skin. And he was still mean-looking. I didn't know if he had been on that route before—they switched the drivers around sometimes. I do know that most of the time if I saw him on a bus, I wouldn't get on it. 1

I saw a vacant seat in the middle section of the bus and took it. I didn't even question why there was a vacant seat

### **Practice the Skills**

### 1 Key Reading Skill

**Activating Prior Knowledge** In the past, Parks's prior knowledge of the driver has kept her from boarding a bus he was driving.

Rosa Parks rides in the front of a Montgomery, Alabama, city bus.

<sup>1.</sup> Vacant means "empty." A vacant seat is a seat with nobody in it.

even though there were quite a few people standing in the back. If I had thought about it at all, I would probably have figured maybe someone saw me get on and did not take the seat but left it vacant for me. There was a man sitting next to the window and two women across the aisle.

The next stop was the Empire Theater, and some whites got on. They filled up the white seats, and one man was left standing. The driver looked back and noticed the man standing. Then he looked back at us. He said, "Let me have those front seats," because they were the front seats of the black section. Didn't anybody move. We just sat right where we were, the four of us. Then he spoke a second time: "Y'all better make it <u>light</u> on yourselves and let me have those seats." **2** 

The man in the window seat next to me stood up, and I moved to let him pass by me, and then I looked across the aisle and saw that the two women were also standing. I moved over to the window seat. I could not see how standing up was going to "make it light" for me. The more we gave in and **complied**, the worse they treated us. **5** 

I thought back to the time when I used to sit up all night and didn't sleep, and my grandfather would have his gun right by the fireplace, or if he had his one-horse wagon going anywhere, he always had his gun in the back of the wagon. People always say that I didn't give up my seat because I was tired, but that isn't true. I was not tired physically, or no more tired than I usually was at the end of a working day. I was not old, although some people have an image of me as being old then. I was forty-two. No, the only tired I was, was tired of giving in.

### **Practice the Skills**

### **2** English Language Coach

Multiple-Meaning Words in Context Which meaning for light on page 138 makes the most sense here? Explain your answer in your Learner's Notebook.

### 3 Key Literary Element

**Narrator** What do you think about the narrator from what she says in the story?



#### Vocabulary

**complied** (kum PLYD) ν. did what was asked or ordered; went along with

Before the December 21, 1956, Supreme Court ruling, African Americans in the South had to sit in the back seats on the bus.

Analyzing the Photo How does this photograph help you understand the times Rosa Parks tells about?



Rosa Parks was arrested again on February 22, 1956. She had dared to disobey another segregation law.

The driver of the bus saw me still sitting there, and he asked was I going to stand up. I said, "No." He said, "Well, I'm going to have you arrested." Then I said, "You may do that." These were the only words we said to each other. I didn't even know his name, which was James Blake, until we were in court together. He got out of the bus and stayed outside for a few minutes, waiting for the police.

As I sat there, I tried not to think about what might happen. I knew that anything was possible. I could be manhandled<sup>2</sup> or beaten. I could be arrested. People have asked me if it occurred to me then that could be the test case the NAACP<sup>3</sup> had been looking for. I did not think about that at all. In fact if I had let myself think too deeply about what might happen to me, I might have gotten off the bus, but I chose to remain. 5

### **Practice the Skills**

### 4 Reviewing Skills

**Using Text Features** In Unit 1, you learned to use text features to add to your understanding of a topic. Read the caption under the photo on this page. How does this information add to your knowledge of Rosa Parks?

### 5 Key Reading Skill

### **Activating Prior Knowledge**

Use your prior knowledge about racial problems to understand why Parks was afraid she might be harmed.

<sup>2.</sup> To manhandle someone is to treat that person roughly.

**<sup>3.</sup> NAACP** stands for National Association for the Advancement of Colored People. This group wanted to get rid of laws that allowed unfair treatment of African Americans. The group hoped that if such laws were to be tested in a court case, the laws would then be made illegal.

Meanwhile there were people getting off the bus and asking for transfers, so that began to loosen up the crowd, especially in the back of the bus. Not everyone got off, but everybody was very quiet. What conversation there was, was in <u>low</u> tones; no one was talking out loud. It would have been quite interesting to have seen the whole bus empty out. 5

Or if the other three had stayed where they were, because if they'd had to arrest four of us instead of one, then that would have given me a little support. But it didn't matter. I never thought hard of them at all and never even bothered to criticize them.

Eventually two policemen came. They got on the bus, and one of them asked me why I didn't stand up. I asked him, "Why do you all push us around?" He said to me, and I quote him exactly, "I don't know, but the law is the law and you're under arrest." One policeman picked up my purse, and the second one picked up my shopping bag and escorted me to the squad car. In the squad car they returned my personal belongings to me. They did not put their hands on me or force me into the car. After I was seated in the car, they went back to the driver and asked him if he wanted to swear out a warrant. He answered that he would finish his route and then come straight back to swear out the warrant. I was only in custody,4 not legally arrested, until the warrant was signed.

As they were driving me to the city desk, at City Hall, near Court Street, one of them asked me again. "Why didn't you stand up when the driver spoke to you?" I did not answer. I remained silent all the way to City Hall. 7

**4.** To be *in custody* is to be held by the police.

### **Vocabulary**

**criticize** (KRIT uh syz) v. to point out what is wrong or bad about someone or something

**warrant** (WAR unt) *n.* a document, or piece of paper, that gives a police officer the right to do something, such as arrest a person

### **Practice the Skills**

### **6** English Language Coach

**Multiple-Meaning Words in Context** Look at the last part of the sentence. What does low mean here? How do you know?

### 7 **B G** Question

What do you think Parks would tell you about how to become the person you want to be? Write your answer on the Rosa Parks page of your Foldable. Your response will help you answer the Unit Challenge later.

# **After You Read**

### from Rosa Parks: My Story



# Answering the **BIG Question**

- **1.** After reading Rosa Parks's story, what are your thoughts about becoming who you want to be?
- **2. Recall** Why did Parks refuse to give up her seat?
  - **Right There** You will find the answer in the story.
- **3. Summarize** What did Parks think about from the time she sat down on the bus until the time she was guided off the bus?
  - **Think and Search** The answer is in the story, but the details are not in one place.

### **Critical Thinking**

- **4. Infer** What effect did the narrator have on the story?
  - **Author and Me** You will find clues in the story, but you must also use what you know.
- **5. Infer** What does Parks suggest was the reason that she did not obey the bus driver's order?
- **6. Evaluate** What was important about what Parks did? Remember that most riders had always obeyed this unfair law.
  - **On My Own** Answer based on your own thoughts and experiences.

# **Talk About Your Reading**

**Literature Groups** African Americans in Montgomery responded to Rosa Parks's arrest by refusing to ride (boycotting) the city buses until the law was changed. The boycott became famous. Imagine that your group has been asked to design a poster to celebrate the anniversary of the Montgomery bus boycott. Discuss memorable scenes from the selection. As a group, assign roles to plan and create drawings that best represent the boycott.

**Write to Learn** Label the poster with headings and write captions for the drawings. Be sure your labels and captions help readers understand the Montgomery bus boycott. Then present your poster to another group. Both groups can give helpful comments on ways to improve the posters.

**Objectives** (pp. 144–145) **Reading** Activate prior knowledge **Literature** Identify literary elements: narrator

**Vocabulary** Understand multiple-meaning words

Writing Respond to literature: poster Grammar Identify nouns

### **Skills Review**

### **Key Reading Skill: Activating Prior Knowledge**

- **7.** How did the activities on pages 138–139 help you read this selection? Rank the activities in order of helpfulness, with 1 being the most helpful and 3 being the least helpful. Explain your rankings.
  - Reading about Parks in Meet the Author
  - Reading the facts in Build Background
  - Connecting to how it feels to be treated unfairly

### **Key Literary Element: Narrator**

- **8.** Based on her story, how do you feel about Parks?
- **9.** Describe what kind of person you think Parks is, based on how she sounds in her story.
- **10.** Did Parks tell what happened in a fair and truthful way? Explain your answer.

### **Reviewing Skills: Using Text Features**

**11.** Choose one photo from the selection and explain how it helps you understand Parks's action.

## **Vocabulary Check**

Choose the word from the list that best completes each sentence below. In your Learner's Notebook, rewrite each sentence with the correct word in place.

### complied criticize warrant

- **12.** Parks did not \_\_\_\_ the other passengers for giving up their seats.
- **13.** Because Parks broke a law, the police were able to get a \_\_\_\_ to arrest her.
- **14.** Parks refused to obey the driver, but she \_\_\_\_ with the police officers' orders.
- 15. Academic Vocabulary What prior knowledge would you need to understand why Rosa Parks was arrested?
- **16. English Language Coach** Review the multiple meanings for **low** and **light** on page 138. In your Learner's Notebook, write three sentences—one for each meaning of the word.

### **Grammar Link: Nouns**

Nouns are important words that name people, places, things, feelings, or ideas. The name for anything that exists is a noun.

The words in dark type below are nouns.

"I saw a vacant **seat** in the middle **section** of the **bus** and took it."

 Some nouns—the ones that name particular people, places, or things—are capitalized. They are easy to recognize as nouns.

### Rosa Parks lived in Montgomery, Alabama.

 If you wonder whether a word that isn't capitalized is a noun, try putting the or a in front of it. If that sounds right, the word is probably a noun.

"Meanwhile there were **people** getting off the **bus** and asking for transfers, so that began to loosen up the crowd, especially in the back of the bus."

You can talk about *the* people, a bus, *the* transfers, a crowd, the back, and a bus. These are all nouns.

### **Grammar Practice**

Rewrite each sentence. Circle all the nouns.

- **17.** The driver's name was James Blake.
- **18.** Rosa Parks had seen the same man another day.
- 19. The policemen took Rosa Parks to jail.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **Before You Read** Kids in Action:

# **Dalie Jimenez**



### **Meet the Author**

Barbara A. Lewis teaches kids how to solve real problems. Her public-school students have improved sidewalks, planted trees, and cleaned up hazardous waste. They took their concerns to the U.S. Congress three times. This profile of Dalie Jimenez comes from Lewis's book The Kid's Guide to Social Action.



**Author Search** For more about Barbara A. Lewis, go to www.glencoe.com.

**Objectives** (pp. 146–149) **Reading** Activate prior knowledge · Make connections from text to self **Literature** Identify literary elements: narrator

**Vocabulary** Use context clues: multiplemeaning words

### **Vocabulary Preview**

**psychology** (sy KOL uh jee) *n.* the study of human thought and behavior (p. 148) After taking a psychology class, Dalie learned that it is important to read to children.

disadvantaged (dis ad VAN tijd) adj. lacking in basic needs; poor (p. 148) The city started a daycare program for disadvantaged children.

**funding** (FUN ding) *n.* money given for a special reason or purpose (p. 149) We can't open the daycare center without funding from the city.

**Write to Learn** In your Learner's Notebook, answer each of the guestions about the vocabulary words.

- **1. psychology** Write about the everyday things in your life that make you who you are. When you think about the kind of person you'd like to become, what things shape your decision?
- **2. disadvantaged** How can you help someone who lacks basic needs? Besides giving them money, what are some ways to help people who are less fortunate than you?
- **3. funding** Think of an activity that you participate in or know of that may need funding (such as sports, arts, or writing programs), and think about how you would feel if that activity lost its funding. How would it affect you, your school, or your community if an activity that you and your friends were a part of lost its funding?

### **English Language Coach**

**Multiple-Meaning Words in Context** As you read "Kids in Action: Dalie Jimenez," watch for multiple-meaning words. Use context clues to choose the correct meanings. With a partner, go over the sentences below and decide which definition fits.

The word **lobby** can be a noun or a verb. **Lobby** as a *noun* means a waiting room that connects to a hall or other rooms. **Lobby** as a *verb* means to try to influence public officials or politicians. Do the bold words in the sentences below mean a waiting room or to try to influence?

The children waited in the **lobby** to sign up for Head Start.

To help Head Start, Dalie knew she would have to **lobby** for more money.

There was a painting hanging in the **lobby**.

### **Skills Preview**

### **Key Reading Skill: Activating Prior Knowledge**

Before you read the article about Dalie Jimenez, think about young children in your family or community brothers, sisters, cousins, or neighbors. What do they need to grow and learn? Write your thoughts in your Learner's Notebook.

### **Key Literary Element: Narrator**

In a biography, the narrator tells a story about someone else who is, or was, a real person. While writing about someone, the author naturally forms ideas and opinions about that person and the events in the person's life. Those ideas and opinions are likely to influence what the narrator says and to affect the way you, as the reader, view people and events in the biography.

As you read biographies, use these tips to help you notice and think about the narrator's attitude toward the subject. Also think about how the narrator's attitude affects your views of the people and events in the biography.

- Look at the words the narrator uses to describe the person he or she is writing about. Do the words make the person seem exciting, clever, dull? What do Lewis's word choices and descriptions tell you about her feelings toward Jimenez?
- Look at the events that are described. Do you feel you're getting a fair picture of the subject of the biography, or are you getting a picture that's slanted either for or against that person?

Does the impression you get of Jimenez seem about right or is it too good to be true? Why?

### **Get Ready to Read**

### **Connect to the Reading**

"It's not fair!"

Have you ever said that when you heard about something that happened or was going to happen in your community? Have you ever wished that you could do something about an unfair situation?

Write to Learn In your Learner's Notebook, freewrite about a time when you felt that a situation was unfair. Describe the situation and tell what you did about it.

### **Build Background**

This article tells about a time in Jimenez's life when she took action to save a Head Start program for disadvantaged children.

- Project Head Start began in 1965 to help preschool children in low-income families get a good start in education.
- Although Head Start is a national program, it is run locally by community-based groups.

### **Set Purposes for Reading**

Read "Kids in Action: Dalie Jimenez" to find out what Jimenez does when things get in the way of the work she wants to do for disadvantaged preschoolers.

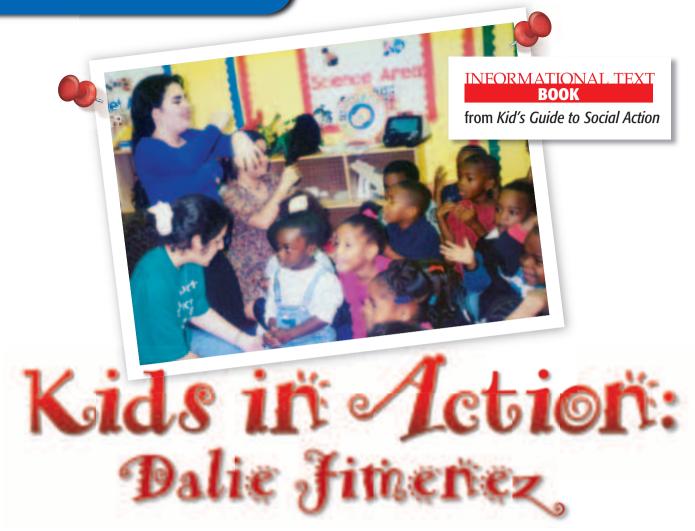
**Set Your Own Purpose** What more would you like to learn about Jimenez that would help you answer the Big Question? Write your own purpose on the "Kids in Action" page of your Foldable.



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

### **Keep Moving**

Use these skills as you read the following selection.



by Barbara A. Lewis

*Miami, Florida.* When Dalie Jimenez learned in **psychology** class that reading to young children helps their brains develop, she wondered about **disadvantaged** kids. Did their parents have the books or the time to read to them? Did they get enough attention to get a good head start?

And that's exactly where Dalie's wondering landed her—at a Miami Head Start program. (Head Start is a federal program designed to help disadvantaged preschoolers keep pace with other kids their age.) Dalie, then 14, went there to volunteer. Before she went, she told her club, Future Homemakers of America (FHA) Heroes, about her idea, and about 30 of her friends joined her. 2

### **Vocabulary**

**psychology** (sy KOL uh jee) *n.* the study of human thought and behavior **disadvantaged** (dis ad VAN tijd) *adj.* lacking in basic needs; poor

### **Practice the Skills**

### Key Reading Skill

Activating Prior Knowledge What do you already know about getting a head start at something? Keep that in mind as you read on.

#### 2 Key Literary Element

**Narrator** How would you describe the narrator's attitude toward Jimenez? To answer, think about what Lewis has told you so far about Jimenez.

"We created a library for the children," Dalie said, "mostly from donated books. We read to the kids and used puppets to act out stories. We baked goodies for them."

A few years later, in 1995, when she heard that Head Start's funding was about to be cut by a third, Dalie knew she had to do something. That huge cut would practically destroy the program. She decided to **lobby** to restore funding. **3** 

Dalie and her friends made 600 paper dolls to send to politicians. They wrote on the dolls: "Don't give up Head Start." She went to the legislative hearing in her state and spoke to the senators, lobbied, and handed out flyers, all aimed at convincing the lawmakers not to allow the huge cut in funding.

Then with the help of FHA, Dalie went to the U.S. Congress to lobby in person. She followed up by writing a letter to the editor of the Miami Herald.

Dalie and her friends weren't the only ones who cared. The media publicized the problem in magazines and newspapers. Such efforts started a chain reaction of protest<sup>1</sup> against cutting funding.

The result of all this combined outrage? The lawmakers did not cut the funding and the program was saved. When Dalie heard the good news, she hugged her FHA friends. Then she went back to Head Start and hugged her little friends, who reached up, touched her hair, climbed on her lap, and begged for another story, not understanding that this dedicated young volunteer had just helped to shape their future. 4

#### Vocabulary

**funding** (FUN ding) *n.* money given for a special reason or purpose

#### **Practice the Skills**

#### 3 English Language Coach

**Multiple-Meaning Words** in Context Use the context to figure out the definition of **lobby** in this sentence. Notice that "to lobby" involves a decision to do something.

#### 4 **BIG** Question

Do you think that Jimenez is a person who fights for her dreams or that she accepts defeat easily? Discuss your ideas with a partner. Write your answer on the "Kids in Action" page of your Foldable.

<sup>1.</sup> A **chain reaction** is a series of events in which each event causes the next. A **protest** is an expression of disapproval or disagreement. In a chain reaction of protest, one protest leads to another one.

## **After You Read** Kids in Action:

# **Dalie Jimenez**



## Answering the **Guestion**

- **1.** Think about the children at the end of the story. They enjoy it when Jimenez spends time with them and don't seem to realize that she is helping "to shape their future." Who do you admire or want to be like?
- **2. Recall** How did Jimenez and her friends create a library for the children? **Right There** You will find the answer in the article.
- **3. Recall** What methods did Jimenez use to lobby politicians?
- **4. Summarize** What happened when Jimenez returned to Head Start after saving the program?

**Think and Search** You must use information from the article to decide what the important events were.

## **Critical Thinking**

- **5. Infer** Why did Jimenez volunteer to help in the Miami Head Start program?
  - **Author and Me** You will find clues in the story, but you must also use what you know.
- **6. Infer** What made the lawmakers decide not to cut the funding for the **Head Start program?** 
  - **Think and Search** They may have had more than one reason.
- **7. Evaluate** Was Jimenez's hard work worth it? Think about the outcome. Explain your answer.
  - **On My Own** Answer based on your own thoughts and experiences.

## **Write About Your Reading**

Write a short review of the article "Kids in Action: Dalie Jimenez." Follow these steps to decide what you'll write. Take notes about your ideas.

- **Step 1:** Think about the narrator. Do you think she showed a good balance of fact and opinion? What is her opinion of Jimenez? Do you agree with it?
- **Step 2:** Remember how you connected to the writing. Do you agree with the actions Jimenez took? What would you have done?
- **Step 3:** Find examples from the article that explain why you feel the way you do about Jimenez's actions.

**Write to Learn** Use your notes to write your review. Include at least three examples from the article to support your opinions.

**Objectives** (pp. 150-151) **Reading** Activate prior knowledge **Literature** Identify literary elements: narrator • Use text features: titles **Vocabulary** Understand multiple-meaning words

Writing Write a review **Grammar** Identify and use pronouns: personal, possessive

#### **Skills Review**

## **Key Reading Skill: Activating Prior Knowledge**

**8.** In your Learner's Notebook, make a list of things in your prior knowledge that you used to help you understand the article.

Skim through the selection. Look for the places where you had to use what you already knew to understand the text.

#### **Key Literary Element: Narrator**

- **9.** Who is the narrator of this article?
- **10.** Do you think the narrator has a personal opinion about Jimenez?
- **11.** What does the narrator want you and other readers to feel about Jimenez?

#### **Reviewing Skill: Titles and Subtitles**

12. The first part of the title "Kids in Action: Dalie Jimenez" suggests that you will see Jimenez take action as you read. Is this a good title? Why or why not?

## **Vocabulary Check**

Choose the word from the list that best completes each sentence below. In your Learner's Notebook, rewrite each sentence with the correct word in place.

#### psychology disadvantaged funding

- **13.** Jimenez worked with \_\_\_\_ preschoolers in a Head Start program.
- **14.** In a \_\_\_\_ class, Jimenez learned about why people should read to young children.
- **15.** Jimenez knew that a cut in \_\_\_\_ would destroy the Head Start program.
- **16. English Language Coach** Where are you most likely to see people involved in **lobbying**—at a museum or at the U.S. Congress?

### **Grammar Link: Pronouns**

Pronouns take the place of nouns. The *pro-* part means "for." Pronouns are used *for* (instead of) nouns.

 Pronouns that refer to people or things are called personal pronouns.

Have **you** ever seen **him** before? Tell **me** what **they** said about **it**.

Pronouns that show possession are called possessive pronouns.

His bike used to be mine.

Is your house next to theirs?

Talking and writing would be clumsy without pronouns.

Tanya and Mike waited for Tanya and Mike's father, but Tanya and Mike were on the wrong street, so Tanya and Mike's father couldn't find Tanya and Mike.

#### **Grammar Practice**

Make a list of all the personal and possessive pronouns you find in the quotations below.

- **17.** "I do know that most of the time if I saw him on a bus, I wouldn't take it."
- **18.** "He said, 'Let me have those front seats,' because they were the front seats of the black section."
- **19.** "People always say that I didn't give up my seat because I was tired, but that isn't true."

**Writing Application** Review your Write About Your Reading activity. Make a list of all the personal and possessive pronouns you used.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

## WRITING WORKSHOP PART 1

# **Autobiographical Narrative**Prewriting and Drafting

**ASSIGNMENT** Write an autobiographical narrative

**Purpose:** To tell a story about a goal you once had and how it turned out

**Audience:** You, your teacher, and possibly some classmates

#### **Writing Rubric**

As you work through this writing assignment, you should

- write about a goal you once had
- include an anecdote
- use first-person point of view
- write a paper using your own writing voice
- develop a setting
- arrange events in time order

See page 202 in Part 2 for a model of a personal narrative.

**Objectives** (pp. 152–155) **Writing** Use the writing process: autobiographical narrative • Use literary elements: setting, sensory details • Use first-person point of view

**Grammar** Identify and use various kinds of nouns

Creating an autobiographical narrative will help you think about the Unit 2 Big Question: How can we become who we want to be?

**Autobiography:** When you write about your life or an event in your life, you're writing an autobiography. It might be in the form of a note to a friend, a blog, or an assignment.

+

Narrative: When you tell or write a story, real or imagined, you create a narrative.

**Autobiographical Narrative:** Put these two together—write or tell a story about yourself—and you're creating an autobiographical narrative. That's exactly what you'll start to do in this Writing Workshop.

#### **Prewriting**

## **Get Ready to Write**

Your basic topic is a goal you once had and how it turned out. Although you've probably had many goals, don't write about just *any* goal you've had. Think about which goal you want to share in your writing.

#### **Gather Ideas**

Before you write anything, explore ideas for your topic. Ask yourself questions such as these:

- What was one goal I had in the past?
- What led me to have that goal?
- What problems did I have trying to reach that goal?
- What finally happened? Was I successful?
- How did having this goal help me become who I want to be?

Write down your ideas about two or three different goals you've had. Then think about your ideas some more. Jot down any additional thoughts you have. These notes can be valuable to you as you write your narrative.

#### **Choose a Topic**

Now that you have some ideas, choose one goal to write about. Pick the goal that you think is the most interesting and that you want to share with others. Then focus your ideas about that goal. One good way to start is to talk about your ideas with a small group of classmates.

**Group Discussion** Follow these steps for each person in the group:

- 1. Tell a goal you once had.
- **2.** Say one important word or phrase about the goal. Write that word or phrase on a blank page in your Learner's Notebook.

Paint my room

**3.** With help from the group, turn the word or phrase into a sentence that describes your goal and why you had it. Write the sentence in your Learner's Notebook.

When I turned thirteen, I wanted to paint my bedroom so it wouldn't be a little girl's room anymore.

**4.** Keep this sentence and use it to start writing your autobiographical narrative.



Now it's time to start your autobiographical narrative. Whether you feel you're ready or not, just start!

#### **Get It on Paper**

- Review your notes about the goal you chose. Look again at the sentence you wrote in your Learner's Notebook.
- Below your sentence, freewrite whatever thoughts come to mind about your goal, the problems you ran into, and the result.
- Don't stop until you've written for ten minutes.
- Let your writing flow. Don't worry about paragraphs, spelling, or punctuation right now.
- When ten minutes is up, read what you've written. Write more if you feel like it.
- After you finish freewriting, you might have new ideas about your topic.
   You might even have a new topic you like better. That's great! It's fine to change your mind.



**Writing Models** For models and other writing activities, go to www.glencoe.com.

#### **Writing Tip**

**Drafting** If you have trouble starting your draft, write down your goal. Then explain why you had that goal. More thoughts and ideas may come to you while you're writing.

#### **Develop Your Draft**

Choose a key idea from your freewriting. Add details to fully explain your story. You can probably take some details from your freewriting. You can add other details directly from your mind.

Below are some things that skilled writers do to make their writing interesting. Try using some of these strategies as you fill out your draft.

1. Write in first-person point of view. As you learned in Reading Workshop 1, the narrator of an autobiography uses first-person point of view, or "I."

Before I could paint, I had to clear out all my stuff.

**2.** Remember that setting is the time and place of the story. Describe the setting in language that helps readers see, hear, and feel—maybe even taste and smell—what's going on.

The wallpaper was pink and yellow and filled with little lambs and birds and flowers. It was way past time for something new.

#### **Writing Tip**

Writer's Craft Use an interior monologue—a speech that takes place in the mind of a character—in your story. An interior monologue allows you to share thoughts that you did not say out loud. See the Writer's Model on page 202 for an example.

**3.** Include an **anecdote**—a short, entertaining story about an interesting or humorous event. Show action when you tell an anecdote. Choose words that give the reader a picture of what happened.

I stepped back to see how good the first wall looked. That's when I heard kerplunk! and felt something wet on my foot. I kicked the bucket, I thought to myself.

**4.** Provide a clear ending. Describe the problems you had and tell whether you reached your goal.

I was happy when we got it all done, but I think Mom was even happier. "It's a twofer," she said. "Two for the price of one. You got your room redecorated. And I finally got you to clean it."

## **Grammar Link**

## **Kinds of Nouns**

As you know, a noun is used to name a person, place, thing, feeling, or idea. There are several different kinds of nouns.

#### **Common and Proper Nouns**

- A common noun refers to any one of a number of people, places, or things. A common noun is not capitalized unless it begins a sentence.
- A proper noun refers to a particular person, place, or thing. Proper nouns are names, and they are always capitalized.

A girl could be any girl; Laura is a particular girl. There are many **rivers**; there is only one Missouri River.

The exact **city** I'm talking about is **Boston**.

#### **Concrete and Abstract Nouns**

 Concrete nouns name things you can see or touch. Abstract nouns name ideas, qualities, and feelings-things that can't be seen or touched, that have no shape or weight.

**Clock** is concrete: **time** is abstract. **Horn** is concrete; **noise** is abstract. **Poem** is concrete; **poetry** is abstract.

#### **Collective Nouns**

 Collective nouns name groups of people, animals, or things.

When the **audience** clapped, the **group** made up of students from my class and their families clapped loudest.

#### **Finding Nouns**

 A word is a noun only when it is used as a noun. If a word names a person, place, thing, feeling, or idea, it's a noun. If it doesn't, it isn't.

Pull every **weed** when you weed the garden. I will walk a mile on my walk.

#### Grammar Practice

Use a separate sheet of paper and write the numbers 1–10 down the left side. For sentences 1–3, write every noun in the sentence and tell if they are common or proper.

- 1. Carolyn read her book.
- 2. Ticks and fleas bother my dog.
- **3.** I would like to visit China and Japan.

For numbers 4–6, write the nouns and tell whether they are concrete or abstract.

- **4.** I have good ideas, but my paintings are sloppy.
- 5. Mikel has no time for me.
- **6.** My dream is to own a really good bicycle.

For numbers 7–10, write a sentence using the kind of noun shown.

- **7.** (common noun)
- **8.** (proper noun)
- **9.** (concrete noun)
- **10.** (one concrete and one collective noun)

## **Looking Ahead**

Keep the writing you did here, and in Part 2 you'll learn how to turn it into a really great autobiographical narrative.

## **READING WORKSHOP 2**

#### **Skills Focus**

You will practice using the following skills when you read these selections:

- "An Hour with Abuelo," p. 160
- "Toward a Rainbow Nation," p. 170

#### **Reading**

Connecting

#### Literature

 Identifying the narrator's point of view

#### **Vocabulary**

 Understanding multiplemeaning words in context

#### **Writing/Grammar**

- Identifying and using pronouns and antecedents
- Identifying and using indefinite pronouns

#### **Skill Lesson**

## **Connecting**

#### Learn It!

**What Is It?** *Connecting* is finding the links between one thing and another. When you meet a person for the first time, he or she may remind you of someone else you know. You connect the two people by thinking about how they are alike. When you read, think about how the selection connects to your own experiences, to something else you have read, or to the world.

Connecting what you read to what you know helps you:

- understand what it is like to be in a situation that vou read about.
- understand how characters feel, why they feel the way they do, and why their feelings may change over time.



#### **Objectives**

(pp. 156-157) **Reading** Make connections from text to self

#### **Analyzing Cartoons**

The girl connects the book to her own experiences. Will that help her enjoy the book more? Will she understand it better?

**Why Is It Important?** Every day you make connections between yourself and your family and friends. You notice what you have in common with them. Sharing experiences helps everyone better understand each other. If you connect what you know to what you read, you will find a story more meaningful.

**How Do I Do It?** As you read, ask yourself, "Do I know anyone who is like this character? Do I know anyone who has done what this character is doing? Have I been in this situation before? Have I felt this way before?"

Read these first few lines of a poem about growing up, and then see how one student made connections:

Mother got mad at me tonight and bawled me out.

She said I was lazy and self-centered.

She said my room was a pigsty.

She said she was sick and tired of forever nagging but I gave her no choice.

She went on and on until I began to cry.

I hate crying in front of people. It was horrible.

I know how awful this girl felt, but maybe she was angry, too. I wouldn't want my mom to call me "lazy."

#### **Practice It!**

The feelings that people have for one another are important in the selections in this workshop. These feelings will make sense to you if you connect them to your feelings for similar people. You can start making those connections by thinking about your feelings for

- your grandparents
- your closest friends

Think about what you do when you spend time with your grandparents or your friends. In your Learner's Notebook, write how you feel about them.

#### Use It!

As you read "An Hour with Abuelo" and "Toward a Rainbow Nation," look back at the notes you made about your grandparents and friends. If you see a connection between your feelings and the feelings described in the story, write them down.



**Study Central** Visit www.glencoe .com and click on Study Central to review connecting.



## Before You Read An Hour with Abuelo



#### **Meet the Author**

Judith Ortiz Cofer learned English only after her family moved to the U.S. mainland from the island of Puerto Rico. Her writing reflects the split between her two childhood homes. She has written, "My family is one of the main topics of my poetry. In tracing their lives. I discover more about mine." See page R2 of the Author Files for more information about Cofer.



Author Search For more about Judith Ortiz Cofer, go to www. glencoe.com.

**Objectives** (pp. 158–165) **Reading** Make connections from text to self

**Literature** Identify literary elements: point of view

**Vocabulary** Use context clues: multiplemeaning words

## **Vocabulary Preview**

depressed (dee PRESD) adj. very sad; deeply unhappy (p. 161) When he saw all the sick people in the nursing home, he became depressed.

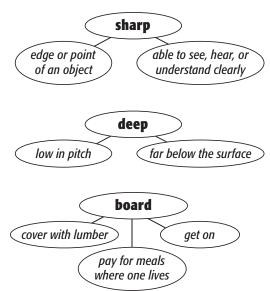
**diploma** (dih PLOH muh) *n.* a piece of paper saying that a person has graduated from a school (p. 163) Arturo hopes to get his high school diploma at the end of the school year.

**ignorant** (IG nur unt) adj. without an education or knowledge of something (p. 164) The children who didn't get a chance to go to school were ignorant and unable to read.

**Write to Learn** Make a list of the vocabulary words in your Learner's Notebook. As a class, discuss possible situations where a person might use each word. Then come up with sample sentences. Write these sentences in your Learner's Notebook.

#### **English Language Coach**

**Multiple-Meaning Words** As you read "An Hour with Abuelo," watch for these words. Use context clues to figure out the right meanings.



**Partner Talk** With a partner, read these sentences. Choose which meaning of the underlined word makes sense in each sentence.

I can never fool Marie; she's too **sharp.** We grabbed our bags and **boarded** the bus. He sang in a **deep**, clear voice.

#### **Skills Preview**

#### **Key Reading Skill: Connecting**

"But it's so boring!" Have you ever said that when you had to do something you didn't want to do, like visiting a relative you barely know? If you have, you'll probably find it easy to connect with the narrator's feelings at the beginning of "An Hour with Abuelo." He faces the same kind of situation.

**Write to Learn** In your Learner's Notebook, quickwrite about a time when you had to do something you thought would be boring. Be sure to include your feelings. They will help you connect with the narrator of "An Hour with Abuelo."

#### **Key Literary Element: Point of View**

The **point of view** is the narrator's relationship to the story. When the narrator uses a **first-person** point of view, she tells a story about herself and refers to herself as "I." When the narrator uses a third-person point of view, he tells a story and refers to the characters as "he," "she," or "they."

In this story, a teenage boy named Arturo is the narrator. He uses the first-person point of view and tells you what is happening as he sees it. Using the pronoun "I," Arturo lets you know he is one of the characters.

At one point, Arturo listens to his grandfather, or abuelo, read aloud a story about his life. In Abuelo's story, Abuelo uses the first-person point of view.

As you read, use this tip to help you learn about Arturo and Abuelo and their points of view:

 Decide how Arturo feels about visiting his grandfather.

Does this tell you how he feels about his grandfather?

**Write to Learn** In your Learner's Notebook, write a paragraph telling what happened when you had to do something you thought would be boring. Do not tell how you felt. Instead, describe what you did in a way that shows how you felt.

## **Get Ready to Read**

#### **Connect to the Reading**

Think about a time when you were asked to do something that you felt you should do but didn't want to do. How did you feel? What did you do?

**Partner Talk** Pick a situation where you did something you had to do but didn't want to do. With a partner, talk about what happened afterward. Were you glad you did what you had to do? Why?

#### **Build Background**

In this story, a teenage boy visits his grandfather, who lives in a nursing home in New York City. The grandfather comes from a small village in Puerto Rico.

- Puerto Rico is an island about 1,000 miles southeast of Florida.
- Puerto Rico has its own government but is a commonwealth of the United States.
- Spanish is the main language in Puerto Rico.

#### **Set Purposes for Reading**

Read "An Hour with Abuelo" to find out who Arturo's grandfather wanted to become and what he did when things got in his way.

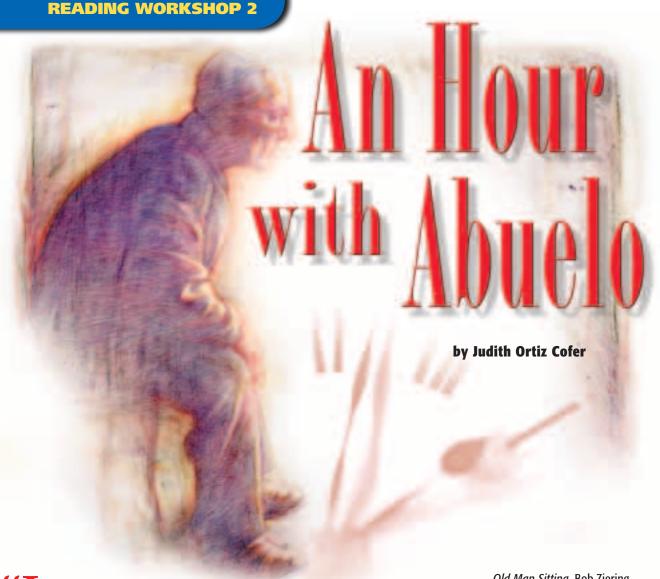
**Set Your Own Purpose** What can you look for in the story that will help you answer the Big Question? Write your own purpose on the "Hour with Abuelo" page of your Foldable.



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

#### **Keep Moving**

Use these skills as you read the following selection.



ust one hour, *una hora*, is all I'm asking of you, son." My grandfather is in a nursing home in Brooklyn, and my mother wants me to spend some time with him, since the doctors say that he doesn't have too long to go now. I don't have much time left of my summer vacation, and there's a stack of books next to my bed I've got to read if I'm going to get into the AP English class I want. I'm going stupid in some of my classes, and Mr. Williams, the principal at Central, said that if I passed some reading tests, he'd let me move up. **1** 

Besides, I hate the place, the old people's home, especially the way it smells like industrial-strength¹ ammonia and other stuff I won't mention, since it turns my stomach. And really the abuelo² always has a lot of relatives visiting him, so I've

*Old Man Sitting.* Bob Ziering. Pastels on paper.

### **Practice the Skills**

#### Key Literary Element

**Point of View** Right away, you know that this story is about a boy whose mother asks him to visit his grandfather. Who tells you this?

<sup>1.</sup> Industrial-strength means much stronger than normal.

<sup>2.</sup> The Spanish word for "grandfather" is abuelo (uh BWAY loh).

gotten out of going out there except at Christmas, when a whole vanload of grandchildren are herded over there to give him gifts and a hug. We all make it quick and spend the rest of the time in the recreation area, where they play checkers and stuff with some of the old people's games, and I catch up on back issues of *Modern Maturity*. I'm not picky, I'll read almost anything. 2

Anyway, after my mother nags me for about a week, I let her drive me to Golden Years. She drops me off in front. She wants me to go in alone and have a "good time" talking to Abuelo. I tell her to be back in one hour or I'll take the bus back to Paterson. She squeezes my hand and says, "Gracias, hijo," in a choked-up voice like I'm doing her a big favor.

I get **depressed** the minute I walk into the place. They line up the old people in wheelchairs in the hallway as if they were about to be raced to the finish line by orderlies who don't even look at them when they push them here and there. I walk fast to room 10, Abuelo's "suite." He is sitting up in his bed writing with a pencil in one of those old-fashioned black hardback notebooks. It has the outline of the island of Puerto Rico on it. I slide into the hard vinyl chair by his bed. He sort of smiles and the lines on his face get deeper, but he doesn't say anything. Since I'm supposed to talk to him, I say, "What are you doing, Abuelo, writing the story of your life?"

It's supposed to be a joke, but he answers, "Sí, how did you know, Arturo?"

His name is Arturo too. I was named after him. I don't really know my grandfather. His children, including my mother, came to New York and New Jersey (where I was born) and he stayed on the Island until my grandmother died. Then he got sick, and since nobody could leave their jobs to go take care of him, they brought him to this nursing home in Brooklyn. I see him a couple of times a year, but he's always surrounded by his sons and daughters. My mother tells me that Don Arturo had once been a teacher back in Puerto Rico, but had lost his job after the war. Then he became a farmer. She's always saying in a sad voice, "Ay, bendito! What a waste

3. Gracias, hijo (GRAW see us, EE hoh) is Spanish for "Thank you, son."

#### **Vocabulary**

**depressed** (dee PRESD) adj. very sad; deeply unhappy

#### **Practice the Skills**

#### 2 Key Reading Skill

**Connecting** Have you visited someone in a nursing home or hospital? How did the place make you feel? In what ways were your feelings like Arturo's or different from his?



Room in Brooklyn, 1932. Edward Hopper. Canvas. Museum of Fine Arts, Boston, MA.

of a fine mind." Then she usually shrugs her shoulders and says, "Así es la vida." That's the way life is. It sometimes makes me mad that the adults I know just accept whatever is thrown at them because "that's the way things are." Not for me. I go after what I want. **I** 

Anyway, Abuelo is looking at me like he was trying to see into my head, but he doesn't say anything. Since I like stories, I decide I may as well ask him if he'll read me what he wrote.

I look at my watch: I've already used up twenty minutes of the hour I promised my mother.

Abuelo starts talking in his slow way. He speaks what my mother calls book English. He taught himself from a dictionary, and his words sound stiff, like he's sounding them out in his head before he says them. With his children he speaks Spanish, and that funny book English with us grandchildren. I'm surprised that he's still so sharp, because his body is shrinking like a crumpled-up brown paper sack with some bones in it. But I can see from looking into his eyes that the light is still on in there.

## **Practice the Skills**

#### **3** Key Literary Element

**Point of View** Arturo talks about the differences between himself and the adults in his life. As a first-person narrator, can he tell the reader what is really in the minds of the adults? Could a third-person narrator?

"It is a short story, Arturo. The story of my life. It will not take very much time to read it."

"I have time, Abuelo." I'm a little embarrassed that he saw me looking at my watch.

"Yes, *hijo*. You have spoken the truth. *La verdad*. You have much time."

Abuelo reads: "I loved words from the beginning of my life. In the *campo*<sup>4</sup> where I was born one of seven sons, there were few books. My mother read them to us over and over: the Bible, the stories of Spanish conquistadors<sup>5</sup> and of pirates that she had read as a child and brought with her from the city of Mayagüez; that was before she married my father, a coffee bean farmer; and she taught us words from the newspaper that a boy on a horse brought every week to her. She taught each of us how to write on a slate with chalks that she ordered by mail every year. We used those chalks until they were so small that you lost them between your fingers.

"I always wanted to be a writer and a teacher. With my heart and my soul I knew that I wanted to be around books all of my life. And so against the wishes of my father, who wanted all his sons to help him on the land, she sent me to high school in Mayagüez. For four years I **boarded** with a couple she knew. I paid my rent in labor, and I ate vegetables I grew myself. I wore my clothes until they were thin as parchment. But I graduated at the top of my class! My whole family came to see me that day. My mother brought me a beautiful *guayabera*, a white shirt made of the finest cotton and embroidered by her own hands. I was a happy young man.  $\blacksquare$ 

"In those days you could teach in a country school with a high school diploma. So I went back to my mountain village and got a job teaching all grades in a little classroom built by the parents of my students.

- 4. In Spanish, campo (KAWM poh) means "country."
- **5.** Any of the Spanish conquerors of Mexico, Peru, or other parts of the Americas in the sixteenth century are called **conquistadors** (kohn KEE stuh dors).
- 6. Mayagüez (my uh GWEZ) is a port city in western Puerto Rico.

#### Vocabulary

**diploma** (dih PLOH muh) *n.* a piece of paper saying that someone has graduated from a school



From Brooklyn Heights, 1925. George Copeland Ault. Oil on canvas, 30 x 20 in. The Newark Museum, NJ.

#### **Practice the Skills**

#### 4 Key Literary Element

**Point of View** Now Arturo is listening while Abuelo tells a story from the first-person point of view. Look for the double and single quotation marks together ("' and '") to signal the beginning and end of Abuelo's story.

#### **5** English Language Coach

Multiple-Meaning Words
Use the context around the word
boarded to figure out the right
definition in this sentence.

"I had books sent to me by the government. I felt like a rich man although the pay was very small. I had books. All the books I wanted! I taught my students how to read poetry and plays, and how to write them. We made up songs and put on shows for the parents. It was a beautiful time for me.

"Then the war came, and the American President said that all Puerto Rican men would be drafted. I wrote to our governor and explained that I was the only teacher in the mountain village. I told him that the children would go back to the fields and grow up <code>ignorant</code> if I could not teach them their letters. I said that I thought I was a better teacher than a soldier. The governor did not answer my letter. I went into the U.S. Army.

"'I told my sergeant that I could be a teacher in the army. I could teach all the farm boys their letters so that they could read the instructions on the ammunition boxes and not blow themselves up. The sergeant said I was too smart for my own good, and gave me a job cleaning latrines." He said to me there is reading material for you there, scholar. Read the writing on the walls. I spent the war mopping floors and cleaning toilets.

"'When I came back to the Island, things had changed. You had to have a college degree to teach school, even the lower grades. My parents were sick, two of my brothers had been killed in the war, the others had stayed in Nueva York. I was the only one left to help the old people. I became a farmer. I married a good woman who gave me many good children. I taught them all how to read and write before they started school."

Abuelo then puts the notebook down on his lap and closes his eyes.

"Así es la vida is the title of my book," he says in a whisper, almost to himself. Maybe he's forgotten that I'm there. **2** 

For a long time he doesn't say anything else. I think that he's sleeping, but then I see that he's watching me through half-closed lids, maybe waiting for my opinion of his writing.

#### Vocabulary

ignorant (IG nur unt) adj. without an education or knowledge of something

#### **Practice the Skills**

#### **6** Key Literary Element

**Point of View** The author shows us Arturo's point of view about his visit to the nursing home. If the author told the whole story from Abuelo's point of view, what might Abuelo say about Arturo?

#### 7 Key Reading Skill

**Connecting** In what important ways was Abuelo's life different from Arturo's? In what important ways is it different from yours?

<sup>7.</sup> Another word for toilets is *latrines* (luh TREENZ).

I'm trying to think of something nice to say. I liked it and all, but not the title. And I think that he could've been a teacher if he had wanted to bad enough. Nobody is going to stop me from doing what I want with my life. I'm not going to let la vida get in my way. I want to discuss this with him, but the words are not coming into my head in Spanish just yet. I'm about to ask him why he didn't keep fighting to make his dream come true, when an old lady in hot-pink running shoes sort of appears at the door.

She is wearing a pink jogging outfit too. The world's oldest marathoner, 8 I say to myself. She calls out to my grandfather in a flirty voice, "Yoo-hoo, Arturo, remember what day this is? It's

poetry-reading day in the rec room! You promised us you'd read your new one today."

I see my abuelo perking up almost immediately. He points to his wheelchair, which is hanging like a huge metal bat in the open closet. He makes it obvious that he wants me to get it. I put it together, and with Mrs. Pink Running Shoes's help, we get him in it. Then he says in a strong deep voice I hardly recognize, "Arturo, get that notebook from the table, please."

I hand him another map-of-the-Island notebook—this one is red. On it in big letters it says, *POEMAS DE ARTURO*.

I start to push him toward the rec room, but he shakes his finger at me.

"Arturo, look at your watch now. I believe your time is over." He gives me a wicked smile. 

3

Then with her pushing the wheelchair—maybe a little too fast—they roll down the hall. He is already reading from his notebook, and she's making bird noises. I look at my watch and the hour is up, to the minute. I can't help but think that my abuelo has been timing me. It cracks me up. I walk slowly down the hall toward the exit sign. I want my mother to have to wait a little. I don't want her to think that I'm in a hurry or anything.  $\bigcirc$ 



El Libro, 1997. Juan Lascano. Oil on canvas. Zurbaran Galeria, Buenos Aires, Argentina.

#### **Practice the Skills**

#### 8 **BIG Question**

Judging from Abuelo's story, do you think he fought for his dreams? Or do you think he accepted defeat, as Arturo suggests? Pair up to discuss. Then write your answer on the "Hour with Abuelo" page of your Foldable. Your response will help you answer the Unit Challenge later.

# After You Read An Hour with Abuelo



## Answering the **QBIG Question**

- **1.** Why does Arturo feel he doesn't have time to visit his grandfather?
- **2. Recall** What is Arturo's main reason for visiting the nursing home? **TIP Right There** You will find the answer in the story.
- **3. Summarize** What happened during Arturo's visit to his grandfather in the nursing home?

**Think and Search** Review the story and decide what the important points are.

## **Critical Thinking**

- **4. Infer** Why does Arturo feel he doesn't have much in common with his grandfather?
  - **Think and Search** Look for what Arturo says when he first starts to talk about his grandfather.
- **5. Infer** How much has Arturo's attitude toward his grandfather changed at the end of the story?
  - **Author and Me** Think about what Arturo says as he leaves the nursing home.
- **6. Evaluate** Do Arturo's ideas about his future change because of Abuelo's story? How?

**Author and Me** Answer from information in the story and from your own experiences.

## **Write About Your Reading**

Write a short review of the story "An Hour with Abuelo." A review tells someone whether you liked a story and why. Follow these steps to help you decide what you'll write. Take notes as you answer these questions.

- **Step 1:** Think about Arturo's attitude. In your opinion, did his opinion of Abuelo make sense? Do you share his feelings?
- **Step 2:** Remember how you connected to the writing. Compared with your experiences, did the story seem believable, or did it seem phony?
- **Step 3:** Find examples from the story to explain your reaction to it. In a good review, a writer backs up his or her ideas.

Use your notes to write your review. Include at least three examples from the story to back up your statements about it.

**Objectives** (pp. 166–167) **Reading** Make connections from text to self **Literature** Identify literary elements: point of view **Vocabulary** Use context clues: multiple meanings **Writing** Write a review **Grammar** Identify pronoun antecedents

#### **Skills Review**

#### **Key Reading Skill: Connecting**

- **7.** With a small group of classmates, choose one of the following questions and talk it over with each other. Don't forget to share your own ideas and experiences.
  - Arturo says, "I go after what I want." What does he mean by this? Can you connect this idea to your own ideas about life?
  - At one point, Arturo checks his watch to see how much longer he has to stay with Abuelo. Have you ever done something like this?
  - Arturo's mother and Abuelo both say: "That's the way life is." Do you agree with them? Why or why not?

#### **Key Literary Element: Point of View**

**8.** This story is told from the first-person point of view. Can you imagine yourself in the same situation as Arturo's? You know how Arturo feels about Abuelo's life; do you feel the same way?

#### **Reviewing Skills: Titles and Subtitles**

What does the title of Abuelo's life story tell you about the way he views his life? Use examples from the story to explain your answer.

## **Vocabulary Check**

Choose the best word from the list to complete each sentence below. In your Learner's Notebook, rewrite each sentence with the correct word in the blank.

#### depressed diploma ignorant

- **9.** The sight of all the old people in the nursing home made Arturo \_\_\_\_\_.
- **10.** After Abuelo earned his high school \_\_\_\_\_, he taught in his home village.
- **11.** Abuelo feared that children would remain \_\_\_\_ without the help of a teacher.
- **12. English Language Coach** Is there enough room in your home for someone to **board** with you?

# **Grammar Link: Pronoun Antecedents**

An antecedent (an tuh SEE dunt) is the noun that a pronoun refers to.

Hernando did what he thought was right. antecedent pronoun

 When you use a pronoun, be sure it refers to its antecedent clearly.



Cheryl Lynn and Tabitha went to her house. antecedent? antecedent? pronoun

 If an antecedent isn't clear, you should rewrite the sentence.

Unclear: I hit a branch with my head, and it broke off. Clear: I hit a branch with my head, and the branch

broke off.

A branch broke off when I hit it with my head.

#### **Grammar Practice**

The antecedents in these sentences are not clear. Rewrite the sentences to make the situation given in parentheses clear.

- **13.** Jeanie told Sheila that her sweater was torn. (It's Jeanie's sweater that's torn.)
- **14.** When Chris and his dad played catch, he hurt his arm. (Chris is the one who hurt his am.)
- **15.** The teacher told Lucas that he needed help. (Lucas is the one who needs help.)

**Writing Application** Look back at the review you wrote. Make sure your pronoun antecedents are clear.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

## Before You Read Toward a Rainbow Nation



#### **Meet the Author**

Lavendhri Pillay was born and raised in South Africa. She was thirteen when she wrote this narrative. At that time, South Africa was just starting to let students of different races go to the same schools. Pillay says she loves living among people from many different backgrounds.



**Author Search** For more about Lavendhri Pillay, go to www.glencoe.com.

**Objectives** (pp. 168–173) **Reading** Make connections from text to self and from text to world **Literature** Identify literary elements: point of view **Vocabulary** Use context clues: multiplemeaning words

## **Vocabulary Preview**

**subjected** (sub JEK tid)  $\nu$  exposed (to); forced to hear or see; form of the verb subject (to) (p. 170) Pillay and her friends were subjected to racism at a restaurant.

**cultures** (KUL churz) *n.* groups of people who share a history and way of life (p. 171) Pillay enjoys meeting people from different cultures.

**cliques** (kleeks *or* kliks) *n.* groups of people who leave others out (p. 172) It's hard to make friends with students who belong to cliques.

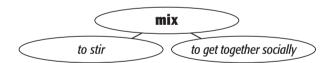
optimistic (op tuh MIS tik) adj. taking the view that things will turn out well; hopeful (p. 173) Pillay is optimistic about South Africa.

**Write to Learn** List the vocabulary words in your Learner's Notebook. Think of situations in which a person might use the words. Then make up a sentence for each and write it in your Learner's Notebook.

#### **English Language Coach**

**Multiple-Meaning Words in Context** As you read "Toward a Rainbow Nation," watch for these words. Use context clues to choose the correct meanings.

To mix can mean



An *address* (AD res) is where a person lives or a company does business. When used as a verb, address (uh DRES) can mean



**Partner Talk** With a partner, make up a situation where someone would use the word mix or address while talking to another person. Act out your idea in front of the class.

### **Skills Preview**

#### **Key Reading Skill: Connecting**

Have you ever felt that a certain group of people didn't want you to join them? Have you felt left out of a group's activities? Have you felt that a group looked down on you because you were "different"?

When Lavendhri Pillay was born, the laws of South Africa kept people of different races apart. By the time she went to school, the laws had changed a little, and the school she attended was "mixed." That is, it had students of many races.

Write to Learn In your Learner's Notebook, quickwrite about the many ways that people see one another as "different" in Pillay's world and yours. Race is certainly one of the differences between people. What others can you think of?

#### **Key Literary Element: Point of View**

Pillay uses the first-person point of view in this selection. She writes as if she were in the room with you, talking face-to-face with you about her friends and her country.

While you read, think how the story would be different if it were told from a different point of view. Would it feel less personal if someone else wrote the story and talked about Pillay as "she" and her friends as "they"?

**Write to Learn** Pair up with a classmate and write a short description of him or her using the third-person point of view. Then write a short description of yourself using the first-person point of view. Read what your partner has written about you and note the difference between first-person and third-person points of view.



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

## **Get Ready to Read**

#### **Connect to the Reading**

Before you read the narrative, think about your friends and classmates. How well do you know people who come from cultures different from your own? Do all your closest friends have the same kind of background you do?

**List Ideas** Pretend you have the chance to meet a new student from a different culture and visit his or her home. Make a list of things you would like to know about the student's culture. Share your ideas with the class.

#### **Build Background**

In this autobiographical narrative, a teenage girl tells about her school, her friends, and her everyday life in South Africa.

- South Africa is a nation at the southern tip of Africa.
- From 1948 to 1994, a law called apartheid (uh PAR tyd) set limits on the lives of people of different races in South Africa. The word apartheid means "separateness."
- In 1994, apartheid officially ended in South Africa.

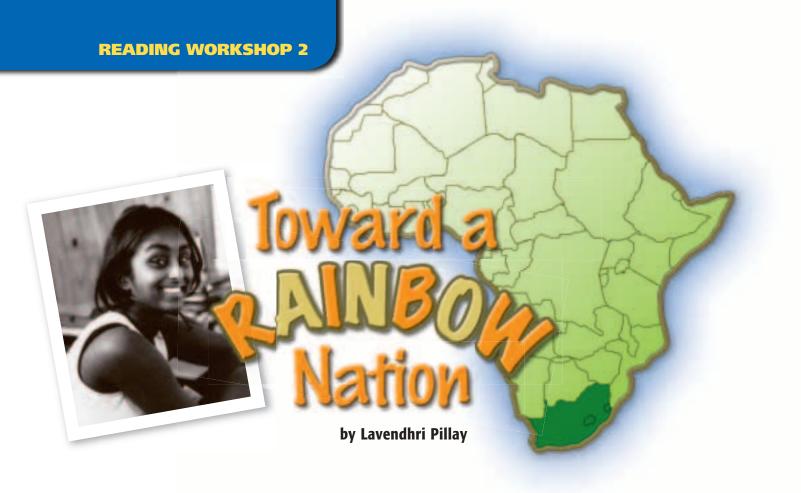
#### **Set Purposes for Reading**

Read "Toward a Rainbow Nation" to find out what Lavendhri Pillay thinks about how young people in South Africa and everywhere can become whom they want to be.

**Set Your Own Purpose** What would you like to learn to help you answer the Big Question? Write your own purpose on the "Toward a Rainbow Nation" page of your Foldable.

#### **Keep Moving**

Use these skills as you read the following selection.



People ask me all the time, "What are you?" I say I'm South African. Then they say, "No-no-no, but what *are* you?" When I was small, I was always told that my great-grandfather came from India to pick sugarcane, but my family doesn't really have ties to India anymore. So I say, "I was born here, I've lived here my whole life, I don't know anything else, so I'm South African."

I've grown up different from a lot of other teenagers in South Africa because I've been **subjected** to all different races and different kinds of people. I'm a really lucky person.

Since I was seven, I've gone to school at Sacred Heart, where everybody's completely mixed. We've got Coloured, black, British, Chinese, white, Indian, Afrikaans,¹ everybody. So from an early age I learned to accept these different

#### Vocabulary

**subjected** sub JEK tid) v. exposed (to); forced to hear or see

#### **Practice the Skills**

#### Key Reading Skill

**Connecting** Pillay is happy with her situation. What about you? Do you know many people who are different from you in some way? Have you made friends with some of them? How do you feel about your situation?

Under the apartheid laws, a person of more than one race was called *coloured*. South Africa
was once a British colony, and this is the British spelling. The *Afrikaans* are descendants of the
Dutch settlers who moved to South Africa in the 1600s.

people. In our school it's about what kind of reputation you make for yourself, what kind of person you are.

I've lived in Yeoville<sup>2</sup> most of my life with my mother, sister, and two brothers. It's a place where many cultures live. It's really nice living here because you get to find out about people and what their lives are like. You're not judging them; you can actually get to know what's going on with them. People in Yeoville don't care about what you look like; people are just themselves.

I have a really big group of friends, and within that group we have the whole country. But there's never been any weirdness between us at all. We aren't black, white, Indian, or Coloured; we're just us. We don't actually look at anybody's race; it's just, "Hey, you're my friend, you're a nice person, I like you." 2

We do regular teenage things together. We gossip a lot like normal girls, and on the weekends we sleep over at each other's houses and phone people and find out what they've been doing. We talk about music; we go to the movies; we swim.

Because we're mixed, we're more powerful; we get to learn from each other. If I were to be in a completely Indian community, it would always be the same things. But when I visit my friends' homes, I see differences in their settings, and all of our families deal with things totally differently. It's always a learning experience.

I've also been to Soweto and Eldorado Park [a Coloured township near Johannesburg] many times, and I've been able to see what other people are actually going through. It's good for me to see that I'm not the only person on earth and that not everybody lives like me. I've been able to grow up with everything I need. If I didn't see those places, I would think that everybody

**2. Yeoville** (YOH vil) is a part of the city of Johannesburg where people of different races live in the same neighborhoods.

#### Vocabulary

**cultures** (KUL churz) *n.* groups of people who share a history and way of life

#### **Practice the Skills**

#### **2** Key Literary Element

**Point of View** Who is the narrator of this story? How can you tell? Are you beginning to get a feeling for what kind of person the narrator is?

#### 3 Key Reading Skill

**Connecting** Pillay says she always learns something when she visits her friends' homes because everyone lives differently. What have you learned from visiting a friend's home?



had normal houses and enough money to do what they wanted like I do. Then I think I'd be quite small-minded.

A lot of our parents call my friends and me the rainbow nation. I think it makes them feel good to see us together; it's kind of like what everybody should be like racial-wise, how people should interact with each other, but don't. When our parents were small, they had apartheid, they didn't have the opportunity to mix, and I'm sure they envy us for having all of the new experiences that they never would have even dreamed of having when they were young.

But as a nation I don't think we can call ourselves the rainbow people yet. Most South Africans are still completely trapped in apartheid mentally. I've had a lot of experiences with racism, like at this restaurant when the people there wouldn't serve us because of our color. Everybody else got up and left when we came in, and then it took half an hour for the waiter to come serve us and then an hour to get our breakfast.

Even though apartheid's not law anymore, it's still alive. People still divide themselves into these **cliques**: black, Coloured, Indian, white. Like when my friends and I go to the mall, we notice that other people give us really weird looks. I think it's because we're so mixed, and others have been raised with this wall blocking them. They're like, Wow, what's wrong with that group? How can they be comfortable with each other?

I think it's good for people to see us, because it's showing them that you can have fun with another race; it's not abnormal. People need to see that aside from their cultural differences and their skin color, we all need the same basics: We all need to breathe, drink water, eat; we're all exactly the same. They should just look beyond what they've been taught, they should try and have an open mind about things. Most South Africans will probably find this very difficult, but it's definitely worth it.

If someone did come up to us and say she wanted to **mix**, **5** we'd say, "All right, come join us!" If she was scared, I'd say, "I know it might be difficult because you haven't done it

#### Vocabulary

cliques (kleeks or kliks) n. groups of people who leave others out

#### **Practice the Skills**

#### 4 Key Reading Skill

**Connecting** According to Pillay, her generation and her parents' generation have had different experiences. Can you think of differences between your view of life and your parents'?

#### **5** English Language Coach

**Multiple-Meaning Words**Earlier on this page, <u>mix</u> is used.
What does it mean there?

#### **READING WORKSHOP 2**



#### **Practice the Skills**

before, but all you have to do is think about what kind of people they are and not what they look like. Try closing your eyes and talking to them, and then you'll get <u>used</u> to them and eventually you won't think about where they're from. You'll learn to appreciate people for who and what they are, to see past everything."

I think people my age should learn about apartheid because it is our past, it's our parents and our grandparents, it affects us. If we know the history of our country, we'll be able to know what was wrong about what people did, and not to do it again.

But at the same time, I think we should be making a future. We can't just get stuck in one place, always staying on the same subject. My generation was lucky enough to not have been part of the struggle against apartheid, to have been only young when elections happened; we've grown up in other times when race is no longer governed by law, no longer an obligation. That gives us the freedom to address anything. We need to learn how to move on, to look at other issues that affect us, to try and do better, more different things. Our generation is more open-minded than our parents', and this makes me optimistic about this country. Since it's up to us, I think we can change things. 5 7

#### **Vocabulary**

optimistic (op tuh MIS tik) adj. taking the view that things will turn out well; hopeful

#### **6** English Language Coach

Multiple-Meaning Words
Use the context around the word
address to figure out what it
means here.

#### 7 **BIG** Question

Based on what Pillay says and thinks about her future, will she work alone to achieve her goals or work with others? What do you think she will do to become whom she wants to be? Write your answer on the "Toward a Rainbow Nation" page of your Foldable. Your response will help you answer the Unit Challenge later.

## **After You Read**

## **Toward a Rainbow Nation**



## Answering the **BIG Question**

- 1. What has Pillay done to become who she wants to be in life?
- **2. Recall** When Pillay is asked, "What are you?" how does she answer? **Right There** You will find the answer in the selection.
- **3. Recall** Why does Pillay think that living in Yeoville is "really nice"? **Right There** You will find the answer in the selection.

## **Critical Thinking**

- **4. Infer** Why do many adults call Pillay and her friends the "rainbow nation"?
  - **Think and Search** You'll find clues in the narrative, but you should also think about what "rainbow" might mean here.
- **5. Infer** Why do you suppose people in South Africa still divide themselves into cliques even though apartheid isn't the law anymore? Support your answer with details from the selection.
  - **Author and Me** Answer using information from the selection and from your own thoughts.
- **6. Summarize** What happened when Pillay and her friends tried to get breakfast at a restaurant?
  - **Think and Search** Use information from the selection and decide what the important points are.
- **7. Evaluate** Do you think Pillay's generation is more open-minded than her parents' generation?

**Author and Me** Answer using information from the selection and from your own thoughts.

#### **Objectives**

(pp. 174-175)

**Reading** Make connections from text to solf

**Literature** Identify literary elements: point of view

**Vocabulary** Use context clues: multiple meanings

**Writing** Use the RAFT system:

personal letter

**Grammar** Identify and use pronouns: indefinite

## **Write About Your Reading**

Use the RAFT system to write about "Toward a Rainbow Nation."

**Role:** Write as if you were a new student at Pillay's school.

**Audience:** Write to Pillay.

Format: A letter

**Topic:** Describe yourself—where you are from, what you like to do, and ways your life is different from or similar to hers. Tell her what you think

about her ideas to bring people together.

#### **Skills Review**

#### **Key Reading Skill: Connecting**

- 8. In your Learner's Notebook, make notes connecting your own ideas and experiences to each of the following items from "Toward a Rainbow Nation":
  - Pillay's group of friends
  - Things that Pillay and her friends do together
  - Pillay's experience in the restaurant
  - Pillay's learning from her friends

#### **Key Literary Element: Point of View**

- **9.** What point of view does Pillay use to tell her story? How do you know?
- **10.** How would the selection be different if the narrator were Pillay's mother?

#### **Reviewing Skills: Titles and Subtitles**

11. Do you think the title of this narrative is a good expression of Pillay's ideas and feelings? Why or why not?

## **Vocabulary Check**

Choose the best word from the list to complete each sentence below. Rewrite each sentence, with the correct word in place, in your Learner's Notebook.

subjected cultures optimistic cliques

- **12.** May-May doesn't want to join any \_\_\_\_ because they shut people out.
- **13.** Eating at restaurants that serve foods from other countries is a good way to learn about other \_\_\_\_.
- 14. It was surprising to see Jamie so sad today, since she's usually so \_\_\_\_.
- **15.** When my neighbor had a party, everyone in my building was \_\_\_\_ to the loud music.
- 16. English Language Coach What could your school do to address a problem with cliques?

## **Grammar Link: Indefinite Pronouns**

An indefinite pronoun is a pronoun that does not refer to a particular person, place, or thing.

#### **Examples of Indefinite Pronouns**

Has **anyone** seen my glasses?

Is everybody going?

There's **nobody** here.

**Nothing** is better than that!

Is anything wrong?

Perhaps **someone** will fix it.

**Something** made a noise.

**Most** walked to the park, but **some** drove.

**Others** took the bus.

**Neither** had read the assignment.

#### **Grammar Practice**

Rewrite each sentence below and fill in the blank with an indefinite pronoun.

**17.** Can help me get this done?

**18.** I hope \_\_\_\_ knows what I'm trying to do.

**19.** There is \_\_\_\_ strange going on.

**20.** I can't do \_\_\_\_ more tonight!

**Writing Application** Look back at the RAFT assignment you wrote. List any indefinite pronouns you used.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

## **READING WORKSHOP 3**

#### **Skills Focus**

You will practice using the following skills when you read from these selections:

- "New Directions," p. 180
- "The War of the Wall," p. 188

#### **Reading**

Making inferences

#### Literature

- Identifying the setting in what you read
- Understanding how the setting contributes to a narrative

#### **Vocabulary**

- Understanding and using word references
- Academic Vocabulary: *motives*

#### **Writing/Grammar**

 Identifying and using pronouns **Skill Lesson** 

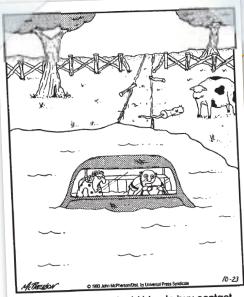
# Making Inferences

#### **Learn It!**

What Is It? Inferring is a form of detective work. It's using your knowledge and "clues" to make a good guess. You infer when you figure out what new neighbors are like from what they say, how they dress, and how they act. Sometimes you have to use clues to guess why characters in a story behave as they do. You have to make inferences because authors don't always include every detail or idea that you need to understand what you read. They may leave something out for several reasons:

- They assume that "everybody knows it."
- They want you to think.
- They think that the story will be more interesting if readers can have different ideas.

You make inferences to fill in the gaps that an author leaves.



"I told you it was a stupid idea to buy contact lenses at a rummage sale!"

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Objectives (pp. 176–177)
Reading Make inferences
Literature Use inference to understand a character's motivation

#### **Analyzing Cartoons**

The cartoon doesn't *tell* why the man drove into the pond, but you can *infer* why. How well can the driver see with his new contacts?

**Why Is It Important?** In life, we never know everything we'd like to know about people and situations. So we make inferences about them. In literature, no author will tell you *everything* you'd like to know. You have to make inferences based on what the author *does* say—and on your own experiences.

**How Do I Do It?** As you read about people or characters, ask yourself why they do what they do. Sometimes, you'll have to use the evidence in the text to make your best guess. Here's how one student used inferring while reading a biographical narrative.

When Ed Kelleher read a news story about a "retirement home" for guide dogs, he wondered whether there was one in his city. Did guide dogs get a good home after their years of serving the blind? Ed became the founder of Adopt a Guide Dog, a program that finds homes for "retired" guide dogs.

Wait a minute. How did Ed go from wondering about the guide dogs to starting Adopt a Guide Dog? He must have looked into what happens to old dogs when they stop working as guides, and that must have upset him. That's why he started the program.



**Study Central** Visit www.glencoe .com and click on Study Central to review making inferences.



#### **Practice It!**

The reasons for what people do—their **motives**—are important in this workshop. You will understand a character's motives better if you think about what the author tells you and what might be missing. To get started, ask yourself why a person would:

- start a new business instead of working for an existing company
- object to someone's painting a wall

In your Learner's Notebook, write a paragraph about each motive.

#### **Use It!**

As you read "New Directions" and "The War of the Wall," refer to the notes you made about motives. As you make new inferences about the reasons for what people do in these selections, write them down.

#### **Academic Vocabulary**

**motives** (MOH tivz) *n.* needs or desires that cause a person to take action

## Before You Read New Directions



#### **Meet the Author**

Author, poet, playwright, director, editor, educatoreach of those words describes Maya Angelou. She read her own poems at President Clinton's 1993 inauguration and at the fiftieth anniversary of the United Nations. She is the author of many books, including I Know Why the Caged Bird Sings. For more about Maya Angelou, see page R1 of the Author Files.



Author Search For more about Maya Angelou, go to www.glencoe .com.

**Objectives** (pp. 178–183) **Reading** Make inferences **Literature** Identify literary elements: **Vocabulary** Use word references: dictionary

## **Vocabulary Preview**

conceded (kun SEE dud) v. accepted as true; form of the verb concede (p. 180) Annie Johnson conceded that she had little chance of being hired at the cotton gin or lumber mill.

**meticulously** (muh TIK yuh lus lee) *adv.* carefully; with great attention to details (p. 181) Annie prepared meticulously before she ever made a single sale.

assess (uh SES)  $\nu$  to determine the meaning or importance of; analyze (p. 183) Annie will assess her situation before making plans.

ominous (OM ih nus) adj. threatening harm or evil (p. 183) Annie didn't see an ominous future. She saw a chance to control her own life.

**Write to Learn** Copy the vocabulary words into your Learner's Notebook. Put a check mark by each word that you have used in your writing or conversation. Write a new sentence using the word. If you have never used the word, copy the definition.

#### **English Language Coach**

**Using Word References** Here are dictionary entries for two of the words that you will read in "New Directions." As you read, watch for these words. Use context clues to choose the correct meanings.

**loom** \lüm\ n a frame or machine for weaving threads or yarns to make cloth  $\sim v$  to appear in a way that seems threatening or dangerous

**balmy** \'bam-e, 'bal-me \ adj balm•i•er; -est 1 mild; gentle; soothing 2 crazy; foolish

**Partner Talk** With a partner, read these sentences. Decide which definition of the underlined word makes sense in each sentence.

- **1.** On our field trip, we saw how a rug is woven on a **loom**.
- **2.** When I said I wanted to visit Iceland, friends called me **balmy**.
- **3.** Frightening shadows **loomed** at the end of the alley.
- **4.** It was a perfect day, with **balmy** weather and no chores.
- **5.** Our new puppy is very sweet, but he's a little **balmy** too!
- **6.** I have a hand **loom** for weaving pot holders.

### **Skills Preview**

#### **Key Reading Skill: Making Inferences**

Have you ever wondered why a person did something that seemed odd to you? When you watch TV, do you sometimes see a character do something and then ask yourself "Why on earth did he do that?"

The reasons for what a character does—his or her motives—are sometimes clear. At other times, they're not. When you find yourself asking "Why?" as you read, it's time to do some detective work. Use evidence in the text to make a good guess about the motive for an action.

**Write to Learn** In your Learner's Notebook, quickwrite about a time when you made a change in your life. Be sure to include your motives for making the change. Thinking about your motives will help you connect with Annie Johnson in "New Directions."

#### **Key Literary Element: Setting**

Setting is the time when the action occurs and the place where it occurs. However, it's sometimes more complicated than that.

"New Directions" is a brief autobiographical narrative that has one main setting—Arkansas in the 1900s. The action, however, covers several years in four important places:

- the cotton gin (a factory where cotton is processed)
- the saw mill (where trees are cut into lumber)
- the dirt road that Annie Johnson travels to get to the cotton gin and lumber mill
- the spot where Annie sets up a food stall As you read, ask yourself this about each setting: Why is this setting important in Annie's effort to be who she wants to be?



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

## **Get Ready to Read**

#### **Connect to the Reading**

Think about a time when you decided to do something different from what you usually do. What made you go in a new direction?

**Partner Talk** With a partner, talk about what happened when you each decided to go in a new direction. Do you both agree that it was a good experience? Would you both make a choice to go in a new direction again? Why or why not?

#### **Build Background**

This biographical narrative is based on the life of Maya Angelou's grandmother, Annie Johnson.

- This story is set in Stamps, Arkansas, a coal-mining town, in the early 1900s.
- The population of Stamps was about half white and half African American at this time, and African Americans were not thought of as equal to whites.

#### **Set Purposes for Reading**

Read "New Directions" to learn how Annie Johnson found the way to become who she wanted to be.

**Set Your Own Purpose** What would you like to learn about Annie Johnson to help you become who you want to be? Write your own purpose on the "New Directions" page of your Foldable.

#### **Keep Moving**

Use these skills as you read the following selection.



In 1903 the late Mrs. Annie Johnson of Arkansas found herself with two toddling sons, very little money, a slight ability to read and add simple numbers. To this picture add a disastrous marriage and the burdensome fact that Mrs. Johnson was a Negro.

When she told her husband, Mr. William Johnson, of her dissatisfaction with their marriage, he **conceded** that he too found it to be less than he expected, and had been secretly hoping to leave and study religion. He added that he thought God was calling him not only to preach but to do so in Enid, Oklahoma. He did not tell her that he knew a minister in Enid with whom he could study and who had a friendly, unmarried daughter. They parted amicably, Annie keeping the one-room house and William taking most of the cash to carry himself to Oklahoma.

#### When Annie and William parted amicably, they went their separate ways without feelings of anger or unfriendliness.

#### **Vocabulary**

**conceded** (kun SEE dud) v. accepted as true

#### **Practice the Skills**

#### 1 Key Reading Skill

**Inferring** What reason did William Johnson say he had for ending their marriage? What did he not say? What would you say was his real motive?

Annie, over six feet tall, big-boned, decided that she would not go to work as a domestic<sup>2</sup> and leave her "precious babes" to anyone else's care. There was no possibility of being hired at the town's cotton gin or lumber mill, but maybe there was a way to make the two factories work for her. In her words, "I looked up the road I was going and back the way I come, and since I wasn't satisfied, I decided to step off the road and cut me a new path." She told herself that she wasn't a fancy cook but that she could "mix groceries well enough to scare hungry away and from starving a man."

She made her plans **meticulously** and in secret. One early evening to see if she was ready, she placed stones in two five-gallon pails and carried them three miles to the cotton gin. She rested a little, and then, discarding some rocks, she walked in the darkness to the saw mill five miles farther along the dirt road. On her way back to her little house and her babies, she dumped the remaining rocks along the path. **2** 

That same night she worked into the early hours boiling chicken and frying ham. She made dough and filled the rolled-out pastry with meat. At last she went to sleep.



2. A domestic is a household servant.

#### **Vocabulary**

**meticulously** (muh TIK yuh lus lee) *adv.* carefully; with great attention to details

#### **Practice the Skills**

#### **2** Key Literary Element

**Setting** Think about Annie's walk as she carried stones in pails. Where did she go? When? Why?

#### 3 Key Reading Skill

**Inferring** Think about Annie's reason for making her plans in secret. What motive do you think she had?

The Crosset sawmill in Arkansas in the early twentieth century



Visual Vocabulary
A brazier is a metal
container that holds
burning coals. It is
used for cooking food.

The next morning she left her house carrying the meat pies, lard, an iron **brazier**, and coals for a fire. Just before lunch she appeared in an empty lot behind the cotton gin. As the dinner noon bell rang, she dropped the savors into boiling fat and the aroma rose and floated over to the workers who spilled out of the gin, covered with white lint, looking like specters.<sup>3</sup>

Most workers had brought their lunches of pinto beans and biscuits or crackers, onions and cans of sardines, but they were tempted by the hot meat pies which Annie <u>ladled</u> out of the fat. She wrapped them in newspapers, which soaked up the grease, and offered them for sale at a nickel each. Although business was slow, those first days Annie was determined. She balanced her appearances between the two hours of activity. **5** 

So, on Monday if she offered hot fresh pies at the cotton gin and sold the remaining cooled-down pies at the lumber mill for three cents, then on Tuesday she went first to the lumber mill presenting fresh, just-cooked pies as the lumbermen covered in sawdust emerged from the mill.

**3.** Another name for a ghost is a **specter**.

#### **Practice the Skills**

#### 4 Key Literary Element

**Setting** Remember where and when Annie set up her brazier on the first day she sold meat pies. Why were the time and place important to the success of her new business?

#### **5** English Language Coach

**Using Word References** Look up the word <u>ladle</u> in a dictionary. Then describe how Annie took the meat pies from the hot fat.

#### **6** Key Reading Skill

**Inferring** Think about Annie's reason for selling hot pies at the cotton gin and cold ones at the saw mill one day, then doing the opposite the next day. Why did she do that?



Cotton pickers in Phillips County, Arkansas, in September 1938

For the next few years, on balmy spring days, blistering summer noons, and cold, wet, and wintry middays, Annie never disappointed her customers, who could count on seeing the tall, brown-skin woman bent over her brazier, carefully turning the meat pies. When she felt certain that the workers had become dependent on her, she built a stall between the two hives of industry and let the men run to her for their lunchtime provisions.

She had indeed stepped from the road which seemed to have been chosen for her and cut herself a brand-new path. In years that stall became a store where customers could buy cheese, meal, syrup, cookies, candy, writing tablets, pickles, canned goods, fresh fruit, soft drinks, coal, oil, and leather soles for worn-out shoes. **7** 

Each of us has the right and the responsibility to **assess** the roads which lie ahead, and those over which we have traveled, and if the future road looms **ominous** or unpromising, and the roads back uninviting, then we need to gather our resolve and, carrying only the necessary baggage, step off that road into another direction. If the new choice is also **unpalatable**, without embarrassment, we must be ready to change that as well. **E O** 



#### **Practice the Skills**

#### **7** Key Literary Element

**Setting** Think about the time and place of the story. Do they make Annie Johnson's achievement surprising? What kind of person would she have to be to do what she did in that setting?

#### **8** English Language Coach

**Using Word References** Look up the word *palatable* in a dictionary. Since the prefix *un*means "not," what would an **unpalatable** choice be?

#### 9 **BIG** Question

What qualities did Annie Johnson have that helped her become the person she wanted to be? Write your answers on the "New Directions" page of your Foldable.

#### Vocabulary

**assess** (uh SES) *v.* to determine the meaning or importance of; analyze **ominous** (OM ih nus) *adj.* threatening harm or evil

## After You Read New Directions



## Answering the **BIG Question**

- 1. Identify at least one thing Annie does that you could do to become who vou want to be.
- 2. **Recall** What was the first thing Annie did to become who she wanted to be?
- **3. Recall** What did Annie keep when her marriage broke up?
- **4. Recall** What did William take with him to Oklahoma?

**IP** Right There You will find the answers to questions 2-4 in the narrative.

## **Critical Thinking**

- **5. Infer** Why did Annie feel that there was no possibility of being hired at the cotton gin or the lumber mill?
  - **Think and Search** You will find clues in the story, but you must also use the information in your head.
- **6. Infer** What was Annie's motive for carrying stones to the cotton gin and saw mill?
- **7. Summarize** How did Annie "make the two factories work for her"? **Think and Search** You must use information in the story and decide what the important points are.
- **8. Evaluate** Do you agree that "if the future road looms ominous" a person should "step off that road into another direction"? Why or why not?
  - **IP** Author and Me Answer from information in the story and from your own experiences.

## **Talk About Your Reading**

**Literature Groups** In your group, discuss the personal qualities Annie Johnson had that helped her take charge of her life and run a successful business. Then, with your group, brainstorm five important qualities necessary for achieving personal success. Support your ideas with details from the selection.

**Write to Learn** Write your group's list on a separate sheet of paper. Next to each quality, write one sentence telling why it is an important quality for success.

**Objectives** (pp. 184–185) **Reading** Make inferences **Literature** Identify literary elements: setting **Vocabulary** Use context clues: multiple

**Grammar** Identify and use pronouns: interrogative, demonstrative, relative

# **Skills Review**

# **Key Reading Skill: Inferring**

- **9.** Complete each sentence to show your inferences about Annie's reasons for what she did.
  - Annie made her plans to sell meat pies in secret because \_\_\_\_.
  - Annie didn't build a stall to sell pies right away because \_\_\_\_.

# **Key Literary Element: Setting**

- **10.** Several specific places are important in Annie's story. Name three of them.
- 11. A few years pass between the beginning of "New Directions" and the end. How did the locations of Annie's business change in that time?

# **Reviewing Elements: Titles and Subtitles**

**12.** What new direction did Annie Johnson choose? Support your answer with details from the story.

# **Vocabulary Check**

Choose the best word from the list to complete each sentence below. Rewrite each sentence, with the correct word in place.

#### concede assess ominous

- **13.** The bad guy in a horror movie is usually an \_\_\_\_ figure.
- **14.** It was hard for Mia to \_\_\_\_ that she had made a mistake.
- **15.** Cindy decided to \_\_\_\_ the situation carefully before taking any action.
- **16. Academic Vocabulary** What was Annie's *motive* for deciding to "step off the road and cut me a new path?"
- 17. English Language Coach What creatures might suddenly <u>loom</u> in front of explorers in a scary movie?

# **Grammar Link: More Pronouns**

You've learned about personal pronouns (such as *he, they,* and *it*) and possessive pronouns (such as *hers, their,* and *mine*) There are other kinds.

Pronouns used to ask questions are called interrogative pronouns.

**Who** asked the question, and **what** was it? This is my hat; **whose** is that?

Pronouns that point out something are called demonstrative pronouns.

**This** is an ugly hat; **that** is the kind I like. **Those** are my shoes; **these** are yours.

 Pronouns used to link one part of a sentence to another are called **relative** pronouns.

I like people **who** are funny! The shoes, **which** are red, are expensive.

Whether a pronoun is interrogative or demonstrative or relative depends on how it is used. Who, for example, can be either interrogative or relative.

#### **Grammar Practice**

Rewrite each sentence. Find and circle the five pronouns in each sentence. (They may be *any* kind.)

- **18.** We asked her who told them that.
- **19.** Do you, or anyone else, know if that is my book or hers?
- **20.** Which did they say was theirs, and why would someone choose it?



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# Before You Read The War of the Wall



#### **Meet the Author**

Toni Cade Bambara was born in New York City in 1939. She lived, studied, and wrote in New York, France, and Italy. In addition to writing, she was a civil rights activist who was especially interested in improving living conditions in America's cities. Her books include Gorilla, Mv Love, a short-story collection, and The Salt Eaters, a novel. She died in 1995. For more about Toni Cade Bambara, see page R1 of the Author Files.



**Author Search** For more about Toni Cade Bambara, go to www. glencoe.com.

**Objectives** (pp. 186–195) **Reading** Make inferences **Literature** Identify literary elements: Vocabulary Use word references:

# **Vocabulary Preview**

aromas (uh ROH muz) n. pleasing smells or scents (p. 189) Mouthwatering aromas drifted from Mama's restaurant.

**concentration** (kon sen TRAY shun) *n*, the ability to focus one's attention (p. 190) The painter lady's concentration was so strong that she never took her eyes off of the wall.

**Write to Learn** Copy the vocabulary words into your Learner's Notebook. Next to the word *aromas*, list three things that have a good aroma. Next to the word *concentration*, list three tasks that require concentration.

# **English Language Coach**

**Using Word References** Here are dictionary entries for two of the words that you will read in "The War of the Wall." As you read, watch for these words. Use context clues to choose the correct meanings from the definitions shown here.

**work** \wərk\ *n.* **studied, studying 1** an activity in which one uses strength or mental effort 2 the labor, task, or duty one performs to make a living **3** something produced by the use of creative talent

fuss \fus\ v. 1 to pay too much attention to small or unimportant things 2 to whine and complain

**Partner Talk** With a partner, read these sentences. Talk about which definition of the underlined word makes sense in each sentence.

- 1. Most kids think cleaning their rooms is hard work.
- **2.** Mother says Ron and I **fuss** so much she can't hear herself think.
- **3.** If we miss the bus, Joann will **fuss** at us for an hour.
- **4.** The **work** of this composer is worth listening to!
- **5.** Don't **fuss** with your hair anymore; it looks fine.
- **6.** People who can't find **work** may have serious money problems.
- **7.** "No one respects my **work**," complained the author.
- **8.** Mario started to **fuss** so much with the little details in his painting that he ruined it.

dictionary

# **Skills Preview**

# **Key Reading Skill: Making Inferences**

Imagine that a stranger comes into your neighborhood. You've never seen her before. Neither have your friends and neighbors. She sets up some equipment in a lot next to a barbershop. She doesn't speak to anyone or answer questions. Then she begins to paint on the blank wall of a building. You wonder, what is she up to?

You are about to meet this stranger in "The War of the Wall." As you read, look for evidence that will help you decide what she is doing and why. Look for clues to her goal and to her motives. You will have to make inferences to decide. You will not find a full explanation in the story.

# **Key Literary Element: Setting**

Some stories could take place anywhere at almost any time. In other stories, such as "The War of the Wall," the setting is extremely important, maybe even more important than the characters.

As you read, use these questions to help you notice and understand the effect of the setting on the story:

- Is this a rich neighborhood? Can you tell if it's in a city or a suburb or a small town?
- What kinds of stores and other places are in the neighborhood?
- How well do the people in the neighborhood know each other?
- As a part of the neighborhood, how important is the wall?
- How would this story be different if it took place somewhere else or in another time?



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

# **Get Ready to Read**

# **Connect to the Reading**

How do you feel about your neighborhood? Consider

- How well you know your neighbors
- Which parts of your neighborhood have a special meaning for you
- · Whether you feel as comfortable in other neighborhoods as you do in your own

**Partner Talk** With a partner, describe the neighborhoods where you live. What makes you feel that your neighborhood is "yours"?

# **Build Background**

In this story, a woman puzzles the people of a neighborhood by painting a picture on the blank wall of a building.

- Large paintings on walls or ceilings are called murals (MYUR ulz).
- Painting murals is a very old tradition that goes back to the earliest humans.
- Many public murals tell stories or show familiar scenes, activities, and characters from the surrounding community.

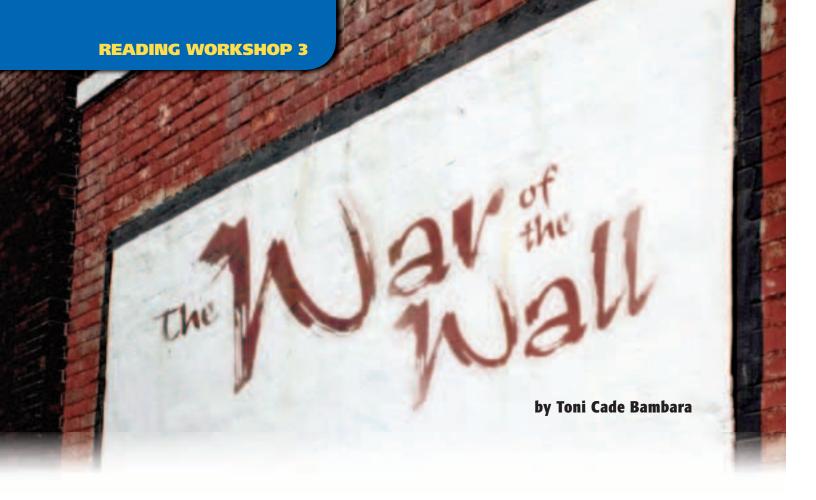
# **Set Purposes for Reading**

**Using Question** What happens when what one person wants conflicts with what someone else wants? Can they both get what they want? Read "The War of the Wall" to find out.

**Set Your Own Purpose** What more would you like to learn from this selection to help you become who you want to be? Write your own purpose on "The War of the Wall" page of your Foldable.

# **Keep Moving**

Use these skills as you read the following selection.



e and Lou had no time for courtesies. We were late for school. So we just flat out told the painter lady to quit messing with the wall. It was our wall, and she had no right coming into our neighborhood painting on it. Stirring in the paint bucket and not even looking at us, she mumbled something about Mr. Eubanks, the barber, giving her permission. That had nothing to do with it as far as we were concerned. We've been pitching pennies against that wall since we were little kids. Old folks have been dragging their chairs out to sit in the shade of the wall for years. Big kids have been playing handball against the wall since so-called integration when the crazies 'cross town poured cement in our pool so we couldn't use it. I'd sprained my neck one time boosting my cousin Lou up to chisel Jimmy Lyons's name into the wall when we found out he was never coming home from the war in Vietnam to take us fishing. **1** 

"If you lean close," Lou said, leaning hipshot against her beat-up car, "you'll get a whiff of bubble gum and kids' sweat. And that'll tell you something—that this wall belongs

#### **1.** *Courtesies* are the words and actions of polite behavior.

# **Practice the Skills**

# 1 Key Literary Element

**Setting** The area near the wall has been the setting for many events that Lou and the narrator remember. How does the wall help them remember those events? How do they feel about the wall?

to the kids of Taliaferro Street." I thought Lou sounded very convincing. But the painter lady paid us no mind. She just snapped the brim of her straw hat down and hauled her bucket up the ladder. 2

"You're not even from around here," I hollered up after her. The license plates on her old piece of car said "New York." Lou dragged me away because I was about to grab hold of that ladder and shake it. And then we'd really be late for school.

When we came from school, the wall was slick with white. The painter lady was running string across the wall and taping it here and there. Me and Lou leaned against the gumball machine outside the pool hall and watched. She had strings up and down and back and forth. Then she began chalking them with a hunk of blue chalk.

The Morris twins crossed the street, hanging back at the curb next to the beat-up car. The twin with the red ribbons was hugging a jug of cloudy lemonade. The one with yellow ribbons was holding a plate of dinner away from her dress. The painter lady began snapping the strings. The blue chalk dust measured off halves and quarters up and down and sideways too. Lou was about to say how hip it all was, but I dropped my book satchel<sup>2</sup> on his toes to remind him we were at war.

Some good aromas were drifting our way from the plate leaking pot likker<sup>3</sup> onto the Morris girl's white socks. I could tell from where I stood that under the tinfoil was baked ham, collard greens, and candied yams. And knowing Mrs. Morris, who sometimes bakes for my mama's restaurant, a slab of buttered cornbread was probably up under there too, sopping up some of the pot likker. Me and Lou rolled our eyes, wishing somebody would send us some dinner. But the painter lady didn't even turn around. She was pulling the strings down and prying bits of tape loose. **5** 

Side Pocket came strolling out of the pool hall to see what Lou and me were studying so hard. He gave the painter lady

- 2. A **satchel** is a carrying bag, often with a shoulder strap.
- 3. Pot likker is the juices that come from collard greens and ham when it is cooked.

# **Vocabulary**

**aromas** (uh ROH muz) *n.* pleasing smells or scents

# **Practice the Skills**

# 2 Key Reading Skill

**Inferring** Think about the painter's reason for going on with her business. What do you think her motive was?

# 3 Key Reading Skill

**Inferring** The painter ignores the twins' gift of supper. What do you think makes her ignore the twins and their gift? the once-over, checking out her paint-spattered jeans, her chalky T-shirt, her floppy-brimmed straw hat. He hitched up his pants and glided over toward the painter lady, who kept right on with what she was doing.

"Whatcha got there, sweetheart?" he asked the twin with the plate.

"Suppah," she said all soft and countrylike.

"For her," the one with the jug added, jerking her chin toward the painter lady's back.

Still she didn't turn around. She was rearing back on her heels, her hands jammed into her back pockets, her face **squinched** up like the masterpiece she had in mind was taking shape on the wall by magic. We could have been gophers crawled up into a rotten hollow for all she cared. She didn't even say hello to anybody. Lou was muttering something about how great her **concentration** was. I butt him with my hip, and his elbow slid off the gum machine.

"Good evening," Side Pocket said in his best ain't-I-fine voice. But the painter lady was moving from the milk crate to the step stool to the ladder, moving up and down fast, scribbling all over the wall like a crazy person. We looked at Side Pocket. He looked at the twins. The twins looked at us. The painter lady was giving a show. It was like those old-timey music movies where the dancer taps on the tabletop and then starts jumping all over the furniture, kicking chairs over and not skipping a beat. She didn't even look where she was stepping. And for a minute there, hanging on the ladder to reach a far spot, she looked like she was going to tip right over.

"Ahh," Side Pocket cleared his throat and moved fast to catch the ladder. "These young ladies here have brought you some supper."

"Ma'am?" The twins stepped forward. Finally the painter turned around, her eyes "full of sky," as my grandmama would say. Then she stepped down like she was in a **trance**. She wiped her hands on her jeans as the Morris twins offered up the plate and the jug. She rolled back the tinfoil, then wagged her head as though something terrible was on the plate. 5

# **Vocabulary**

**concentration** (kon sen TRAY shun) *n.* the ability to focus one's attention

# **Practice the Skills**

## 4 English Language Coach

**Using Word References** Look up the word **squinch** in a dictionary. Then describe how the painter lady's face looked when she was concentrating.

## 5 Key Reading Skill

**Inferring** Lou's attitude toward the painter seems to be changing. What clue can you find in the text that suggests that his attitude is changing? What might be making him change his attitude?

# 6 English Language Coach

**Using Word References** Look up the word <u>trance</u> in a dictionary. Then describe how the painter looked when her eyes were "full of sky."

"Thank your mother very much," she said, sounding like her mouth was full of sky too. "I've brought my own dinner along." And then, without even excusing herself, she went back up the ladder, drawing on the wall in a wild way. Side Pocket whistled one of those ohbrother breathy whistles and went back into the pool hall. The Morris twins shifted their weight from one foot to the other, then crossed the street and went home. Lou had to drag me away, I was so mad. We couldn't wait to get to the firehouse to tell my daddy all about this rude woman who'd stolen our wall.



All the way back to the block to help my mama out at the restaurant, me and Lou kept asking my daddy for ways to run the painter lady out of town. But my daddy was busy talking about the trip to the country and telling Lou he could come too because Grandmama can always use an extra pair of hands on the farm.

Later that night, while me and Lou were in the back doing our chores, we found out that the painter lady was a liar. She came into the restaurant and leaned against the glass of the steam table, talking about how starved she was. I was scrubbing pots and Lou was chopping onions, but we could hear her through the service window. She was asking Mama was that a ham hock in the greens, and was that a neck bone in the pole beans, and were there any vegetables cooked without meat, especially pork.

"I don't care who your spiritual leader is," Mama said in that way of hers. "If you eat in the community, sistuh, you gonna eat pig by-and-by, one way or t'other." **7** 

Me and Lou were cracking up in the kitchen, and several customers at the counter were clearing their throats, waiting for Mama to really fix her wagon<sup>4</sup> for not speaking to the elders when she came in. The painter lady took a stool at the

# **Practice the Skills**

## 7 Key Literary Element

**Setting** Think about how well the painter "fits" into the setting of this story. What does she say and do that makes it clear that this is not the kind of setting she's used to?

<sup>4.</sup> To fix her wagon means to put her in her place or show her who's boss.

counter and went right on with her questions. Was there cheese in the baked macaroni, she wanted to know? Were there eggs in the salad? Was it honey or sugar in the iced tea? Mama was fixing Pop Johnson's plate. And every time the painter lady asked a fool question, Mama would dump another spoonful of rice on the pile. She was tapping her foot and heating up in a dangerous way. But Pop Johnson was happy as he could be. Me and Lou peeked through the service window, wondering what planet the painter lady came from. Who ever heard of baked macaroni without cheese, or potato salad without eggs?

"Do you have any bread made with unbleached flour?" the painter lady asked Mama. There was a long pause, as though everybody in the restaurant was holding their breath, wondering if Mama would dump the next spoonful on the painter lady's head. She didn't. But when she set Pop Johnson's plate down, it came down with a bang. 

3

hen Mama finally took her order, the starving lady all of a sudden couldn't make up her mind whether she wanted a vegetable plate or fish and a salad. She finally settled on the broiled trout and a tossed salad. But just when Mama reached for a plate to serve her, the painter lady leaned over the counter with her finger all up in the air.

"Excuse me," she said. "One more thing." Mama was holding the plate like a Frisbee, tapping that foot, one hand on her hip. "Can I get raw beets in that tossed salad?"

"You will get," Mama said, leaning her face close to the painter lady's, "whatever Lou back there tossed. Now sit down." And the painter lady sat back down on her stool and shut right up.

All the way to the country, me and Lou tried to get Mama to open fire on the painter lady. But Mama said that seeing as how she was from the North, you couldn't expect her to have any manners. Then Mama said she was sorry she'd been so impatient with the woman because she seemed like a decent person and was simply trying to stick to a very strict diet. Me and Lou didn't want to hear that. Who did that lady think she was, coming into our neighborhood and taking over our wall?

# **Practice the Skills**

## 8 Key Reading Skill

**Inferring** Think about the other characters' reactions to the painter. What do they say and do that shows how strange she seems to them?

#### 9 Key Reading Skill

**Inferring** Some people try to fit in when they are in a place where they have never been before. They try to find out what behavior is expected of them and act appropriately. Is the painter one of those people?

<sup>5.</sup> Unbleached flour does not have chemicals added to make it white.

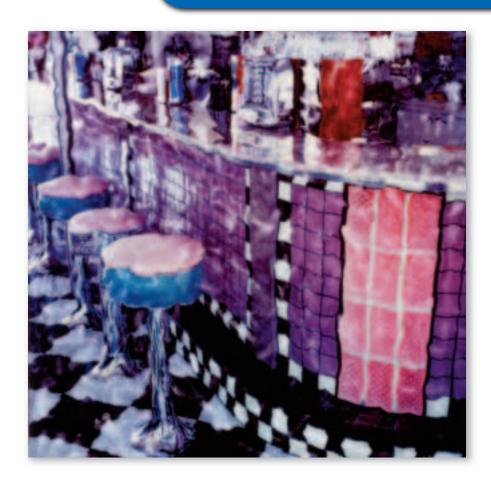
"WellIll," Mama drawled, pulling into the filling station so Daddy could take the wheel, "it's hard on an artist, ya know. They can't always get people to look at their work. So she's just doing her work in the open, that's all."

Me and Lou definitely did not want to hear that. Why couldn't she set up an easel downtown or draw on the sidewalk in her own neighborhood? Mama told us to quit fussing so much; she was tired and wanted to rest. She climbed into the back seat and dropped down into the warm hollow Daddy had made in the pillow.

All weekend long, me and Lou tried to scheme up ways

to recapture our wall. Daddy and Mama said they were sick of hearing about it. Grandmama turned up the TV to drown us out. On the late news was a story about the New York subways. When a train came roaring into the station all covered from top to bottom, windows too, with writings and drawings done with spray paint, me and Lou slapped five. Mama said it was too bad kids in New York had nothing better to do than spray paint all over the trains. Daddy said that in the cities, even grown-ups wrote all over the trains and buildings too. Daddy called it "graffiti." Grandmama called it a shame.

We couldn't wait to get out of school on Monday. We couldn't find any black spray paint anywhere. But in a junky hardware store downtown we found a can of white epoxy paint, the kind you touch up old refrigerators with when they get splotchy and peely. We spent our whole allowance on it. And because it was too late to use our bus passes, we had to walk all the way home lugging our book satchels and gym shoes, and the bag with the epoxy. **10** 



# **Practice the Skills**

## 10 Key Reading Skill

Inferring Think about the narrator's plan to spray paint over the mural on the wall. What information in the story would lead you to believe that Mama would disapprove? Why do you think the narrator was going to do it anyway?

hen we reached the corner of Taliaferro and Fifth, it looked like a block party or something. Half the neighborhood was gathered on the sidewalk in front of the wall. I looked at Lou, he looked at me. We both looked at the bag with the epoxy and wondered how we were going to work our scheme. The painter lady's car was nowhere in sight. But there were too many people standing around to do anything. Side Pocket and his buddies were leaning on their cue sticks, hunching each other. Daddy was there with a lineman<sup>6</sup> he catches a ride with on Mondays. Mrs. Morris had her arms flung around the shoulders of the twins on either side of her. Mama was talking with some of her customers, many of them with napkins still at the throat. Mr. Eubanks came out of the barbershop, followed by a man in a striped poncho, half his face shaved, the other half full of foam.

"She really did it, didn't she?" Mr. Eubanks huffed out his chest. Lots of folks answered right quick that she surely did when they saw the straight razor in his hand.

Mama beckoned us over. And then we saw it. The wall. Reds, greens, figures outlined in black. Swirls of purple and orange. Storms of blues and yellows. It was something. I recognized some of the faces right off. There was Martin Luther King, Jr. And there was a man with glasses on and his mouth open like he was laying down a heavy rap. Daddy came up alongside and reminded us that that was Minister Malcolm X. The serious woman with a rifle I knew was Harriet Tubman because my grandmama has pictures of her all over the house. And I knew Mrs. Fannie Lou Hamer 'cause a signed photograph of her hangs in the restaurant next to the calendar.

Then I let my eyes follow what looked like a vine. It trailed past a man with a horn, a woman with a big white flower in her hair, a handsome dude in a tuxedo seated at a piano, and a man with a goatee holding a book. When I looked more closely, I realized that what had looked like flowers were really faces. One face with yellow petals looked just like Frieda Morris. One with red petals looked just like Hattie Morris. I could hardly believe my eyes.

# **Practice the Skills**

#### 11 Reviewing Skills

#### **Activating Prior Knowledge**

The mural includes images of several important Civil Rights leaders. In your Learner's Notebook, tell what you know about each person.

- · Martin Luther King Jr.
- Malcolm X
- Harriet Tubman
- · Mrs. Fannie Lou Hamer

**<sup>6.</sup>** A worker who strings telephone lines is a *lineman*.

<sup>7.</sup> To **beckon** is to call or signal, usually with a wave or a nod.

"Notice," Side Pocket said, stepping close to the wall with his cue stick like a classroom pointer. "These are the flags of liberation," he said in a voice I'd never heard him use before. We all stepped closer while he pointed and spoke. "Red, black and green," he said, his pointer falling on the leaflike flags of the vine. "Our liberation<sup>8</sup> flag. And here Ghana, there Tanzania. Guinea-Bissau, Angola, Mozambique." Side Pocket sounded very tall, as though he'd been waiting all his life to give this lesson.

Mama tapped us on the shoulder and pointed to a high section of the wall. There was a fierce-looking man with his arms crossed against his chest guarding a bunch of children. His muscles bulged, and he looked a lot like my daddy. One kid was looking at a row of books. Lou hunched me 'cause the kid looked like me. The one that looked like Lou was spinning a globe on the tip of his finger like a basketball. There were other kids there with microscopes and compasses. And the more I looked, the more it looked like the fierce man was not so much guarding the kids as defending their right to do what they were doing. **12** 

Then Lou gasped and dropped the paint bag and ran forward, running his hands over a rainbow. He had to tiptoe and stretch to do it, it was so high. I couldn't breathe either. The painter lady had found the chisel marks and had painted Jimmy Lyons's name in a rainbow.

"Read the inscription,<sup>10</sup> honey," Mrs. Morris said, urging little Frieda forward. She didn't have to urge much. Frieda marched right up, bent down, and in a loud voice that made everybody quit oohing and ahhing and listen, she read,

To the People of Taliaferro Street
I Dedicate This Wall of Respect
Painted in Memory of My Cousin
Jimmy Lyons 

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# **Practice the Skills**

# 12 BIG Question

How might the mural created by the painter lady help the people of Taliaferro Street become who they want to be? Pair up to discuss. Then write your answer on "The War of the Wall" page of your Foldable. Your response will help you answer the Unit Challenge later.

**<sup>8.</sup>** *Liberation* is freedom achieved after a struggle. These are all names of countries in Africa.

<sup>9.</sup> When Lou hunched the narrator, he nudged or bumped into him on purpose.

<sup>10.</sup> An inscription is something written as a lasting record.

# After You Read The War of the Wall



# Answering the **Guestion**

- 1. What are your first thoughts about the Big Question after reading this selection?
- 2. **Recall** What games did Lou and the narrator play against the wall when they were younger?
  - **Right There** You will find the answer in the story.
- **3. Recall** What did the Morris twins bring to the painter?
  - **Right There** You will find the answer in the story.

# **Critical Thinking**

- **4. Infer** How did Lou's feelings about the painter change during the story? **Author and Me** You will find clues in the story, but you must also use the information in your head.
- **5. Infer** Why do you think the narrator's feelings about the painter didn't change before the end of the story?
- **6. Summarize** What happened when the painter tried to order food in the restaurant?
  - **Think and Search** You must use information from the story and decide what the important points are.
- **7. Evaluate** What do you think of the way the painter behaved? **Author and Me** Answer from information in the story and from your own thoughts.

# Write About Your Reading

Use the RAFT system to write about "The War of the Wall."

**Role:** Write as if you were one of the people looking at the painting on the wall.

**Audience:** Write for the neighborhood newspaper.

**Format:** An "opinion piece," which is a short statement giving a personal opinion.

**Topic:** Tell what you think of the completed mural.

**Objectives** (pp. 196–197) **Reading** Make inferences **Literature** Identify literary elements: setting Writing Use the RAFT system: opinion

**Grammar** Identify and use pronouns: reflexive and intensive

# **Skills Review**

# **Key Reading Skill: Inferring**

**8.** The characters don't say how they feel about the finished mural. You have to infer their feelings from the clues Bambara gives.

Notice the actions of Mr. Eubanks, Side Pocket, the narrator, Mama, Daddy, Lou, Mrs. Morris, and Frieda. Choose one of these characters. Then, in your Learner's Notebook, write a brief letter to the painter lady from that character. Tell how your character feels about the mural. Support your inferences with details from the selection.

# **Key Literary Element: Setting**

- **9.** In a few words, describe the neighborhood where the wall stands.
- **10.** How did the painter and her painting change the neighborhood?

# **Reviewing Elements: Titles and Subtitles**

**11.** Considering what takes place between the painter and the cousins, is the title of the story a good one? Why or why not? Support your answer with examples from the text.

# **Vocabulary Check**

Choose the best word from the list to complete each sentence below. In your Learner's Notebook, write each sentence, putting the correct word in the blank.

#### aromas concentration

- **12.** The delicious supper gave off good \_\_\_\_.
- **13.** Lou admired the painter's power of \_\_\_\_.
- 14. Academic Vocabulary What motive did Lou and the narrator have for wanting to spray graffiti on the painter's work? Write your response in your Learner's Notebook.
- 15. English Language Coach What kind of work do you want to do as an adult?

# **Grammar Link: Reflexive** and Intensive Pronouns

Pronouns that include -self or -selves are either reflexive or intensive pronouns.

Reflexive and Intensive Pronouns		
Singular	Plural	
myself	ourselves	
yourself	yourselves	
himself, herself, itself	themselves	

 Reflexive pronouns "reflect," sort of the way a mirror does. They refer back to a noun or another pronoun. They show that whoever is doing something is also receiving the action of the verb.

He gave **himself** a five-minute break. I asked **myself** why I was trying so hard.

 Never use a reflexive pronoun when it is not necessary. Use reflexive pronouns only to "reflect" a noun or pronoun that has already been used!

Wrong: Roderigo insulted Tony and myself. Right: Roderigo insulted Tony and **me.** 

• **Intensive** pronouns emphasize their antecedents.

Did you **yourself** do as I asked? The governor **himself** was there. We did all the work **ourselves.** 

• These are not words: theirselves, hisself. Never use them.

#### **Grammar Practice**

Rewrite each sentence, using the correct pronoun in parentheses.

- **16.** Ty (himself, hisself) gave (me, myself) this book.
- **17.** They told (us, ourselves) the news (themselves, theirselves).



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **WRITING WORKSHOP PART 2**

# **Autobiographical Narrative**

**Revising, Editing, and Presenting** 

**ASSIGNMENT** Write an autobiographical narrative

**Purpose:** To tell a story about a goal you once had and how it turned out

**Audience:** You, your teacher, and possibly some classmates

# **Revising Rubric**

Your revised autobiographical narrative should have

- an anecdote
- a first-person point of view
- · a clearly described setting
- a clear ending
- · events told in time order
- · a clear writing voice
- only well-chosen and important details

See page 202 for a model of a personal narrative.

Objectives (pp. 198–203)
Writing Use the writing process: autobiographical narrative
• Develop voice • Revise a draft to include: main ideas and supporting details, quotation, transitions, focus
• Edit writing for: grammar, spelling, punctuation • Present writing Listening, Speaking, and
Viewing Participate in a group discussion • Listen actively

In Writing Workshop Part 1, you did some prewriting, developed a draft, and added details to your draft. Now it's time to revise and edit your draft so your ideas really shine. When you're finished, you'll share your writing with your classmates. Also, you'll keep a copy of it in a writing portfolio so that you and your teacher can evaluate your writing progress over time.

# Revising

# **Make It Better**

The purpose of revising is to improve your writing. For skilled writers, revising is often the most important part of the writing process. Revising is what makes good writing great, and great writing takes work! So get ready!

Read over your draft to see if you used the strategies you learned. If you didn't, you can revise your draft to follow the suggestions now. The chart below may help you.

Did you	Hint
use first-person point of view throughout your story?	Read your draft aloud. Focus only on the point of view. If you find any place where you switched point of view, revise the sentence.
clearly describe the setting?	In your mind, put <i>yourself</i> in the setting. Look around. Notice everything. Think about what you should tell your readers to help them feel as if they are there. Add the details.
include an anecdote that shows action?	If you didn't include an anecdote, add one now! It's okay to add more details when you revise. Briefly tell about an interesting or funny event. Use action words to show readers what happened.
provide a clear ending?	You may have told the last event and still feel that your story doesn't have a clear ending. Try writing a sentence about what you learned from your experience or how you feel today about the goal you had.

# **Applying Good Writing Traits**

# **Voice**

One of the best parts of reading an autobiography is getting to know the author. You can discover the writer's personality from the way he or she "talks" on paper.

# What Is Voice?

Just as each person has a unique speaking voice, an author has a particular writing voice. It's the author's personality coming through in the tone, word choices, and sentence patterns he or she uses.

# Why Is Voice Important in My Writing?

- Writing in your own voice helps you express your real thoughts, ideas, and feelings.
- Writing in your own voice is easier than trying to sound like someone else.
- Reading something written in your voice is more interesting to your audience. It shows there's a real person behind the writing.

# How Do I Do It?

- Write with the words you use when you're talking.
- Write sentences the way you say sentences.
- Write with an attitude about your topic, just as you would if you were speaking with friends.
- As you write, pause now and then to read your work aloud to be sure your writing sounds like you.

**Write to Learn** Read the latest version of your draft to a partner. Have your partner listen for parts of the narrative in which the voice doesn't sound like yours. Rewrite those parts so that you can imagine yourself saying them to a friend.

# **Analyzing Cartoons**

Show your individuality. Don't try to sound like someone else in your writing. Be yourself. (Where have we heard that before?)



Here are some other features of your writing that you might need to revise.

# **Details, Details**

Good writing is focused—it stays on the topic and has no unnecessary words or unrelated details. Follow these steps to get rid of unneeded information.

- **1.** Read the latest version of your narrative, sentence by sentence.
- **2.** Pause after each sentence and ask yourself:
  - Does this detail tell the reader something important to the story?
  - Can I say the same thing in fewer words without losing meaning?
- **3.** Get rid of sentences that tell about unimportant details. Cut words and rewrite sentences to make your ideas clear and to the point.

My friend once painted her room green, too. The color green that I chose is somewhere between a light green and a medium green.

#### Revision:

I finally chose a color called Spring Grass Green.

# **Time Order**

You know when each event happened in the story you're telling. Your readers don't. For this assignment, you have to tell the events in time order—the order in which they happened. Follow these steps to make the order of events clear.

- **1.** Read the latest version of your narrative, sentence by sentence.
- **2.** Pause after each sentence and ask yourself:
  - Am I telling this event in the order that it happened?
  - Have I made it clear to readers exactly *when* this event happened?

I stepped back to see how the first wall looked.

I heard "kerplunk!" and suddenly my foot was wet...

**3.** Add words and phrases that will make the time of each event clear.

After I had finished painting the first wall, I stepped back to see how it looked. Then I heard "kerplunk!" and suddenly my foot was wet.



Now it's time to get your writing ready to share with others. After all of your hard work, the first thing readers see shouldn't be a misspelled word!

For your final copy, read your narrative one sentence at a time and use the **Editing Checklist** to help you spot errors. Use the proofreading symbols in the chart on page R19 to mark needed corrections.

# **Proofreading Checklist**

- ✓ Verb tenses are correct.
- Proper nouns are capitalized correctly.
- ✓ All plural compound nouns are formed correctly.
- ✓ Pronouns are in the correct form and agree with their antecedents.
- **☑** The antecedent of each pronoun is clear.
- **✓** All words are spelled correctly.

# Show It Off

As a class, create a binder called *How can we become who we want to be?* Copy your paragraphs neatly in print or cursive on a separate piece of paper. If you prefer, you may type your narrative.

To make your paper really stand out, try one or more of these suggestions:

- Add illustrations or fancy lettering.
- Cut images from magazines or download images from your computer and add them to your paper.
- If you're using a computer with a color printer, use a colored font other than black, or add a colorful border around the page.

Finally, use a three-hole punch to punch holes in your paper and add your work to the class binder.



**Writing Models** For models and other writing activities, go to www.glencoe.com.

#### Writing Tip

**Spelling** Use the spell-check feature on your computer, but don't depend on that feature alone. Computers aren't perfect! Use a dictionary to check the spellings of words you're not sure about.

#### **Writing Tip**

**Handwriting** Be sure your final draft is easily readable. Form your letters carefully. Space your words evenly, and don't make your spaces too big or too small.

#### **Active Writing Model**

The writer uses first-person point of view because she is telling events that happened in her own life.

These sentences have a clear voice. The writer shows her attitude toward the need for change.

The details in this paragraph explain part of the reason the goal was important to the narrator.

The writer uses interior monologue to share her thoughts.

Time order words help readers understand the sequence of events.

This anecdote gives insight into a problem that the writer faced.

The description of the smell of fresh paint helps readers connect to the setting.

The writer clearly explains the result of her work and shares thoughts about her goal.

#### **Writer's Model**

When I turned twelve, the wallpaper in my bedroom began to embarrass me. My parents had thought it was perfect for a little girl's room—pink and yellow and filled with lambs and birds and flowers. It was way past time for something new. I wasn't a little girl anymore, and I wanted a room that fit me.

So I set out to convince Mom to let me paint. At first, she didn't think it was a good idea. "It's hard enough getting you to clean your room. Do you think you're up to the challenge of painting?" Her doubt made me even more determined to get the job done.

At the paint store, there was a giant wall of little cards showing a million different shades of green! "How am I supposed to choose one color?" I asked myself. "I can't even tell the difference between Spring Green and Easter Green!" I picked a few shades I liked, closed my eyes, and pointed to Spring Grass Green. Mom bought it and we headed home.

On Saturday morning, I was ready to work. First I had to clear out the furniture, CDs, and teddy bears. Mom helped me put everything in the hall. Then we covered the floor with a plastic sheet. Finally, I set to work covering the ugly wallpaper with my Spring Grass Green paint.

After I finished the first wall, I stepped back to see how it looked. Then I heard "kerplunk!" and suddenly my foot was wet. I kicked the bucket, I thought. An hour later, it was noon and I started the second wall. I was already worn out, but I knew I had to paint all four walls that day to make my goal. So I pushed on.

The sun was setting when I finished the last wall.

I took a deep breath and smelled the fresh paint. Late that night, Mom helped me put my furniture back. She was really happy when we got it all done. "It's a twofer," she said. "Two for the price of one. You got your room redecorated. And I finally got you to clean it." But I knew that it was better than a "twofer." I had met my goal.

# Listening, Speaking, and Viewing

# **Group Discussion and Active Listening**

# What Is It?

A group discussion is three or more people sharing their thoughts about a topic. Active listening is when you focus on what the speaker is saying.

# Why Is It Important?

Group discussion allows you to stretch your thinking. You may hear others saying what you couldn't put into words. Active listening allows you to understand others' thoughts and ideas.

# **How Do I Do It?**

Follow these tips to be an active listener.

- Make eye contact with the speaker and focus on the words. Clear your mind of other thoughts such as your after-school plans.
- Connect what you hear to your own knowledge and experience.
- If you don't understand something, ask a question.
- If you will need to use the information later, take notes. Review your notes soon after the speaker has finished and fill in any gaps. Then compare notes with a classmate to see if you understood the speaker's message.

Follow these tips for group discussion.

- Take part in the conversation! It's your job to contribute your thoughts to the discussion. Don't let your group down.
- Be respectful. Don't interrupt. If you disagree with someone, simply say what you think and give your reasons.
- Stay on topic. Don't bring up unrelated stories.
- If you are the discussion leader, make sure everyone takes part. If someone hasn't talked in a while, ask for that person's thoughts.

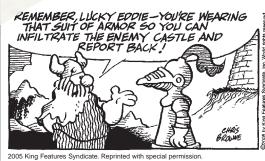
**Talk It Out** In a small group, take turns following these steps:

- 1. Tell the key points of your autobiographical narrative—your goal, the problem that got in the way, and how the situation turned out.
- **2.** Share your answers to these questions:
  - What did I learn about myself from how I handled the problem?
  - What does my story add to our discussion of the Big Question?

You may want to take notes on your group members' thoughts. Your notes might be helpful when you complete the Unit Challenge.

# **Analyzing Cartoons**

Lucky Eddie's mission is to listen actively to the enemy and report back to Hagar. Do you think he'll succeed?





# **READING WORKSHOP 4**

# **Skills Focus**

You will practice using the following skills when you read these selections:

- from Red Scarf Girl: A Memoir of the Cultural Revolution, p. 208
- "Miracle Hands," p. 218

# Reading

Identifying sequence

## Literature

- · Identifying and understanding setting in a narrative
- Identifying details that appeal to the senses

# **Vocabulary**

- Understanding and using word references
- Academic Vocabulary: sequence

# **Writing/Grammar**

 Subject and object pronouns

**Objectives** (pp. 204–205) **Reading** Understand sequence:

chronological order

#### **Skill Lesson**

# **Identifying** Sequence

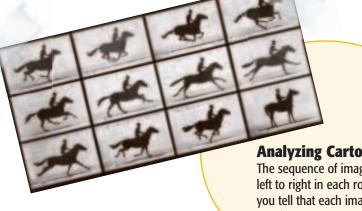
# Learn It!

**What Is It?** The events in a person's life happen in a certain order, or **sequence**, and a biography or an autobiography usually follows that order. This kind of sequence is called "chronological order" or "time order." By describing events in the order they happened, the author can help readers see how a person grew and changed over time.

Chronological order is not the only form of sequence. Two other major forms are:

- order of importance, which describes or discusses things from most to least important or from least to most
- spatial order, which describes or discusses things in the order in which they are arranged

In this section, you will focus on understanding chronological order.



# **Analyzing Cartoons**

The sequence of images goes from left to right in each row. How can you tell that each image was captured just a moment or two after the prior image?

#### **Academic Vocabulary**

**sequence** (SEE kwens) *n.* the order of events; the arrangement of things in time, space, or importance

**Why Is It Important?** Following the sequence of events can help you understand, recall, and summarize what you read.

- Thinking about what has happened so far helps you predict what may happen next.
- Remembering one event helps you remember events that came before and after it.
- Listing important events in chronological order gives you a quick summary of a person's life.

**How Do I Do It?** Usually, authors of biographies and autobiographies tell you the events as they happened—that is, in time order. Sometimes, though, a writer will present events out of order. Then you have to keep track of the actual order of events in time. Watch for signal words that show the order, such as *before*, *during*, *after*, *first*, *next*, *while*, and *later*.

We sat in the auditorium waiting for something to happen. After four hours of waiting to buy tickets, we were all impatient. When the doors had opened earlier, there had been a stampede for seats. Now we were in no mood to wait. We wanted the band to be onstage, and we wanted them there now.

They were already in the auditorium, so they already had the tickets. "After four hours" tells me that, and the narrator said that "the doors had opened earlier." The narrator was in the auditorium, thinking about what had happened earlier and waiting for what would happen next.



**Study Central** Visit www.glencoe. com and click on Study Central to review understanding sequence.



# **Practice It!**

In this workshop, you'll follow events that change the lives of two people. To get started, ask yourself what might happen before and after each of these events. Write your ideas in your Learner's Notebook.

- A young girl is invited to join her country's national dance school.
- A young man decides to study medicine instead of trying out for the Olympics.

# Use It!

As you read *Red Scarf Girl* and "Miracle Hands," keep in mind what you've learned about sequence. For each selection, write down the important events to help you remember the order in which they occurred.

# **Before You Read**

# from Red Scarf Girl: A Memoir of the Cultural Revolution



# **Meet the Author**

Ji-li Jiang came to the United States from Shanghai, China, in 1984. For more than twenty years, she nursed the memories of her childhood, and she brought them to life in *Red Scarf Girl*. She devotes her time to cultural exchange programs between the United States and China. She says, "Better understanding among people around the world is the route to peace."



**Author Search** For more about Jili Jiang, go to www.glencoe.com.

**Objectives** (pp. 206–213) **Reading** Understand sequence: chronological order **Literature** Identify literary elements: sensory details **Vocabulary** Use word references: dictionary

# **Vocabulary Preview**

**tantalizing** (TAN tuh ly zing) *adj.* desirable but just out of reach (**p. 208**) We could hardly wait for the school day to end so we could play in the tantalizing sunshine.

**exemplary** (eg ZEMP luh ree) *adj.* so good that it can serve as an example to others (**p. 208**) *In art class, Arlene's work was exemplary.* 

**contemplate** (KON tem playt) *v.* to think about slowly and carefully (**p. 210**) *Before you act, take time to contemplate the possible results of your actions.* 

**solemnly** (SOL um lee) *adv.* very seriously (**p. 212**) *She spoke so solemnly that I was afraid something terrible had happened.* 

**Write to Learn** Copy the words into your Learner's Notebook. Next to each word, write what you already know about the word. If you don't know the word at all, write "I will learn this word by the end of the narrative." Then challenge yourself to learn the word.

# **English Language Coach**

**Using Word References** Here are dictionary entries for two of the words you will read in the passage from *Red Scarf Girl*. As you read, watch for these words. Use context clues to choose the correct meanings.

**flexible** (FLEK suh bul) *adj* 1 able to bend or to be bent 2 easily adapting to new conditions or requirements

**electric** (i LEK trik) *adj* **1** having to do with or run by electricity **2** exciting or thrilling

**Partner Talk** With a partner, read these sentences. Talk about which definition of the underlined word makes sense in each sentence.

- **1.** This watchband is made of soft, **flexible** plastic.
- 2. Her **electric** personality made everyone like her from the start.
- **3.** Our picnic plans must be **flexible** because we can't predict the weather.
- **4.** At the museum, we saw an early **electric** car.
- **5.** Marti is always **flexible** because she never makes plans for herself.

# **Skills Preview**

# **Key Reading Skill: Identifying Sequence**

Before you read Ji-li Jiang's memoir, list the sequence of events of your typical day at school, using time order. What might happen to change the sequence? Write your thoughts in your Learner's Notebook.

# **Key Literary Element: Sensory Details**

Artists use colors, shapes, and patterns to pull you into their paintings. Great cooks use ingredients and cooking methods to make food that smells great, looks appealing, tastes good, and has a pleasing texture.

Writers do the same thing with sensory details—details that appeal to the five senses. (The word *sensory* means "having to do with the senses.") Sensory language describes how things look, sound, feel, smell, or taste. Writers use sensory details to make their writing come alive and to help readers fully understand an event or a scene.

As you read Ji-li Jiang's memoir, use these tips to help you see and understand the sensory details:

- Notice words that involve the senses of sight, hearing, taste, smell, and touch.
  - What "sense words" does she use in the very first paragraph?
- Notice how these words call up very specific images and feelings.

How does a "sweet breeze" feel and smell? Does "tender young grass" have a different scent than taller, older grass? How do these details affect the way you understand the story?



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

# **Get Ready to Read**

# **Connect to the Reading**

Have your parents ever warned you against doing something you really wanted to do? What did they understand that you didn't?

**Write to Learn** In your Learner's Notebook, write about a time your parents warned you against doing something and you didn't understand why.

# **Build Background**

From 1966 to 1976, China went through a major change in its government and way of life, called the Cultural Revolution. It was begun by China's leader, Chairman Mao Zedong, to make communism in China "pure."

- Many older students became "Red Guards." These people supported the goals of the revolution.
- Younger students joined groups of "Young Pioneers." They wore red scarves as symbols of their support.
- Anyone suspected of not supporting the Cultural Revolution was punished. Thousands of people were tortured, jailed, forced into labor camps, or killed.
- At this time, people in China referred to each other as "Comrade" (KOM rad) instead of Mr., Mrs., or Miss.
- Since 1927, the name of China's army has been the People's Liberation Army.

# **Set Purposes for Reading**

Read the passage from Red Scarf Girl to find out why it will be hard for Jiang to become the person she wants to be.

**Set Your Own Purpose** What would you like to learn about Jiang's experiences that would help you answer the Big Question? Write your own purpose on the "Red Scarf Girl" page of your Foldable.

# **Keep Moving**

Use these skills as you read the following selection.

from

# A Memoir of the Cultural Revolution by Ji-li Jiang

Chairman Mao, our beloved leader, smiled down at us from his place above the blackboard. The sounds and smells of the tantalizing May afternoon drifted in through the window. The sweet breeze carried the scent of new leaves and tender young grass and rippled the paper slogan below Chairman Mao's picture: STUDY HARD AND ADVANCE EVERY DAY. In the corner behind me the breeze also rustled the papers hanging from the Students' Garden, a beautifully decorated piece of cardboard that displayed exemplary work. One of them was my latest perfect math test. 

1

We were having music class, but we couldn't keep our minds on the teacher's directions. We were all confused by the two-part harmony<sup>1</sup> of the Young Pioneers' Anthem. "We

**1.** *Harmony* is a combination of musical sounds; in two-part harmony, two people or groups sing or play together, but each sings or plays different notes.

#### Vocabulary

tantalizing (TAN tuh ly zing) adj. desirable but just out of reach

**exemplary** (eg ZEMP luh ree) *adj.* so good that it can serve as an example to

others

# **Practice the Skills**

# 1 Reviewing Skills

**Connecting** How is Jiang's classroom similar to your classroom? Yours almost certainly has a blackboard and a window. Does it have a picture of a national leader? Is there a sign with a slogan (a saying)? Are examples of students' work on display?



are Young Pioneers, successors to Communism. Our red scarves flutter on our chests," we sang over and over, trying to get the timing right. The old black pump organ wheezed and squeaked as impatiently as we did. We made another start, but Wang Da-yong burst out a beat early, and the whole class broke into laughter.

Just then Principal Long appeared at the door. She walked in, looking less serious than usual, and behind her was a stranger, a beautiful young woman dressed in the People's Liberation Army uniform. A Liberation Army soldier! She was slim and stood straight as a reed. Her eyes sparkled, and her long braids, tied with red ribbons, swung at her waist. There was not a sound in the classroom as all forty of us stared at her in awe.

Principal Long told us to stand up. The woman soldier smiled but did not speak. She walked up and down the aisles, looking at us one by one. When she finished, she spoke quietly with Principal Long. "Tong Chao and Jiang Ji-li," Principal Long announced. "Come with us to the gym." A murmur rose behind us as we left the room. Tong Chao looked at me and I looked at him in wonder as we followed the swinging braids. 2

# **Practice the Skills**

## 2 Key Literary Element

**Sensory Details** Notice the details Jiang uses to describe the soldier and the students' reaction to her. Do these sensory details give you a strong first impression of the soldier?

The gym was empty.

"I want to see how **flexible** you are. Let me lift your leg," the Liberation Army woman said in her gentle voice. She raised my right leg over my head in front of me. "Very good! Now I'll support you. Lean over backward as far as you can." That was easy. I bent backward until I could grab my ankles like an acrobat. "That's great!" she said, and her braids swung with excitement. **5** 

"This is Jiang Ji-li." Principal Long leaned forward proudly. "She's been studying martial arts since the second grade. She was on the Municipal Children's Martial Arts Team. Their demonstration was even filmed."

The Liberation Army woman smiled sweetly. "That was very good. Now you may go back to your classroom." She patted me on my head before she turned back to test Tong Chao.

I went back to class, but I could not remember the song we were singing. What did the Liberation Army woman want? Could she want to choose me for something? It was too much to contemplate. I hardly moved when the bell rang to end school. Someone told me that the principal wanted to see me. I walked slowly down the hall, surrounded by my shouting and jostling classmates, seeing only the beautiful soldier, feeling only the electric tingle of her soft touch on my head.

The office door was heavy. I pushed it open cautiously. Some students from the other sixth-grade classes were there already. I recognized Wang Qi, a girl in class two, and one of the boys, You Xiao-fan of class four. I didn't know the other boy. The three of them sat nervously and respectfully opposite Principal Long. I slipped into a chair next to them.

- In some Asian countries, the family name is said first. So *Jiang* is the author's "last" name, and *Ji-Ii* is her "first" name. If Americans followed the same rule, John Smith would introduce himself as "Smith John."
- **3.** *Martial* (MAR shul) means "of or about war; warlike." The *martial arts* are forms of fighting such as judo and karate. They're also popular as forms of exercise.
- **4.** *Jostling* people push and elbow each other because they are crowded together.

# **Vocabulary**

contemplate (KON tem playt) v. to think about slowly and carefully

# **Practice the Skills**

# **English Language Coach**

Using Word References Look at the definitions on page 206. Use the context around the word **flexible** to choose the right definition for this sentence. Notice what Jiang does for the Liberation Army woman.

# 4 English Language Coach

Using Word References Look at the definitions on page 206. Use the context around the word electric to choose the right definition for this sentence. Notice that it describes a feeling.



A People's Liberation Army officer

Principal Long leaned forward from her big desk. "I know you must be wondering about the Liberation Army soldier," she said. She sounded cheerful and excited. "Why did she come? Why did she want you to do back bends?" She looked at us one by one and then took a long sip from her tea mug as if she wanted to keep us guessing. "She was Comrade Li from the Central Liberation Army Arts Academy."

I slowly took a deep breath.

"She is recruiting<sup>5</sup> students for the dance training class. She selected you four to audition. It's a great honor for Xin Er Primary School. I'm very proud of all of you, and I know you'll do your best."

I did not hear the rest of her words. I saw myself in a new Liberation Army uniform, slim and standing straight as a reed, long braids swinging at my waist. A Liberation Army soldier! One of the heroes admired by all, who helped Chairman Mao liberate China from oppression<sup>6</sup> and defeated the Americans in Korea. And a performer, just like my mother used to be, touring the country, the world, to tell everyone about the New China that Chairman Mao had built and how it was becoming stronger and stronger.

I couldn't help giving Wang Qi a silly smile.

om! Dad! Grandma!" I panted up the steep, dark stairs, in too much of a hurry to turn on the light, and tripped over some pots stored on the steps. I couldn't wait to tell them my news. I knew they would all be as excited as I was.

Our apartment was bright and warm and welcoming. Burgundy curtains shut the darkness outside and made the one big room even cozier. In front of the tall French window our square mahogany table was covered with steaming dishes and surrounded by my family, who were laughing and chattering when I rushed in. They all looked up expectantly.

"Everybody, guess what! Today a Liberation Army woman came to school and she tested me and she wants me to audition for the Central Liberation Army Arts Academy. Just think! I could be in the Liberation Army! And I could be a



During the Cultural Revolution, students had to study this book, *Quotations from Mao Zedong*, also known as the "Little Red Book"

# **Practice the Skills**

# 5 BG Question

At the end of this part of the memoir, who does Jiang want to be? How does she describe her goal? What do you think she would have to do to achieve it? Discuss this with a partner. Then write your answer on the "Red Scarf Girl" page of your Foldable.

#### **6** Reviewing Skills

**Connecting** Can you think of a time when you were as excited as Jiang is here?

**<sup>5.</sup>** In *recruiting* students, she's trying to get them to join.

**<sup>6.</sup>** People suffer from **oppression** when a person or group limits or takes away their freedoms.

performer, too! Isn't it great?" I picked up our cat, Little White, and gave her a big kiss. **7** 

"It's lucky I studied martial arts for so long. When the Liberation Army woman saw my back bend, she just loved it." I twirled around on my toes and snapped my heels together in a salute. "Comrade Grandma, Jiang Ji-li reporting!"

My younger brother, Ji-yong, jumped up from the table and saluted me. My little sister, Ji-yun, started to twirl around as I had done, but she slipped and fell. We jumped to the floor with her and rolled around together.

"Ji-li," I heard Dad call. I looked up. Mom and Dad and Grandma were looking at each other **solemnly**. "It might be better not to do the audition." Dad spoke slowly, but his tone was serious, very serious.

"What?"

"Don't do the audition, Ji-li." He looked straight at me this time, and sounded much more forceful.

"Don't do the audition? Why not?"

Dad shook his head.

I grabbed Mom's arm. "Mom, why not?"

She squeezed my hand and looked at me worriedly. "Your father means that the recruitment requirements are very strict."

"Wow. You really scared me, Dad." I laughed with relief. "I know that. Principal Long told us it would be very competitive. I know it's just an audition, but who knows? I might be lucky, right?" I picked up a steamed bun and took a bite.

"I'm not just talking about talent," Dad said. "There are more important requirements, political considerations . . ."

"Oh, Dad, that's no problem." I took another big bite of the bun. I was an Outstanding Student, and Excellent Young Pioneer, and even the *da-dui-zhang*, the student chairman of the whole school. What more could they want? My mouth

# **Practice the Skills**

#### 7 Key Reading Skill

#### **Identifying Sequence**

Jiang briefly tells the sequence of events so far. How does one event lead to the next?



Young Pioneers reading from Mao's "Little Red Book" in 1968

# Vocabulary

**solemnly** (SOL um lee) *adv.* very seriously

was full, so I stretched out my arm to show Dad my da-dui*zhang* badge, a plastic tag with three red stripes.

I saw a pain in Dad's eyes that I had never seen before.

"The problem isn't with you yourself, Ji-li. What I mean is that the political background investigations at these academies are very severe."

"Political background investigation? What's that?"

"That is an investigation into the class status of your ancestors and all members of your family." He leaned back in his chair, and the lampshade put his face in shadow. "Ji-li, the fact is that our family will not be able to pass these investigations," he said slowly. "And you will not be allowed to be a member of a Liberation Army performing troupe."

For a long time I did not speak. "Why?" I whispered at last.

He started to say something but stopped. He leaned forward again, and I could see the sorrow on his face. "It's very complicated, and you wouldn't understand it now even if I told you. Maybe we should wait until you're grown up. The point is that I don't think you'll be admitted. So just drop it, all right?"

I did not say anything. Putting down the half-eaten bun, I walked to the mirror on the big wardrobe that divided the room and pressed my forehead against its cool surface. I could not hold back any longer. I burst out crying. 8

"I want to do it. I want to try. What will I tell Principal Long? And my classmates?" I wailed.

"Maybe we should let her try. She probably won't be chosen anyway." Grandma looked at Dad.

Dad stood up, heaving a deep sigh. "This is for her own good. Her classmates and teachers will just be surprised if she says that her father won't let her go. But what if she passes the audition and can't pass the political background investigation? Then everybody will know that the family has a political problem." Dad's voice grew louder and louder as he went on.

Ji-yong and Ji-yun were looking up at Dad, wide-eyed. I bit my lip to force myself to stop crying and went to bed without saying another word. **9** •• ord.

# **Practice the Skills**

#### 8 Key Literary Element

**Sensory Details** Is Jiang's sensory language effective here? Does it help you to know, or remember, how it feels to press your face against a cool surface?

# 9 B G Question

Why is Jiang so disappointed? Remember how she felt after she first heard about auditioning. Do you think she can overcome the political problem to become who she wants to be? Write your answers on the "Red Scarf Girl" page of your Foldable.

# **After You Read**

# from Red Scarf Girl: A Memoir of the Cultural Revolution



# Answering the **BIG Question**

- **1.** After reading Jiang's story, how would you react if an obstacle prevented you from becoming who you want to be?
- **2. Recall** What happened in Jiang's class just before Principal Long appeared at the door?
  - **Right There** You will find the answer in the memoir.

# **Critical Thinking**

- **3. Infer** Why did all the students show great respect and admiration for the Liberation Army soldier?
  - **Author and Me** You will find clues in the memoir, but you must also use what you know. Ask yourself whose picture hung in the classroom and what the Young Pioneers' Anthem said.
- **4. Infer** What made the Liberation Army soldier choose Jiang? **Author and Me** She may have had more than one reason.
- **5. Summarize** What happened during Jiang's test in the gym?

  Think and Search You must use information from the article and decide what the important events were.
- **6. Synthesize** How have Jiang's past experiences prepared her for this moment?
  - **IP** Author and Me Answer based on the text.

# **Talk About Your Reading**

**Literature Groups** In your group, discuss what happens at the end of this story after Jiang tells her family about her chance to audition for the Liberation Army performing troupe. Answer the following questions in your group and have one group member record your answers.

- 1. What does Jiang's father say about her auditioning?
- 2. What is his reason for responding as he does?
- **3.** What does this tell you about life in China for some people during the Cultural Revolution?

Share your answers with the class.

**Objectives** (pp. 214–215) **Reading** Understand sequence: chronological order • Make connections from text to self, text to text, and text to world **Literature** Identify literary elements: sensory details

**Grammar** Identify and use subject pronouns

# **Skills Review**

# **Key Reading Skill: Identifying Sequence**

**7.** List three important events from the narrative in the order in which they happened.

# **Key Literary Element: Sensory Details**

Identify the sense or senses that each detail appeals to.

- **8.** The old black pump organ wheezed and squeaked
- **9.** the electric tingle of her soft touch on my head
- **10.** pressed my forehead against its cool surface

# **Reviewing Skills: Connecting**

- 11. Think about how this story connects with
  - your own experiences
  - something else you've read or seen on TV or at the movies
  - something you know about the world in general

Write a short paragraph about one of these connections from the text to yourself, to another text, or to the world.

# **Vocabulary Check**

Choose the best word from the list to complete each sentence below. Rewrite each sentence, putting the correct word in the blank.

# tantalizing exemplary contemplate

- **12.** Being chosen for something special was too much for Jiang to \_\_\_\_.
- **13.** Jiang and her classmates found the May air \_\_\_\_.
- **14.** In one part of the classroom there was a place to display \_\_\_\_ work done by the students.
- **15. Academic Vocabulary** How did the sequence of events of Jiang's school day affect her mood there and at home?
- **16. English Language Coach** What would a **flexible** tree branch do in the wind?
- **17. English Language Coach** How might an audience respond to an **electric** performance?

# Grammar Link: Subject Pronouns

As you know, sometimes it is correct to use *she* or *I*, and sometimes it is correct to use *her* or *me*.

The subject of a sentence is who or what the sentence is about. A pronoun used as a subject must be one of the "subject pronouns."

Subject Pronouns		
Singular	Plural	
I, you, he, she, it	we, you, they	

- It's easy to use subject pronouns correctly when the subject is one person. You would never say, "Me saw a movie" or "Her went bowling."
- You must also use subject pronouns when the subject is more than one person.

Wrong: Marcus and me saw a movie.
Wrong: Me and Marcus saw a movie.
Right: Marcus and I saw a movie.
Wrong: Lucia and her went bowling.
Wrong: Her and Lucia went bowling.
Lucia and she went bowling.

 If you wonder what the correct subject pronoun is, get rid of the extra person (or people) in your mind.

Sample: Maurice, Phil, and (him? he?) agreed.

Obviously, you would never say "Him agreed," so you should use "he" in this sentence.

#### **Grammar Practice**

Rewrite each sentence, using the correct pronoun in parentheses.

- 18. My friends and (I, me) play football.
- 19. (Them, They) and (we, us) had a good time.
- 20. Tina, Ashley, or (she, her) will bring a DVD.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **Before You Read** Miracle Hands

#### **Meet the Authors**

Christina Cheakalos is an award-winning writer who lives in the New York area. Matt Birkbeck, a resident of Pennsylvania, is an awardwinning investigative journalist who has written for the New York Times, People, Reader's Digest, and the Philadelphia Inquirer.



Author Search For more about Christina Cheakalos and Matt Birkbeck, go to www.glencoe.com.

**Objectives** (pp. 216–219)

Reading Understand sequence: chronological order

**Literature** Identify literary elements: sensory details

**Vocabulary** Use word references: dictionary • Use context clues: multiplemeaning words

# **Vocabulary Preview**

**desperate** (DES pur ut) adj. so needy as to be willing to try anything (p. 219) With our team behind by sixteen points, the coach became desperate.

**discipline** (DIH suh plin) *n.* control of behavior, especially self-control (p. 219) Getting your homework done every day requires discipline.

**Write to Learn** For each vocabulary word, write a sentence in your Learner's Notebook using the word correctly. Then list other words you know that relate to the vocabulary word.

# **English Language Coach**

**Using Word References** Here are dictionary entries for two multiplemeaning words that you will read in "Miracle Hands." As you read, watch for these words. If you are unsure of the word's meaning in the selection, use context clues to choose the correct meanings.

**curious** (kyoor ' e əs) *adj.* 1 actively wanting to learn or to know; 2 strange, unusual, odd

**limb** (lim) *n*. 1 an extended part of an animal's body, usually used for movement or grasping; 2 a large branch of a tree

**Partner Talk** With a partner, read these sentences. Talk about which definition of the underlined word makes sense in each sentence.

- **1.** At sunset, we saw a **curious** green light in the sky.
- **2.** Turtles can pull their **limbs** into their shells.
- **3.** I'm becoming very **curious** about the people who moved in next door.
- **4.** A crew began cutting **limbs** that were too close to the power lines.
- **5.** My little sister has a **curious** way of dressing.
- **6.** To avoid frostbite, make sure your head and **limbs** are covered when you go out in very cold weather.
- **7.** When the wind blows, that **limb** scrapes against the roof and makes a terrible, frightening sound.
- **8.** I am not at all **curious** about that topic.

# **Skills Preview**

# **Key Reading Skill: Identifying Sequence**

Before you read the article, think about how accidents happen. In what way is every accident the result of a sequence of events? Write your thoughts in your Learner's Notebook.

As you read the following selection, "Miracle Hands," watch for signal words that help you follow the sequence of events.

# **Key Literary Element: Sensory Details**

Sensory language describes how things look, sound, feel, smell, or taste. In this magazine story, a boy is terribly injured in an accident. The sensory details can help you understand his physical and emotional feelings.

As you read this article, use these tips to help you notice the sensory details:

- Look for words and phrases that appeal to your sense of sight, smell, touch, taste, or hearing.
   Look for all the sensory details on the first page of the article. How do these sensory details help you understand what Chung went through after his accident?
- Notice that sometimes a sensory detail will bring together two or more senses.
   How does combining details that appeal to different senses help you experience Chung's ordeal even more strongly?
- Look at which sensory details have the most effect on you.

Ask yourself how Chung's experiences and the article's sensory details connect to your own experiences.

# **Get Ready to Read**

# **Connect to the Reading**

"Curiosity killed the cat." What does that old saying mean? Sometimes our curiosity causes us to do things we shouldn't, like listening in on someone else's conversation or opening a box we shouldn't. When has your curiosity gotten you into trouble or into an embarrassing situation?

**Write to Learn** In your Learner's Notebook, quickwrite about a time when your curiosity "got the best of you"—a time when you felt you just had to find out about something. Tell how you felt.

# **Build Background**

During the time that is covered in "Miracle Hands," Woosik Chung's family lived in three widely separated parts of the world.

- They first lived in South Korea, which is in Asia, near China and Japan.
- Next they moved to Malawi, a small African nation.
- Finally, they came to the United States, where Chung still lives today.

# **Set Purposes for Reading**

Read "Miracle Hands" to find out about the childhood accident that put difficulties in Chung's way and to find out how, with the help of his father, mother, and grandfather, he became the person he wanted to be.

**Set Your Own Purpose** What more would you like to learn about Chung's experiences that would help you answer the Big Question? Write your own purpose on the "Miracle Hands" page of your Foldable.

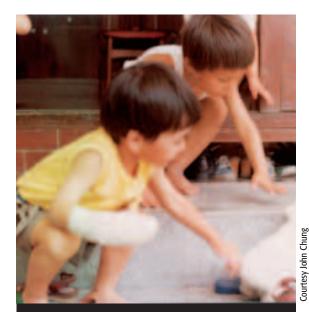


**Interactive Literary Elements Handbook**To review or learn more about the literary elements, go to <a href="https://www.glencoe.com">www.glencoe.com</a>.

# TIME Miracle

# Miracle HAND\$

Woosik Chung's hands were cut off when he was 3. Now he's becoming a surgeon.



"I hated that I had hurt myself," says Chung (near Seoul, South Korea after the accident).

By CHRISTINA CHEAKALOS and MATT BIRKBECK

hen Woosik Chung was in his first year of medical school, a surgeon handed him a scalpel¹ to make a cut during a knee operation. "It was quite a rush," says Chung, 28. "At that moment, I understood that using my hands as a surgeon was an honor and a privilege."

In Chung's case, that moment was very close to a miracle. When he was 3 years old, both his hands were cut off in an accident. Then, in a risky operation, they were successfully reattached.

Chung's against-all-odds story started in 1978 as he played hide-and-seek with friends in a town in South Korea. Ducking behind a tractor, the **curious** little boy reached out to touch the moving fan of the tractor's engine. In a split second, the fan blades cut off both his hands at the wrists.

Chung's horrified father saw the accident from his apartment window. He and his wife filled a bucket with ice and frantically ran to their screaming son. Both of his hands lay on the ground. **5** 

The boy's parents carried him to a hospital just blocks away. Since it was a national holiday, there weren't any

1. A scalpel is a small, very sharp knife used in surgery.

# **1** English Language Coach

**Using Word References** Use the definitions on page 216 and context to choose the right definition for **curious** in this paragraph.

#### 2 Key Reading Skill

#### **Identifying Sequence**

Events are shown out of time order on this page. What event on this page really came first in Chung's life? How do you know?

#### 3 Key Literary Element

**Sensory Details** Which details give you a sense of how serious the accident was?

doctors available who specialized in reattaching <u>limbs</u>. So Chung's father, John, an army surgeon, reattached Woosik's hands himself in a nine-hour operation. "I had never completed a surgery like that," says John. "But I was <u>desperate</u>. I prayed and did my best." <u>T</u>

His best, it turns out, was first-rate. It didn't seem that way, however, when the doctors removed Chung's casts two months later. The young boy couldn't move his hands. No one knew if Chung would ever regain the use of them.

But a couple of years later, Chung was able to move his hands, eventually regaining full use of them. For that, Chung thanks his grandfather, a tae kwon do grand master who used this martial art as his grandson's physical therapy.<sup>2</sup> Chung says his grandfather taught him the discipline he needed to practice several hours a day.

When Chung was 14, his family moved to the United States. After high school, he went to Yale University, where

he earned a degree and was also a tae kwon do champ, ranking second in the U.S. He considered trying out for the 2000 Olympics but chose instead to study medicine. "When he told me," says his father, "I was very happy."

When he finishes his five-year program, Chung knows exactly what he wants to be: a hand surgeon. "The best way I can thank my dad," says Chung, "is to help others in similar situations."

-Updated 2005, from *People*, July 14, 2003

# 4 English Language Coach

**Using Word References** Use the definitions on page 216 and the context around the word **limbs** to figure out the right definition in this paragraph.

#### 5 Key Reading Skill

# **Identifying Sequence**

Look back at this paragraph. What signal words help you follow the sequence of events here?

# 6 BIG Question

Judging from this article, do you think Chung is willing to work to achieve goals? Pair up to discuss. Then write your answer on the "Miracle Hands" page of your Foldable.



"My strength came from my grandfather teaching me tae kwon do," says Chung.

2. Like karate and judo, *tae kwon do* is a *martial art*. All three are forms of fighting and exercise. *Physical therapy* exercises help a person recover from an illness, injury, or surgery.

#### Vocabulary

**desperate** (DES pur ut) *adj.* so needy as to be willing to try anything **discipline** (DIH suh plin) *n.* control of behavior, especially self-control

# **After You Read** Miracle Hands



# Answering the **BIG Question**

- **1.** Woosik Chung overcame a great challenge that could have stopped him from becoming who he wanted to be. Can you think of any challenge that now stands in your way of becoming who you want to be? How can vou overcome it?
- **2. Recall** What did Chung's father do after bringing Chung to the hospital? **TIP Right There** You will find the answer in the article.

# **Critical Thinking**

- **3. Infer** In the first paragraph of the article, a surgeon hands Chung a scalpel. When did that happen?
  - **Think and Search** You will find clues in the story, but you must also use what you know. Ask yourself where medical school belongs in the sequence of events in Chung's life.
- **4. Summarize** How does Chung's life show us that good things can come from bad situations?
  - **Author and Me** You must use information from the article and from your own experiences.
- **5. Analyze** Why do you think Chung chose medical school over the Olympics?
  - **Author and Me** Answer based on the text and on your own thoughts.

# **Write About Your Reading**

Imagine that you are Chung during the years immediately after his accident. Write a few paragraphs describing how you felt

- while you were recovering from your operation.
- when you learned you couldn't move your hands.
- when you were first able to use your hands again.

Write your paragraphs in first-person point of view and be sure to include sensory details to help your readers understand how you felt.

**Objectives** (pp. 220–221)

Reading Understand sequence: chronological order

Literature Identify literary elements: sensory details

**Grammar** Identify and use object pronouns

## **Skills Review**

## **Key Reading Skill: Identifying Sequence**

**6.** In your Learner's Notebook, make a time line of the important events in the article.

## **Key Literary Element: Sensory Details**

**7.** What sensory details does the author use to describe Chung's accident?

## **Reviewing Elements: Title and Subtitles**

**8.** The title can help you recall the important events in an article. Which events in "Miracle Hands" have to do with hands? Which events have to do with what seems like a miracle? Support your answers with examples from the article.

## **Vocabulary Check**

Copy each sentence, filling in the correct word. **desperate discipline** 

- **9.** I wonder if I have the \_\_\_\_ to train for a marathon.
- **10.** Lost in the desert, they became \_\_\_\_ for water.

**English Language Coach** Write the answers to these questions.

- 11. What are curious children likely to do if you give them a closed box?
- **12.** What are three ways people can exercise their limbs?



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# Grammar Link: Object Pronouns

You'll learn what "objects" are later on in this book.
Then the term "object pronouns" will make sense.
For now, though, you need to know one thing:
Object pronouns are the personal pronouns that
aren't used as subjects.

Object Pronouns		
Singular	Plural	
me, you, her, him, it	us, you, them	

A nightmare awakened **him.**Will someone give **her** and **me** a ride?

- It's easy to use object pronouns correctly when they are alone, without a noun or other pronoun being used in the same way. You would never say, "Matt was teasing I."
- You must also use object pronouns when a noun or another pronoun is being used in the same way in a sentence.

Wrong: Matt was teasing Will and I. Right: Matt was teasing Will and me.

Wrong: The test seemed hard to her and I. Right: The test seemed hard to her and me.

 If you wonder what the correct object pronoun is, get rid of the extra person (or people) in your mind.

Sample: They spoke to Bianca and (I? me?).

Since you would never say "They spoke to I," you should use "me" in this sentence.

#### **Grammar Practice**

Rewrite each sentence, using the correct pronoun in parentheses.

- **13.** Please give Sandy and (I, me) a chance.
- **14.** Are the sandwiches for Bill or (they, them)?
- **15.** Guess what happened to Paul and (I, me)!

**Writing Application** Review your Write About Your Reading activity. Make sure you used object pronouns correctly.

# Barrio Boy

E

How I Learned English

by Gregory Djanikian

## by Ernesto Galarza

## **Skills Focus**

You will practice using these skills when you read the following selections:

- from Barrio Boy, p. 225
- "How I Learned English," p. 232

### **Point of Comparison**

Setting

### **Purpose**

 To evaluate how setting affects character in a memoir and in a poem You compare things almost every day. You might compare two bikes to see which you like better or two CDs to see which has your favorite songs. You think about how things are alike and how they are different.

When you compare bikes, you look at tires, brakes, and other parts. When you compare two pieces of literature, you also look at important parts, such as setting and characters, to see how those parts are the same or different. Then you use that information to think about the literature.

## **How to Compare Literature: Setting**

Before you can compare anything, you need to know what points, or characteristics, you'll use for your comparison (like the tires and brakes on the bikes). When you read and compare a passage from the autobiography *Barrio Boy* and the poem "How I Learned English," you'll be looking especially at the setting of each selection.

You learned in Reading Workshop 3 that the setting of a reading selection is the place and time the events take place.

As you read, watch for specific details that describe the "when" and "where" of a story. These details include

- Place
- Time
- Physical appearance of location
- · Sounds and smells
- Characters that surround the main character
- Details that tell more about the "when" and "where" of the selections

**Objectives** (pp. 222–223) **Literature** Identify literary elements: setting • Compare and contrast: literature

## **Get Ready to Compare**

As you read, keep track of these details on a Comparison Chart like this one. Copy it into your Learner's Notebook, and take notes as you read. A chart allows you to compare each detail in a selection to the same detail in the other selection. After you read, you'll use your notes to write your comparison.

Barrio Boy setting	"How I Learned English" setting
	Barrio Boy setting

## **Use Your Comparison**

Making a comparison isn't very helpful unless you DO something with it. So after you read the selections, think about the setting's influence, or power, over what happens.

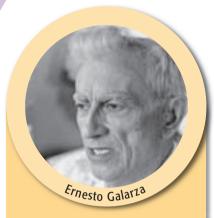
For example, on page 134 of the Tony Hawk story, the author says that Tony got so nervous at his first competition that he got a stomachache. Use the steps to think about how important the setting was to that event:

- **1.** Tony is very nervous and gets a stomachache.
- **2.** The setting is a contest crowded with more than 100 skateboarders.

- **3.** What if the contest had only 2 other skaters? Would Tony have felt so nervous? (probably not!)
- **4.** It makes sense that the number of other skaters made Tony nervous.
- **5.** Therefore, the setting seems to be very important to what happens to Tony in this passage.

When you make your comparison later, you will use these steps to figure out how important the settings of the autobiography and the poem are. You can also use these steps in other classes to make decisions about information.

## Before You Read from Barrio Boy



#### **Meet the Author**

Ernesto Galarza (air NES toh guh LAR zaw) was born in 1905. He died in 1984. He spent most of his life fighting for the rights of farm workers. According to Galarza, "Barrio Boy is the story of a Mexican family, uprooted from its home in a mountain village. . . . " See page R3 of the Author Files in the back of the book for more on Ernesto Galarza.



**Author Search** For more about Ernesto Galarza, go to www. glencoe.com.

**Objectives** (pp. 224–230) **Reading** Compare and contrast literary

**Literature** Identify literary elements: setting • Compare and contrast settings across texts

Vocabulary Use context clues: multiplemeaning words

## **Vocabulary Preview**

wholeheartedly (hohl HAR tid lee) adv. sincerely and enthusiastically (p. 226) The teacher welcomed her new students wholeheartedly.

**menace** (MEN us) *n.* a threat or danger (**p. 226**) *Ernesto didn't know if the* stranger was a menace or a friend.

formidable (for MID uh bul) adi. causing admiration or wonder because of size, strength, or power (p. 226) Miss Hopley's height seemed formidable.

**obnoxious** (ub NOK shus) *adj.* annoying and disagreeable (p. 227) *One* student seemed to have an obnoxious personality.

**persistently** (pur SIS tunt lee) adv. over and over again; repeatedly (p. 228) If you've never heard a word before, it's easy to persistently mispronounce it.

## **Get Ready to Read**

## **Connect to the Reading**

How would it feel if everyone else spoke a language you didn't understand? This is what happened to Ernesto Galarza, the author of Barrio Boy.

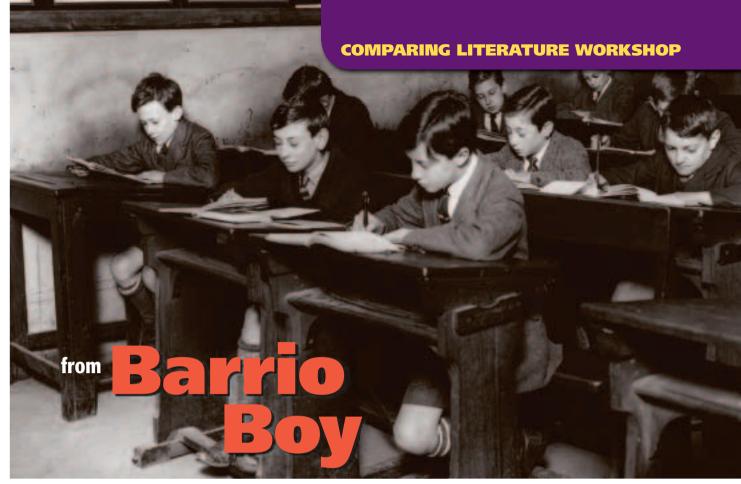
## **Build Background**

- As the selection begins, Galarza and his family have moved from Mexico to Sacramento, California.
- At first, Galarza speaks only Spanish.
- The main setting is a Sacramento school in the early 1900s.

## **Set Purposes for Reading**

**Question** Read to find out how the author learned to deal with life in a new and unfamiliar culture. This change in setting resulted in many new and unexpected events. As you read this passage from *Barrio Boy*, remember to watch for details that describe the "when" and "where."

**Set Your Own Purpose** What else would you like to learn from Galarza's experiences to help you answer the Big Question? Write your own purpose on the "from Barrio Boy" page of your Foldable.



by Ernesto Galarza

The two of us walked south on Fifth Street one morning to the corner of Q Street and turned right. Half of the block was occupied by the Lincoln School. It was a three-story wooden building, with two wings that gave it the shape of a double-T connected by a central hall. It was a new building, painted yellow, with a shingled roof that was not like the red tile of the school in Mazatlán.¹ I noticed other differences, none of them very reassuring.

We walked up the wide staircase hand in hand and through the door, which closed by itself. A mechanical contraption screwed to the top shut it behind us quietly. **1** 

Up to this point the adventure of enrolling me in the school had been carefully rehearsed. Mrs. Dodson had told us how to find it and we had circled it several times on our walks. Friends in the *barrio*<sup>2</sup> explained that the director was called a principal, and that it was a lady and not a man. They assured us that there was always a person at the school who could speak Spanish.

This class photo was taken in the early 1900s, around the time Ernesto Galarza attended the Lincoln School.

**Analyzing the Photo** What can you learn about the school and the students from studying the photo?

## **Practice the Skills**

#### **1** Comparing Literature

**Setting** Galarza begins by describing the setting. List the details of the setting on your Comparison Chart. From his description, how do you think he feels about his new school?

<sup>1.</sup> *Mazatlán* (maw zut LAWN) is a city on Mexico's central Pacific coast.

<sup>2.</sup> In the United States, barrio (BAR ee oh) refers to a Hispanic neighborhood.

Exactly as we had been told, there was a sign on the door in both Spanish and English: "Principal." We crossed the hall and entered the office of Miss Nettie Hopley.

Miss Hopley was at a roll-top desk<sup>3</sup> to one side, sitting in a swivel chair that moved on wheels. There was a sofa against the opposite wall, flanked by two windows and a door that opened on a small balcony. Chairs were set around a table and framed pictures hung on the walls of a man with long white hair and another with a sad face and a black beard.



#### **Visual Vocabulary**

Pinch glasses are eyeglasses clipped to the nose. Often, they're called by their French name, pince-nez.

The principal half turned in the swivel chair to look at us over the pinch glasses crossed on the ridge of her nose. To do this she had to duck her head slightly as if she were about to step through a low doorway.

What Miss Hopley said to us we did not know but we saw in her eyes a **warm welcome** and when she took off her glasses and straightened up she smiled **wholeheartedly**, like Mrs. Dodson. **2** We

were, of course, saying nothing, only catching the friendliness of her voice and the sparkle in her eyes while she said words we did not understand. She signaled us to the table. Almost tiptoeing across the office, I maneuvered myself to keep my mother between me and the gringo<sup>4</sup> lady. In a matter of seconds I had to decide whether she was a possible friend or a menace. We sat down.

Then Miss Hopley did a **formidable** thing. She stood up. Had she been standing when we entered she would have seemed tall. But rising from her chair she soared. And what she carried up and up with her was a buxom superstructure, firm shoulders, a straight sharp nose, full cheeks slightly molded by a curved line along the nostrils, thin lips that

- 3. A *roll-top desk* is a writing desk with a slatted, movable top.
- 4. A gringo lady is one who is white, North American, and not Hispanic.

#### Vocabulary

wholeheartedly (hohl HAR tid lee) adv. sincerely and enthusiastically

**menace** (MEN us) *n.* a threat or danger

**formidable** (for MID uh bul) *adj.* causing admiration or wonder because of size, strength, or power

## **Practice the Skills**

#### **2** English Language Coach

Multiple-Meaning Words
What does the warm in
warm welcome mean? What
other common meaning does
this word have?

moved like steel springs, and a high forehead topped by hair gathered in a bun. Miss Hopley was not a giant in body but when she mobilized it to a standing position she seemed a match for giants. I decided I liked her.

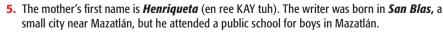
She strode to a door in the far corner of the office, opened it and called a name. A boy of about ten years appeared in the doorway. He sat down at one end of the table. He was brown like us, a plump kid

with shiny black hair combed straight back, neat, cool, and faintly obnoxious.

Miss Hopley joined us with a large book and some papers in her hand. She, too, sat down and the questions and answers began by way of our interpreter. My name was Ernesto. My mother's name was Henriqueta. My birth certificate was in San Blas. Here was my last report card from the Escuela Municipal Numero 3 para Varones<sup>5</sup> of Mazatlán, and so forth. Miss Hopley put things down in the book and my mother signed a card.

As long as the questions continued, Doña<sup>6</sup> Henriqueta could stay and I was secure. Now that they were over, Miss Hopley saw her to the door, dismissed our interpreter and without further ado took me by the hand and strode down the hall to Miss Ryan's first grade.

Miss Ryan took me to a seat at the front of the room, into which I shrank—the better to survey her. She was, to skinny, somewhat runty me, of a withering height when she patrolled the class. And when I least expected it, there she was, crouching by my desk, her blond radiant face level with mine, her voice patiently maneuvering me over the awful idiocies of the English language.



<sup>6.</sup> Doña (DOHN yuh) is the same as the English words Mrs. and Madam.

## **Vocabulary**

**obnoxious** (ub NOK shus) *adj.* annoying and disagreeable



Students focus on their lesson by gas light in an early 1900s classroom.

## **Practice the Skills**

#### **3** Comparing Literature

**Setting** People are a part of the setting also. In this paragraph and the last paragraph on page 226, Galarza describes Miss Hopley and a young boy. Record these details on your Comparison Chart. With a partner, talk about what Galarza seems to think about each of these characters.

During the next few weeks Miss Ryan overcame my fears of tall, energetic teachers as she bent over my desk to help me with a word in the pre-primer. Step by step, she loosened me and my classmates from the safe anchorage of the desks for recitations at the blackboard and consultations at her desk. Frequently she burst into happy announcements to the whole class. "Ito can read a sentence," and small Japanese Ito, squint-eyed and shy, slowly read aloud while the class listened in wonder: "Come, Skipper, come. Come and run." The Korean, Portuguese, Italian, and Polish first graders had similar moments of glory, no less shining than mine the day I conquered "butterfly," which I had been persistently pronouncing in standard Spanish as boo-ter-flee. "Children," Miss Ryan called for attention. "Ernesto has learned how to pronounce butterfly!" And I proved it with a perfect imitation of Miss Ryan. From that **celebrated** success, I was soon able to match Ito's progress as a sentence reader with "Come, butterfly, come fly with me."

Like Ito and several other first graders who did not know English, I received private lessons from Miss Ryan in the closet, a narrow hall off the classroom with a door at each end. Next to one of these doors Miss Ryan placed a large chair for

#### 4 English Language Coach

**Multiple-Meaning Words**Here, **celebrated** means
"famous." What is its more
familiar meaning?



This photograph, taken around 1905, depicts a typical Southwest teacher of that time.

Lincoln School, 1910

**Vocabulary** 

**persistently** (pur SIS tunt lee) *adv.* over and over again; repeatedly

herself and a small one for me. Keeping an eye on the class through the open door she read with me about sheep in the meadow and a frightened chicken going to see the king, coaching me out of my phonetic<sup>7</sup> ruts in words like pasture, bow-wow-wow, hay, and pretty, which to my Mexican ear and eye had so many unnecessary sounds



Students line up at their teacher's desk in a city classroom around 1921.

and letters. She made me watch her lips and then close my eyes as she repeated words I found hard to read. When we came to know each other better, I tried interrupting to tell Miss Ryan how we said it in Spanish. It didn't work. She only said "oh" and went on with pasture, bow-wow-wow, and pretty. It was as if in that closet we were both discovering together the secrets of the English language and grieving together over the tragedies of Bo-Peep. The main reason I was graduated with honors from the first grade was that I had fallen in love with Miss Ryan. Her radiant, nononsense character made us either afraid not to love her or love her so we would not be afraid, I am not sure which. It was not only that we sensed she was with it, but also that she was with us.

Like the first grade, the rest of the Lincoln School was a sampling of the lower part of town where many races made their home. My pals in the second grade were Kazushi, whose parents spoke only Japanese; Matti, a skinny Italian boy; and Manuel, a fat Portuguese who would never get into a fight but wrestled you to the ground and just sat on you. Our assortment of nationalities included Koreans, Yugoslavs, Poles, Irish, and home-grown Americans. 5

Miss Hopley and her teachers never let us forget why we were at Lincoln: for those who were alien,8 to become good

## **Practice the Skills**

#### **5** Comparing Literature

**Setting** This paragraph describes the people in Galarza's neighborhood. What does his description tell you about his neighborhood? Add the details and your ideas to your Comparison Chart.

<sup>7.</sup> Phonetic (fuh NET ik) means "having to do with speech sounds."

<sup>8.</sup> Here, alien refers to those who are foreign born.

Americans; for those who were so born, to accept the rest of us. Off the school grounds we traded the same insults we heard from our elders. On the playground we were sure to be marched up to the principal's office for calling someone a wop, a chink, a dago, or a greaser. The school was not so much a melting pot<sup>9</sup> as a griddle where Miss Hopley and her helpers warmed knowledge into us and roasted racial hatreds out of us.



Uniformed students pose with a teacher in front of an early 1900s school.

At Lincoln, making us into Americans did not mean scrubbing away what made us originally foreign. The teachers called us as our parents did, or as close as they could pronounce our names in Spanish or Japanese. No one was ever scolded or punished for speaking in his native tongue on the playground. Matti told the class about his mother's down quilt, which she had made in Italy with the fine feathers of a thousand geese. Encarnación<sup>10</sup> acted out how boys learned to fish in the Philippines. I astounded the third grade with the story of my travels on a stagecoach, which nobody else in the class had seen except in the museum at Sutter's Fort. After a visit to the Crocker Art Gallery and its collection of heroic paintings of the golden age of California, someone showed a silk scroll with a Chinese painting. Miss Hopley herself had a way of expressing wonder over these matters before a class, her eyes wide open until they popped slightly. It was easy for me to feel that becoming a proud American, as she said we should, did not mean feeling ashamed of being a Mexican. 5

## **Practice the Skills**

## 6 B Question

What do you think Ernesto Galarza would tell you about how to become the person you want to be? Write your answer on the Comparing Literature page of your Foldable.

wop... greaser These are all offensive names for people of various nationalities or lifestyles. Here, melting pot refers to the idea of a place where people of all races and cultures blend smoothly into a single society.

<sup>10.</sup> Encarnación (en kar naw see OHN)

# Before You Read How I Learned English



#### **Meet the Author**

Gregory Djanikian (juh NEEK ee un) was born in Egypt in 1949 and moved to the United States in 1957. He has won poetry awards and has published several books of poetry. See page R3 of the Author Files in the back of the book for more on Gregory Djanikian.



Author Search For more about Gregory Djanikian, go to www. glencoe.com.

**Objectives** (pp. 231–233)

**Reading** Compare and contrast literary

**Literature** Identify literary elements: setting • Compare and contrast settings across texts

Vocabulary Use context clues: multiplemeaning words

## **Vocabulary Preview**

**notions** (NOH shunz) *n.* ideas, beliefs, or opinions (p. 232) *The player's* notions about America and its favorite sport were not very clear.

**banished** (BAN isht) v. sent away: form of the verb banish (p. 232) Banished to the farthest corner of the field, he daydreamed.

## **English Language Coach**

**Multiple-Meaning Words** Some of the multiple-meaning words in "How I Learned English" come from baseball. The following words have very different meanings in a baseball game than in everyday English.

Word	Every-day meaning	Baseball meaning
First	coming before all others in order, time, or importance	first base; where the batter runs as soon as she or he hits the ball
Flies	flying bugs	baseballs that are hit high and to the outfield, or the farthest part of the field

## **Get Ready to Read**

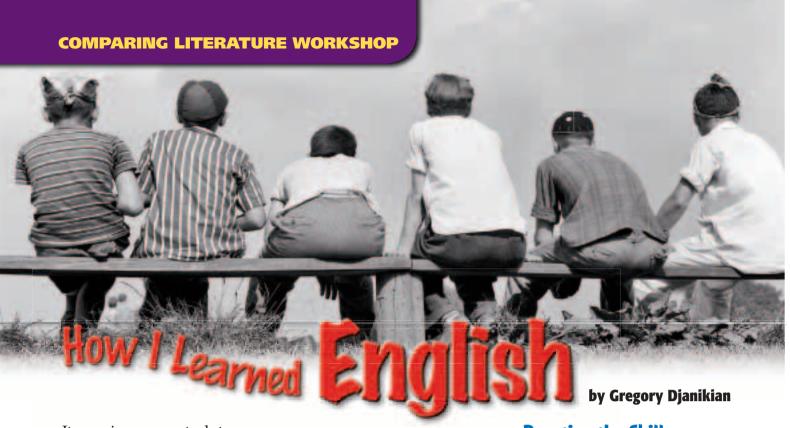
## **Connect to the Reading**

The setting of the poem you're about to read is a baseball field. The poem includes many baseball terms. If you play or watch baseball or softball, you'll know most of these terms. If you don't know the terms, don't worry about it. The important thing is to get an idea of how the speaker of the poem feels about the game.

## **Set Purposes for Reading**

**Question** Read the poem to learn how the speaker makes friends after his family moves to the United States. As you read, watch for details that describe the "when" and "where."

**Set Your Own Purpose** What more would you like to learn from the poem to help you answer the Big Question? Write your own purpose on the "How I Learned English" page of your Foldable.



It was in an empty lot Ringed by elms and fir and honeysuckle.\* Bill Corson was pitching in his buckskin jacket, Chuck Keller, fat even as a boy, was on first,

<sup>5</sup> His t-shirt riding up over his gut,

Ron O'Neill, Jim, Dennis, were talking it up In the field, a blue sky above them Tipped with cirrus.\* And there I was, Just off the plane and plopped in the middle <sup>10</sup> Of Williamsport, Pa. and a neighborhood game, **1** 

Unnatural and without any moves, My notions of baseball and America Growing fuzzier each time I whiffed.\* So it was not possible that I,

<sup>15</sup> Banished to the outfield and daydreaming

- **2** *Honeysuckle* is a bushy plant that has sweet smelling flowers.
- 8 Here, cirrus means high, thin clouds.
- 13 In baseball, whiffed means "struck out, or swung and missed at the third strike to make an out."

#### Vocabulary

**notions** (NOH shunz) *n.* ideas, beliefs, or opinions **banished** (BAN isht) *v.* sent away

## **Practice the Skills**

#### Comparing Literature

**Setting** What details about the setting help you see the baseball game? List them on your Comparison Chart.

Of water, or a hotel in the mountains, Would suddenly find myself in the path Of a ball stung by Joe Barone. I watched it closing in

<sup>20</sup> Clean and untouched, transfixed\*

By its easy arc before it hit My forehead with a thud. **2** I fell back, Dazed, clutching my brow,

<sup>25</sup> Groaning, "Oh my shin, oh my shin,"\*

And everybody peeled away from me And dropped from laughter, and there we were, All of us writhing\* on the ground for one reason Or another.

<sup>30</sup> Someone said "shin" again,

There was a wild stamping of hands on the ground,

A kicking of feet, and the fit
Of laughter overtook me too,
And that was important, as important

<sup>35</sup> As Joe Barone asking me how I was

Through his tears, picking me up And dusting me off with hands like swatters,\* And though my head felt heavy,

I played on till dusk <sup>40</sup> Missing flies and pop-ups and grounders

And calling out in desperation\* things like "Yours" and "take it," but doing all right, Tugging at my cap in just the right way, Crouching low, my feet set,

<sup>45</sup> "Hum baby" sweetly on my lips. ○

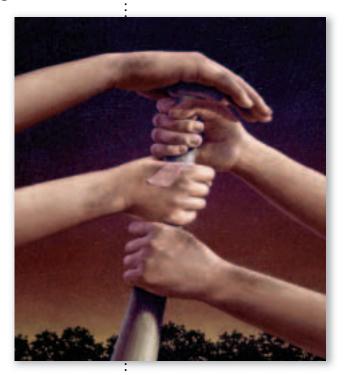
## **Practice the Skills**

## 2 **BIG** Question

The speaker lists some of the obstacles he faces.
In your Foldable, write

- What the speaker's goals might be.
- What obstacles he faces in reaching his goals.

As you read, record ways that the speaker tries to overcome the obstacles you listed.



**<sup>20</sup>** *Transfixed* means "motionless, as from wonder or fear."

**<sup>25</sup>** When the ball hits the speaker in the **brow** ("forehead"), he calls it the wrong thing. The **shin** is the leg bone between the knee and ankle.

**<sup>28</sup>** *Writhing* is twisting, like a worm, as from pain or embarrassment.

**<sup>37</sup>** The speaker is comparing Joe's hands to fly **swatters**, the tools used to kill bugs.

**Desperation** is a feeling of hopelessness that causes a person to try *anything*.

## **After You Read**



Barrio & How I Learned English

## **Vocabulary Check**

Copy each sentence, filling in the blank with the best word from the list. Use each word only once.

## from Barrio Boy

wholeheartedly menace formidable obnoxious persistently

1.	It's really to let childre	n yell and run	in the	library	where	othe
	people are trying to read.					
2.	Dogs can be a terrible	to mail carrie	rs.			

- **3.** The coach agreed \_\_\_\_ that Bill is our best kicker.
- # If you knock shall some to the deer seeper or la
- **4.** If you knock \_\_\_\_\_, she'll come to the door sooner or later.
- **5.** They're a \_\_\_\_ team, but we know we can defeat them.

## How I Learned English

#### notions banished

- **6.** What silly \_\_\_\_ does that kid have in his head now?
- **7.** The kitten will be \_\_\_\_ to the porch after the next "accident."

**Objectives** (pp. 234–235) **Reading** Compare and contrast literary texts

Literature Identify literary elements: setting • Compare and contrast settings across texts

**Writing** Write a response to literature: comparison/contrast: setting

## **Reading/Critical Thinking**

## from Barrio Boy

- **8. Interpret** What do you think Galarza means when he says that Miss Ryan was not only "with it" but "with us"?
  - **TIP Author and Me** You'll find clues in the selection, but you also need to use information in your head.
- **9. Infer** At the end, Galarza feels that becoming a "proud American" does not mean "ashamed of being a Mexican." What does he mean?
  - **Author and Me** The selection gives clues, but you must also use what you know from your own experience.

## How I Learned English

- **10. Infer** Why do you think the speaker's notions of America and baseball are "growing fuzzier"?
  - **Author and Me** You will find clues in the poem, but you must also make a good guess. Use the information in your head.
- **11. Infer** Why do all the players end up on the ground when the speaker groans, "my shin, my shin"?
  - **Author and Me** You will find clues in the poem, but you must also make a good guess. Use what you know about the word shin.

## **Writing: Compare the** Literature

#### **Use Your Notes**

- **12.** Follow these steps to use the notes on your Comparison Chart to compare the settings in Barrio Boy and "How I Learned English."
  - **Step 1:** Look over the chart you completed. Underline the details that are similar for both selections. Circle the details that are different.

- **Step 2:** On a separate sheet of paper, make a list of those details that are similar and those that are different.
- **Step 3:** Look at the new list you've made. For example, the time of each setting is shortly after the main character moved to the United States. Think about how that is important to each character's experience.
- **Step 4:** Notice which setting details are important in both selections and which are important in just one of the selections. You will use this information to back up your statements in the assignment. Put a check beside the details that are most important to what happens to the main character.

### **Get It On Paper**

To show what you think about the settings in these selections, copy these sentences, adding your own words in the blanks. Use details from the Comparison Chart to explain your answers.

- **13.** In Barrio Boy, the setting is important because
- **14.** The most important part of the story's setting is \_\_\_\_ because \_\_\_\_.
- **15.** The setting of "How I Learned English" is important because \_\_\_\_.
- **16.** The most important part of the poem's setting is \_\_\_\_ because \_\_\_\_.
- 17. **Question** How did the main characters become who they wanted to be? Did the settings help? Or, if they didn't help, why not?



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# UNIT 2 WRAP-UP



You've just read about people who worked to answer the Big Question: How do we become who we want to be? Now use what you've learned to do the Unit Challenge.

## **The Unit Challenge**

Choose Activity A or Activity B, and follow the directions for the activity you've chosen.

## A. Group Activity: Letter of Advice

- With three other students, imagine that your group is a famous music act called "98.6."
   Your group likes to answer as much of its fan mail as possible.
- You read one letter that's special:

Dear 98.6,
I love your latest CD—you are the best!
I'm a musician, too. I sing in the school chorus and I'm learning to play electric bass. Friends say that I'm good. They believe in my dream of getting into professional music.

What advice would you give a seventh grader like me about how to become who I want to be?

Your fan,
Andrea Gomes

 Discuss the Assignment Choose one group member to be the note-keeper for the discussion. Then discuss Andrea's question. From your Foldable, review the strengths and resources of the people you've read about in Unit 2. Discuss how these strengths and resources helped them become who they wanted to be.

- 2. Review Your Notes and Make a Decision At the end of the discussion, have the note-keeper read the notes aloud. Add comments to the notes that you think are necessary. Use the completed notes as an outline for your letter.
- **3. Write the Letter** Here are some tips on how to write the letter.
  - Decide what the most important qualities for becoming who you want to be are.
  - Write one sentence for each quality, telling why it is important.
  - Write a sentence that introduces the others. Put that at the beginning of your paragraph.
  - Write a sentence that sums up the other sentences. Put that at the end of your paragraph.
- 4. Present Your Letter Make sure the letter is clear and has no misspelled words or other mistakes. Have one person rewrite the letter neatly in cursive handwriting on a clean sheet of paper. Then all group members should sign the letter. Finally, have another person from the group read the letter aloud to the class or post it on the bulletin board.

## **B. Solo Activity: Web Diagram**

Sometimes it's hard to make a plan or a decision. In Activity B you'll use a tool that can help—a word web. Follow the numbered steps to learn how.

- 1. Decide What You Need Think about the person you want to become. Do you think about a certain type of job you'd like to do, such as a cartoon artist or video director? Maybe you think about the kind of person you want to become, such as "someone who cares about others." Write your choice at the top of a piece of paper. Below it, make a list of what you'll need to do to become this person. Think about the following questions:
  - How have others become who they wanted to be? Look at your Unit 2 Foldable notes to remember.
  - What strengths and skills do you already have?
  - What have you done to become who you want to be?
  - What else do you need to do to reach your goal?

Now, draw a web like the one below. Who do you want to be? Write the answer in the center circle. Then put the best answers from the list you made in the surrounding circles. Make sure you have at least one circle for each of the four questions. You'll turn this in, so write and draw neatly.



2. Consider Obstacles Which circles on your web show things that you don't have? These are your obstacles. From each circle of an obstacle, draw a line and circle. What can you do to overcome that obstacle and get what you need? Write a few words about your answer in the new circle.



# 3. Think About and Present Your Web Study your web. Write a few sentences under the web telling what you've learned from the web about becoming who you want to be. Then, make sure your web is neat and easy to read. Now you're ready to hand it in!



# **Your Turn: Read and Apply Skills**

#### **Meet the Author**

Robert L. Fontaine has written many short plays. He often writes plays for young people to read or perform. He usually looks at ordinary people with ordinary problems in a way that makes us laugh.



**Author Resources** For more about Robert L. Fontaine, go to www.glencoe.com.



by Robert L. Fontaine

**Characters** 

BRIAN, valedictorian¹
ROSIE
TOM
DARA
PETE

AT RISE: BRIAN is reading paper; he also holds pencil. ROSIE, TOM, DARA, and PETE stand around him.

BRIAN: "I stand here proudly to address<sup>2</sup> you. We, the graduating class of old Chutney, are going forth, bearing the torch of learning onward and upward, ever and ever forward!" (*Looks up; pleased*) Not bad, huh?

ROSIE: Wow, Brian, it's pretty dramatic. (*Hesitates*) There is one little thing, though. I have a problem with the part where you say, "I stand here proudly to address you." It's pretty obvious you're standing there, isn't it?

TOM: Rosie's right. And another thing—naturally you're proud. I mean, if you *say* you're proud, some people might think that maybe the rest of us aren't proud.

PETE: Good point, Tom. And while you're making changes, Brian, you might want to cut out the part about how you're there to address people. They'll know you're not there to do card tricks, or try to sell them something.

BRIAN (Musing): I see what you mean.

<sup>1.</sup> The student with the best grades in a graduating class is called the *valedictorian* (val uh dik TOR ee un). He or she usually gives a speech at the graduation ceremony.

Here, address is a verb meaning "to speak to." In the title, it's a noun meaning "a speech." In both, the second syllable is accented, or stressed (uh DRES).

**<sup>3.</sup>** In *musing*, Brian is giving serious thought to what his friends said.



ROSIE: One other thing. Everyone knows we're the graduating class of old Chutney.

TOM: Right. And how often do you see someone bearing a torch, except in the Olympics? Besides, what is a torch of learning, anyway?

DARA (Nodding): It's obscure.4

PETE: Now, what about "onward and upward, ever and ever forward"? Isn't that self-evident?<sup>5</sup> No one expects us to go backward and downward, ever and ever retreating. (*Pauses*) Of course, if I don't decide what I want to do with my life pretty soon, that may be just where I'm headed!

BRIAN: O.K. You've all made your points, and I agree. I'll cut some of these things out. (*Crosses out lines on paper*) Maybe you'll like the next section better. (*Reads*) "We are the coming generation, and before us lies the future."

DARA (*Interrupting*): Hold it! You have to take that out.

BRIAN: Why? I think it's powerful.

DARA: The future can't lie behind you, and of course, we're the coming generation.

BRIAN (*Annoyed; crossing out more lines*): I'm beginning to wonder why I asked you all to listen to this speech. I'm going to have to write the whole thing over.

**<sup>4.</sup>** Anything that's **obscure** is difficult to see or understand clearly.

<sup>5.</sup> If something is *self-evident*, it doesn't need to be proved.

<sup>6.</sup> What Brian means by generation is all students who are about to graduate. The word usually refers to all people who are about the same age, such as teenagers or people in their forties.



ROSIE: But think of the great speech you'll have when we're through!

BRIAN: I hope so! Let me see, where was I? Oh, yes. (*Reads*) "On us weighs the burden of shaping the world closer to the heart's desire. We, and we alone, must do the task of putting our shoulders to the wheel and rowing bravely upstream until the glorious mountain peak of happiness and security is reached . . ."

TOM: Whoa! "On us weighs the burden"? (Touches shoulder) I don't feel anything. ROSIE: It means we have a job to do.

TOM: O.K. But how about "shaping the world closer to the heart's desire"? What does that mean? That we should make the world square?

PETE (*Laughing*): Maybe we could squeeze it into a football.

DARA: Or a soccer ball. (*All except* BRIAN *laugh.*) Brian, Tom's right. "Shaping the world" has to go.

BRIAN (*Miffed*<sup>7</sup>): I was just trying to be poetic. (*Crosses out*)

ROSIE: Now, what about "putting our shoulders to the wheel and rowing bravely upstream"?

PETE: Why can't we row downstream?

DARA: You can't put your shoulder to the wheel and row at the same time. Not unless you have three arms.

ROSIE: It's also a mixed metaphor.8

TOM: And people don't put their *shoulders* to the wheel anyway.

PETE: That phrase about reaching happiness on a glorious mountain peak bothers me. Why does happiness have to be on top of a mountain?

BRIAN (Angrily): All right! I'll cut it out.

<sup>(</sup>miffed) Brian is a little insulted and starting to lose his good feelings.

<sup>8.</sup> A metaphor compares two unlike things. A mixed metaphor gets the comparison mixed up. Brian starts out okay with "shoulders to the wheel," which is a common metaphor for working hard. But then he goes wrong, presenting the image of people with their shoulders against a wheel while they're rowing a boat to the top of a mountain.

(Crosses out more lines)

DARA: Listen, Brian, why not just say something like, "We have a job to do, and we'll do it"? That's nice and vague.9

TOM: *Too* vague. How about: "We, the cavalry of tomorrow, shall charge across the corpses of poverty, ignorance, and prejudice."<sup>10</sup>

BRIAN (*Shaking head*): And you think what I wrote is too dramatic!

DARA: Tom, that's horrible.

PETE: Hey, how about "the submarines of tomorrow shall speed under the shoals<sup>11</sup> of injustice"?



ROSIE: Give me a break!

BRIAN (Running hand through hair): I don't believe this.

TOM: What do you have left, Brian? BRIAN (*Bitterly*): Not much. (*Reads*) "Dr. Clune, distinguished<sup>12</sup> guests, teachers, and students . . . *I thank you*"!

OTHERS (*Ad lib*): I love it! It's terrific! Short and to the point! Read it again! (*Etc.*)

BRIAN (*Reading*): "Dr. Clune, distinguished guests, teachers, and students . . . I thank you." (*All cheer and clap BRIAN on back as curtain closes*.)

THE END

Something that is vague is unclear and can be understood in more than one way.

In Tom's metaphor, soldiers on horses (cavalry) ride to the attack (charge) over dead bodies (corpses).

<sup>11.</sup> Here, *shoals* seems to mean "shallow waters."

**<sup>12.</sup>** The *distinguished* guests would be important people.

# **Reading on Your Own**

To read more about the Big Question, choose one of these books from your school or local library. Work on your reading skills by choosing books that are challenging to you.

## **Fiction**

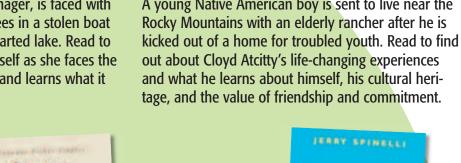
## **A Girl Named Disaster**

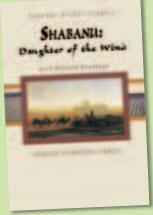




## **Bearstone** by Will Hobbs

A young Native American boy is sent to live near the





## **Shabanu: Daughter of the Wind**

by Suzanne Fisher Staples

Shabanu, a strong willed and independent young woman, lives in the traditional nomadic culture of Pakistan. Read about Shabanu's struggles with the rules and roles of young women in her culture and how she tries to be who she wants to be.



A high school is rocked by the appearance of a girl who is definitely not a part of the mainstream: Stargirl. Read about how Stargirl tries to stay true to herself despite being rejected by her peers and her own attempt to be "normal" to please the boy she really likes.

## **Nonfiction**

## **The Five Secrets** of Teen Success

by Mawi Asgedom



Mawi Asgedom came to the U.S. as a teenage refugee from Somalia, a nation that was in the middle of a civil war. Read to learn the secrets of success that he learned in his struggle to overcome life's hardships

and to earn a scholarship to a top university.



## Find Where the Wind **Goes: Moments from Mv Life**

by Dr. Mae Jemison

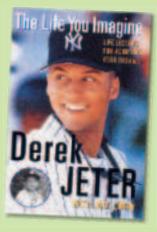


This important American scientist writes the engaging story of her career from her struggles as a youth on Chicago's South Side to becoming the first African-American astronaut, Read to follow Dr. Jemison's path from regular kid to a doctor at the top of her field and the top of the world.

## The Life You Imagine: **Life Lessons for Achieving Your Dreams**

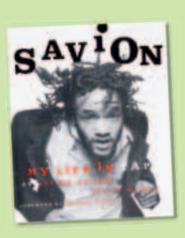
by Derek Jeter with Jack Curry

The shortstop and captain for the New York Yankees tells about growing up in a multiracial family and chasing down his dreams of playing baseball in the big leagues. Read to find out how Jeter overcame the obstacles in his life to become an internationally known sports star.



## Savion! My Life in Tap

by Savion Glover and Bruce Weber



Savion Glover is the master of tap dancing, wowing audiences across the nation with his fast feet and artistic style in shows, including "Bring in 'da Noise, Bring in 'da Funk." Read to hear Glover's rhythmic voice come through as he tells how mentors big and small helped him become a dancing sensation.

## **UNIT 2** SKILLS AND STRATEGIES ASSESSMENT

## **Test Practice**

## **Part 1: Literary Elements**

Read each passage. Then, on a separate sheet of paper, write the numbers 1-5. Next to each of numbers 1-4, write the letter of the right answer for that question. Next to number 5, write your answer to the final question.

#### from "Late to the Ball"

Cinderella sighed as she emptied out a bucket of filthy water and suds. Her knees hurt from kneeling on cold, hard stones to clean the fireplaces. Her hands and wrists ached and throbbed from scrubbing. Behind her, now, she heard a clatter of hoofs and looked up to see a royal messenger arrive at the house.

"Oh!" she thought. "He's bringing our invitation to the prince's ball!" She hurried inside, flew through the rest of the cleaning, and then ran into the parlor, where her stepmother and two stepsisters were talking excitedly.

"Did our invitation come?" asked Cinderella, unable to stop herself from bouncing a little on her toes as she spoke.

Her stepmother spoke coldly. "The invitation is only for *us,*" she said, not hesitating to lie. "It does not include *you.*"

#### **Objectives**

**Literature** Identify literary elements: narrator, setting, point of view, sensory details **Writing** Evaluate a narrator

#### from Good Times and Bad

As a girl, I was convinced that, compared to me, Cinderella had it easy. At least she hadn't had to listen to the shouts of happy children playing outside while she was up to her elbows in soap suds. I, on the other hand, was tortured by just such sounds. The apartment where we lived in the 1990's was right next to a park. I had to spend Saturdays on what Dad called "helping out." This always involved a broom and a mop. Meanwhile, my friends, right outside our windows, were playing tag and climbing trees and doing it all quite loudly. How I came to hate Saturdays!

#### from "Real Life"

Like most people, I find it satisfying when evil is punished and goodness rewarded. This is why, as a child, I loved fairy tales. My favorite was the story of Cinderella. I felt a real thrill when justice was done.

In my own life, I kept waiting for that kind of justice. The problem is, of course, that Cinderella didn't solve her own problems. A fairy godmother and lovestruck prince solved them for her. I had neither a fairy godmother nor a prince.



**Unit Assessment** To prepare for the Unit Test, go to www.glencoe.com.



#### from "Poor Me"

Anyone who thinks the life of a princess must be easy is simply wrong. I am, indeed, a princess, but I had the horrible luck of being born into the Charming family.

In the years before her marriage, my mother was known as Cinderella. Pop, of course, was Prince Charming. Now they are King and Queen Charming, and I am their unlucky daughter. It's bad enough that my name is Rosebud. (Give me a break!) What's worse is the amount of *work* around here, and there is a *lot* of it!

People think that living in an enormous

stone castle, as I do, must be great. Ha! Dirt blows in through every opening. Once a week, the rugs have to be carried outside and whacked on with heavy sticks. The paintings (lots of paintings) on the walls need dusting every day. And laundry? Don't get me started on laundry! But the most awful thing is what happens if I complain about even one of my chores.

"What?" says my mother with a look of disbelief. "Why, when *I* was a girl, I scrubbed floors until my knees were raw! When *I* was a girl . . ."

- 1. Which passage has a third-person narrator?
  - **A.** from "Late to the Ball"
  - **B.** from *Good Times and Bad*
  - C. from "Real Life"
  - **D.** from "Poor Me"
- **2.** Which quotation from "Poor Me" describes the setting?
  - **A.** "Anyone who thinks the life of a princess must be easy is simply wrong."
  - **B.** "It's bad enough that my name is Rosebud. (Give me a break!)"
  - **C.** "People think that living in an enormous stone castle, as I do, must be great."
  - **D.** "But the most awful thing is what happens if I complain about even one of my chores."
- **3.** Sensory details in "Late to the Ball" are used **mainly** to emphasize
  - **A.** Cinderella's sweetness
  - **B.** Cinderella's eagerness
  - **C.** the stepmother's excitement
  - **D.** the difficulty of Cinderella's work

- **4.** Which quotation from *Good Times and Bad* describes the setting?
  - **A.** "As a girl, I was convinced that, compared to me, Cinderella had it easy."
  - **B.** "The apartment where we lived in the 1990's was right next to the park."
  - **C.** "I had to spend Saturdays on what Dad called 'helping out.""
  - **D.** "How I came to hate Saturdays!"
- **5.** Choose a narrator from the passages. Describe what you like or don't like about that narrator and explain how you know what you know about that person.

## **Part 2: Reading Skills**

Read the passage. Then, on a separate sheet of paper, write the numbers 1-5. Next to each of numbers 1-4, write the letter of the right answer for that question. Next to number 5, write your answer to the final question.

## Jim Thorpe

- The person that ABC's Wide World of Sports named the "Athlete of the Century" is someone unknown to many Americans today: Jim Thorpe. Who was this sports star, and what made him so remarkable?
- Jim Thorpe was a natural athlete who could do almost anything better than almost anyone else. From 1913 until 1919, he played professional baseball. He then moved to football, playing professionally until 1926. In 1912, he won Olympic gold medals in both the pentathlon and the decathlon—the first athlete ever to do so. Both are multi-event competitions that require running, jumping, and throwing. The pentathlon consists of five events; the decathlon consists of ten.
- Thorpe was born in 1888 on a reservation in Oklahoma. Like many other Native American children, he was sent to boarding school at an early age. Unhappy about sitting indoors all day, he often left and ran twenty miles home. Later, he transferred to the Carlisle Indian School in Pennsylvania. There he became a college star in every sport he tried: tennis, golf, baseball, basketball, hockey, lacrosse, and football. He led the football team of his small school to victories over the best college teams of the time. In 1912, he went to Sweden to compete in the Olympics and came home a champion.
- The Olympic rules of his time did not allow professional athletes to compete. In 1913, the Olympic Committee decided that Thorpe had been a professional athlete. This was because, in the summers of 1909 and 1910, he had made a small amount of money playing baseball in North Carolina. The

#### **Objectives**

Reading Understand sequence: chronological order • Make connections from text to self • Make inferences • Activate prior knowledge

#### **SKILLS AND STRATEGIES ASSESSMENT**



Committee took away Thorpe's medals and removed his records from the record book. Seventy years after he had stunned the world with his amazing ability at the Olympics, and after he had died, that decision was overturned. Thorpe's medals were given to his family, and his records were restored.

- Jim Thorpe's story should be as well-known as that of Babe Ruth or Muhammad Ali or any number of more famous athletes. Although he was neither the fastest person in the world nor the strongest, there may never have been a better example of an all-around athlete.
- **1.** Which paragraph is arranged in exact time order?
  - A. paragraph 2
  - **B.** paragraph 3
  - C. paragraph 4
  - **D.** paragraph 5
- **2.** A reader can infer that the most extraordinary thing about Jim Thorpe is that
  - **A.** he did so many things so well.
  - **B.** he was a professional in the Olympics.
  - **C.** he won two gold medals at the same Olympics.
  - **D.** he could run long distances even as a young child.
- **3.** Which statement might be said by a reader who was "making a connection" to this passage?
  - **A.** "Jim Thorpe certainly was a great athlete!"
  - **B.** "I wonder whether Thorpe's parents were good athletes."
  - **C.** "My Aunt Cindy played several different sports in college, too."
  - **D.** "It's a real shame that Thorpe's medals weren't returned until *after* his death."

- **4.** One can infer from this passage that the term "professional athlete" is used to mean someone who
  - **A.** is paid to play a sport.
  - **B.** is unusually good at a sport.
  - **C.** plays a sport after completing college.
  - **D.** plays more than one sport successfully.
- **5.** What makes winning a decathlon different from winning another competition, such as speed skating or diving? Use what you already know about sports and what you now know about a decathlon to answer this question.

## **Part 3: Vocabulary**

On a separate sheet of paper, write the numbers 1–10. Next to each number, write the letter of the right answer for that question.

Write the letter of the word or phrase that means about the same as the underlined word.

1.	quite	<u>tanta</u>	lızıng
			_

- A. fresh
- **C.** tempting
- **B.** difficult
- **D.** unexpected

#### 2. when we complied

- A. arrived
- **C.** began again
- **B.** did as asked
- **D.** gathered up
- 3. to contemplate an idea
  - A. consider
- C. learn about
- **B.** agree with
- **D.** disapprove of
- 4. a selfish motive
  - A. plan

- C. remark
- **B.** request
- **D.** reason
- 5. to be optimistic
  - A. brave
- C. foolish
- **B.** hopeful
- **D.** energetic

**6.** Choose the multiple-meaning word that fits in both of the sentences.

A frightened or angry dog might \_\_\_\_ at a stranger.

Jorge landed hard and felt a bone in his foot \_\_\_\_

- A. bark
- C. snap
- **B.** break
- **D.** jump
- **7.** Choose the multiple-meaning word that fits in both of the sentences.

It's Lucy's \_\_\_\_ to wash dishes tonight.

A noise behind me made me and stare.

- A. work
- C. stop
- **B.** turn
- **D.** watch
- **8.** In describing the Liberation Army soldier, Ji-li Jiang says, "She was slim and stood <u>straight</u> as a reed." In which sentence below does *straight* have the same meaning?
  - A. The tree grew straight and tall.
  - **B.** Raul was sick for six days straight.
  - C. Mara was too confused to think straight.
  - **D.** Don't lie to me; just give me a <u>straight</u> answer.

### **Objectives**

Vocabulary Learn and use new vocabulary
• Understand multiple-meaning words • Use
context clues: multiple-meaning words
Grammar Identify and correctly use nouns
and pronouns • Use correct pronoun antecedents



## **Part 4: Writing Skills**

Read the following paragraph. Then, on a separate sheet of paper, write the numbers 1-5. Next to each number, write the letter of the right answer for that question.

(1) Rosa Parks was arrested on December 1. (2) Her and her lawyers went to court the next Monday. (3) The courtroom was filled with people. (4) When the judge asked if Parks wanted to plead guilty or not guilty, they told him "not guilty." (5) She was, however, found guilty. (6) But that was not the end of the story. (7) A group that wanted the situation to change asked folks to stop riding the city buses. (8) This effort in montgomery, Alabama, was extremely successful. (9) It was the beginning of what we now call "the civil rights movement."

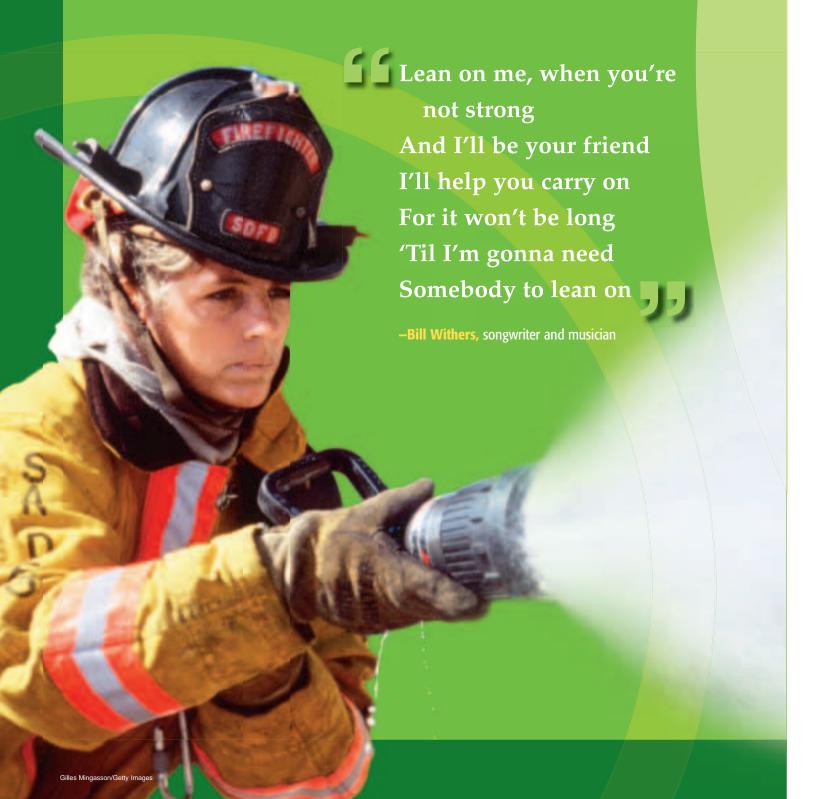
- **1.** What is the best way to write sentence 2?
  - **A.** She and her lawyers went to court the next Monday.
  - **B.** Her lawyers and her went to court the next Monday.
  - **C.** The next Monday, both her and her lawyers went to court.
  - **D.** (Leave as is.)
- **2.** What is the problem with sentence 4?
  - **A.** The antecedent for *him* is unclear.
  - **B.** The antecedent for *they* is unclear.
  - **C.** The pronoun *he* should be used instead of "the judge."
  - **D.** The pronoun *she* should be used instead of "Parks."
- **3.** What pronoun would make a good substitution for *folks* in sentence 7?
  - A. her
  - **B.** them
  - **C.** everyone
  - **D.** themselves

- **4.** Which noun from the passage is a proper noun that should be capitalized?
  - **A.** lawyers (sentence 2)
  - **B.** courtroom (sentence 3)
  - **C.** city (sentence 7)
  - **D.** montgomery (sentence 8)
- **5.** Which noun from the passage is a compound noun?
  - **A.** Monday
  - **B.** courtroom
  - **C.** beginning
  - **D.** Movement

# UNIT 3



# BIG Who Can We **Really Count On?**



## **LOOKING AHEAD**

The skill lessons and readings in this unit will help you develop your own answer to the Big Question.

JNIT 3 WARM-UP • Connecting to the Big Question
GENRE FOCUS: Short Story
Broken Chain
by Gary Soto
READING WORKSHOP 1 Skill Lesson: Drawing Conclusions
Friendships and Peer Pressure
from Glencoe Teen Health
Amigo Brothers
by Piri Thomas
WRITING WORKSHOP PART 1 Short Fictional Story
READING WORKSHOP 2 Skill Lesson: Responding
Framed
by Don Wulffson
After Twenty Years
by O. Henry
READING WORKSHOP 3 Skill Lesson: Synthesizing
Loser
by Aimee Bender
Friends Forever
by Sari Locker, updated from <i>Teen People</i>
WRITING WORKSHOP PART 2 Short Fictional Story
READING WORKSHOP 4 Skill Lesson: Determining the Main Idea
The Good Samaritan
by René Saldaña, Jr.
The Brink's Robbery
by Henry and Melissa Billings
COMPARING LITERATURE WORKSHOP
Lob's Girl
by Joan Aiken
The Highwayman
by Alfred Noyes

**UNIT 3 WRAP-UP • Answering the Big Question** 

# UNIT 3 WARM-UP

# Connecting to Who Can We Really Count On?

There are people in the world you can count on. They may be your parents, your brother, or your sister. Or maybe you count on your grandparents. They could be your teacher or a best friend. They will help you in good times and in bad times. In this unit, you'll read about different people who counted on family, friends, and others when they needed help and support.



**KESHA** asked her best friend to go to the mall with her to get new clothes for a party they're going to on Saturday night. Her friend said she would meet her at the mall on Saturday morning. Kesha knows that her friend is often late and sometimes doesn't show up when she says she will. But this time she promised she would be there. Do you think Kesha can count on her friend? What advice would you give Kesha?

TIFFANY can't seem to pass a science test this year. Her science grades are so low she might have to go to summer school. Her older brother knows that Tiffany is having trouble with science and offered to help her. Tiffany has asked her brother not to tell their mother how poorly she is doing. Do you think Tiffany's brother should tell their mother? Or should Tiffany count on him not to

tell? What advice would you

give Tiffany?



With a partner, talk about Kesha's and Tiffany's problems. Then decide together on the advice you'd give each of them.

## **You and the Big Question**

There are people you count on that you don't even realize you count on. Farmers produce your food. You count on postal workers for your mail. Thinking about all the people you count on as you read the selections in this unit will help you to answer the Big Ouestion.



**Big Question** Link to Web resources to further explore the Big Question at www.glencoe.com.

## **Plan for the Unit Challenge**

At the end of the unit, you'll use notes from your reading to complete the Unit Challenge, which will explore your answer to the Big Question.

You will choose one of the following activities:

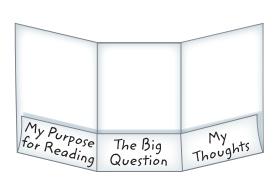
- **A. Write a Handbook** With a group of students, you'll write a handbook for kids telling them who they might be able to count on.
- **B. Create a Chart** You'll create a chart of problems you may face and their solutions. The chart will include people you can count on to help you.
- Decide which activity you'd like to do so that you can focus your thinking as you go through the unit.
- In your Learner's Notebook, make a list of the kinds of problems kids your age face. Make another list of problems that you face.
- Remember to take notes about the Big Question, because these ideas will help you with the Unit Challenge activity you choose.

## **Keep Track of Your Ideas**



As you read, you'll make notes about the Big Question. Later, you'll use these notes to complete the Unit Challenge. See page R9 for help with making Foldable 3. This diagram shows how it should look.

- List all the selections on the Foldable's front. (See page 251 for the titles.) Then open the Foldable. You'll write answers on note cards and sort the cards into these three pockets.
- 2. Write these labels on the pockets:
  - My Purpose for Reading
  - The Big Question
  - **My Thoughts** (This is for additional ideas you have about the Big Question.)



## UNIT 3 GENRE FOCUS: SHORT STORY

#### **Skills Focus**

- Key skills for reading short stories
- Key literary elements of short stories

#### **Skills Model**

You will see how to use the key reading skills and literary elements as you read the short story

• "Broken Chain," p. 255

A **short story** is a brief piece of fictional or made-up writing about people and events. Even though the stories are not true, you can still connect to the people and events in them. Short stories usually contain

- a series of related events in which a problem is explored and then solved.
- a struggle between people, ideas, or other forces.

## Why Read Short Stories?

Reading short stories can be exciting and can teach you a lot about yourself. When you read short stories, you'll

- meet new characters and learn about them and their lives.
- imagine what you would do or how you would feel if you were the people in the story.

## **How to Read a Short Story**

## **Key Reading Skills**

These reading skills are especially useful tools for reading and understanding short stories. The skills are modeled in the Active Reading Model on pages 255–265; you'll learn more about them later.

- **Drawing conclusions** Use the information from your reading to make a general statement about people, places, events, or ideas. (See Reading Workshop 1.)
- **Responding** Explore how you feel about people and events in a selection. (See Reading Workshop 2.)
- **Synthesizing** As you read, bring together the information and ideas from the text to make new ideas of your own. (See Reading Workshop 3.)
- **Determining the main idea** Find the most important idea in a paragraph or in a selection. Also find the details that help you to know it's the most important idea. (See Reading Workshop 4.)

## **Key Literary Elements**

Recognizing and thinking about the following literary elements will help you understand more fully what the author is telling you.

- **Conflict:** the biggest struggle in a story (See "Amigo Brothers.")
- **Dialogue:** conversation between characters in a story (See "Framed.")
- **Character:** a person in a story (See "Loser.")
- **Plot:** a series of related events in which a problem is explored and then solved (See "The Good Samaritan.")

**Objectives** (pp. 254–265) **Reading** Draw conclusions from text and experience • Respond to literature • Synthesize information • Identify main ideas and supporting details

**Literature** Identify story elements: plot, conflict, dialogue, character



by Gary Soto

The notes in the side columns model how to use the skills and elements you read about on page 254.

#### **Short Story**

**ACTIVE READING MODEL** 

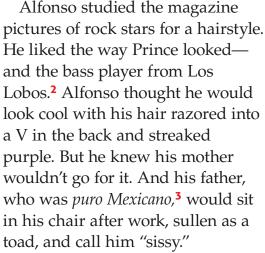
Alfonso sat on the porch trying to push his crooked teeth to where he thought they belonged. He hated the way he looked. Last week he did fifty sit-ups a day, thinking that he would burn those already apparent ripples on his stomach to even deeper ripples, dark ones, so when he went swimming at the canal next summer, girls in cut-offs would notice. And the guys would think he was tough, someone who could take a punch and give it back. He wanted "cuts" like those he had seen on a calendar of an Aztec warrior standing on a pyramid with a woman in his arms. (Even she had cuts he could see beneath her thin dress.) The calendar hung above the cash register at La Plaza.

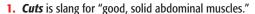
Orsua, the owner, said Alfonso could have the calendar at the end of the year if the waitress, Yolanda, didn't take it first. I

Alfonso studied the magazine pictures of rock stars for a hairstyle. He liked the way Prince looked and the bass player from Los Lobos.<sup>2</sup> Alfonso thought he would look cool with his hair razored into a V in the back and streaked purple. But he knew his mother wouldn't go for it. And his father, who was puro Mexicano, would sit in his chair after work, sullen as a

## **■ Key Reading Skill**

**Responding** I like the descriptions in the story, especially the parts about Alfonso pushing on his teeth. I can really see what he looks like, and I feel like I am starting to get to know him.





<sup>2.</sup> **Prince** is the name of a rock star. **Los Lobos** (lohs LOH bohs), "The Wolves," is a Mexican American band.

**<sup>3.</sup> Puro Mexicano** (POO roh \ meh hee KAW noh) means "pure Mexican."

Alfonso didn't dare color his hair. But one day he had had it butched on the top, like in the magazines. His father had come home that evening from a softball game, happy that his team had drilled four homers in a thirteento-five bashing of Color Tile. He'd swaggered into the living room, but had stopped cold when he saw Alfonso and asked, not joking but with real concern, "Did you hurt your head at school? *Qué pasó?*" 1

Alfonso had pretended not to hear his father and had gone to his room, where he studied his hair from all angles in the mirror. He liked what he saw until he smiled and realized for the first time that his teeth were crooked, like a pile of wrecked cars. He grew depressed and turned away from the mirror. He sat on his bed and leafed through the rock magazine until he came to the rock star with the butched top. His mouth was closed, but Alfonso was sure his teeth weren't crooked.

Alfonso didn't want to be the handsomest kid at school, but he was determined to be better-looking than average. The next day he spent his lawn-mowing money on a new shirt, and, with a pocketknife, scooped the moons of dirt from under his fingernails.

He spent hours in front of the mirror trying to herd his teeth into place with his thumb. He asked his mother if he could have braces, like Frankie Molina, her godson, but he asked at the wrong time. She was at the kitchen table licking the envelope to the house payment. She glared up at him. "Do you think money grows on trees?"

His mother clipped coupons from magazines and newspapers, kept a vegetable garden in the summer, and shopped at Penney's and K-Mart. Their family ate a lot of *frijoles*, which was OK because nothing else tasted so good, though one time Alfonso had had Chinese pot stickers<sup>5</sup> and thought they were the next best food in the world.

He didn't ask his mother for braces again, even when she was in a better mood. He decided to fix his teeth by

## **2** Key Reading Skill

**Drawing Conclusions** Alfonso is like most teenagers I know because he worries about the way he looks.



**ACTIVE READING MODEL** 

<sup>4. &</sup>quot;Qué pasó?" (kay pah SOH) is Spanish for "What happened?"

Frijoles (free HOH les) are beans that are cooked until very tender, mashed, and fried. A pot sticker is a kind of Chinese dumpling.

**ACTIVE READING MODEL** 

pushing on them with his thumbs. After breakfast that Saturday he went to his room, closed the door quietly, turned the radio on, and pushed for three hours straight.

He pushed for ten minutes, rested for five, and every half hour, during a radio commercial, checked to see if his smile had improved. It hadn't.

Eventually he grew bored and went outside with an old gym sock to wipe down his bike, a ten-speed from Montgomery Ward. His thumbs were tired and wrinkled and pink, the way they got when he stayed in the bathtub too long.

Alfonso's older brother, Ernie, rode up on *his* Montgomery Ward bicycle looking depressed. He parked his bike against the peach tree and sat on the back steps, keeping his head down and stepping on ants that came too close.

Alfonso knew better than to say anything when Ernie looked mad. He turned his bike over, balancing it on the handlebars and seat, and flossed the spokes with the sock. When he was finished, he pressed a knuckle to his teeth until they tingled.

Ernie groaned and said, "Ah, man."

Alfonso waited a few minutes before asking, "What's the matter?" He pretended not to be too interested. He picked up a wad of steel wool and continued cleaning the spokes.

Ernie hesitated, not sure if Alfonso would laugh. But it came out. "Those girls didn't show up. And you better not laugh."

"What girls?"

Then Alfonso remembered his brother bragging about how he and Frostie met two girls from Kings Canyon Junior High last week on Halloween night. They were dressed as gypsies, the costume for all poor Chicanas—they just had to borrow scarves and gaudy red lipstick from their abuelitas.<sup>6</sup>

Alfonso walked over to his brother. He compared their two bikes: his gleamed like a handful of dimes, while Ernie's looked dirty.

## Key Reading Skill

Synthesizing It's a good idea for Alfonso to clean his bike while he's talking to Ernie. Sometimes you have to be careful when you talk to someone who's upset. Next time my sister is in a bad mood, I'm going to pick up a book or do my homework while I talk to her.

Young Mexican American women are called *Chicanas* (chih KAW nus); *abuelitas* (ah bweh LEE tus) means "grandmothers."

"They said we were supposed to wait at the corner. But they didn't show up. Me and Frostie waited and waited like fools. They were playing games with us."

Alfonso thought that was a pretty dirty trick but sort of funny too. He would have to try that some day.

"Were they cute?" Alfonso asked.

"I guess so."

"Do you think you could recognize them?"

"If they were wearing red lipstick, maybe." 4

Alfonso sat with his brother in silence, both of them smearing ants with their floppy high tops. Girls could sure act weird, especially the ones you meet on Halloween.

Later that day, Alfonso sat on the porch pressing on his teeth. Press, relax; press, relax. His portable radio was on, but not loud enough to make Mr. Rojas come down the steps and wave his cane at him.

Alfonso's father drove up. Alfonso could tell by the way he sat in his truck, a Datsun with a different-colored front fender, that his team had lost their softball game. Alfonso got off the porch in a hurry because he knew his father would be in a bad mood. He went to the backyard, where he unlocked his bike, sat on it with the kickstand



Visual Vocabulary
The chihuahua, the world's smallest breed of dog, grows to about five inches tall. It was originally from Mexico and is named for a city there.

down, and pressed on his teeth. He punched himself in the stomach, and growled, "Cuts." Then he patted his butch and whispered, "Fresh."

After a while Alfonso pedaled up the street, hands in his pockets, toward Foster's Freeze, where he was chased by a ratlike Chihuahua. At his old school, John Burroughs Elementary, he found a kid hanging upside down on the top of a barbedwire fence with a girl looking up at him. Alfonso skidded to a stop and helped the kid untangle his pants

from the barbed wire. The kid was grateful. He had been afraid he would have to stay up there all night. His sister, who was Alfonso's age, was also grateful. If she had to

### **ACTIVE READING MODEL**

### **4** Key Literary Element

**Dialogue** The dialogue between Alfonso and Ernie shows me that they really care about each other. And Ernie can tell Alfonso his problems without being laughed at.

go home and tell her mother that Frankie was stuck on a fence and couldn't get down, she would get scolded.

"Thanks," she said. "What's your name?"

Alfonso remembered her from his school and noticed that she was kind of cute, with ponytails and straight teeth. "Alfonso. You go to my school, huh?"

"Yeah. I've seen you around. You live nearby?"

"Over on Madison."

"My uncle used to live on that street, but he moved to Stockton."

"Stockton's near Sacramento, isn't it?"

"You been there?"

"No." Alfonso looked down at his shoes. He wanted to say something clever the way people do on TV. But the only thing he could think to say was that the governor lived in Sacramento. As soon as he shared this observation, he winced inside.

Alfonso walked with the girl and the boy as they started for home. They didn't talk much. Every few steps, the girl, whose name was Sandra, would look at him out of the corner of her eye, and Alfonso would look away. He learned that she was in seventh grade, just like him, and that she had a pet terrier named Queenie. Her father was a mechanic at Rudy's Speedy Repair, and her mother was a teacher's aide at Jefferson Elementary.

When they came to the street, Alfonso and Sandra stopped at her corner, but her brother ran home. Alfonso watched him stop in the front yard to talk to a lady he guessed was their mother. She was raking leaves into a pile.

"I live over there," she said, pointing.

Alfonso looked over her shoulder for a long time, trying to muster enough nerve to ask her if she'd like to go bike riding tomorrow.

Shyly, he asked, "You wanna go bike riding?"

"Maybe." She played with a ponytail and crossed one leg in front of the other. "But my bike has a flat."

"I can get my brother's bike. He won't mind."

She thought for a moment before she said, "OK. But not tomorrow. I have to go to my aunt's."

### **ACTIVE READING MODEL**

### **E** Key Literary Element

Character I just learned a lot of details about Sandra. She's in seventh grade just like Alfonso, and she has a dog named Queenie. "How about after school on Monday?"

"I have to take care of my brother until my mom comes home from work. How 'bout four-thirty?"

"OK," he said. "Four-thirty." Instead of parting immediately, they talked for a while, asking questions like, "Who's your favorite group?" "Have you ever been on the Big Dipper at Santa Cruz?" and "Have you ever tasted pot stickers?" But the question-and-answer period ended when Sandra's mother called her home.

Alfonso took off as fast as he could on his bike, jumped the curb, and, cool as he could be, raced away with his hands stuffed in his pockets. But when he looked back over his shoulder, the wind raking through his butch, Sandra wasn't even looking. She was already on her lawn, heading for the porch. 6

That night he took a bath, pampered his hair into place, and did more than his usual set of exercises. In bed, in between the push-and-rest on his teeth, he pestered his brother to let him borrow his bike.

"Come on, Ernie," he whined. "Just for an hour."

"Chale," I might want to use it."

"Come on, man, I'll let you have my trick-or-treat candy."

"What you got?"

"Three baby Milky Ways and some Skittles."

"Who's going to use it?"

Alfonso hesitated, then risked the truth. "I met this girl. She doesn't live too far."

Ernie rolled over on his stomach and stared at the outline of his brother, whose head was resting on his elbow. "You got a girlfriend?"

"She ain't my girlfriend, just a girl."

"What does she look like?"

"Like a girl."

"Come on, what does she look like?"

"She's got ponytails and a little brother."

"Ponytails! Those girls who messed with Frostie and me had ponytails. Is she cool?"

### **ACTIVE READING MODEL**

### **6** Key Literary Element

Plot It's a pretty big deal that Alfonso has met a girl he likes. I don't think he's ever had a girlfriend. This new event in the plot makes me curious about how things are going to turn out for Alfonso.

<sup>7.</sup> If you want someone to "cool it" or "knock it off," say "Chale" (CHAW lay).



"I think so."

Ernie sat up in bed. "I bet you that's her."

Alfonso felt his stomach knot up. "She's going to be my girlfriend, not yours!"

"I'm going to get even with her!" 7

"You better not touch her," Alfonso snarled, throwing a wadded Kleenex at him. "I'll run you over with my bike."

For the next hour, until their mother threatened them from the living room to be quiet or else, they argued

### **ACTIVE READING MODEL**

### **☑** Key Literary Element

**Dialogue** I can tell from the dialogue that Ernie's being pesky and jumping to conclusions. whether it was the same girl who had stood Ernie up. Alfonso said over and over that she was too nice to pull a stunt like that. But Ernie argued that she lived only two blocks from where those girls had told them to wait, that she was in the same grade, and, the clincher, that she had ponytails. Secretly, however, Ernie was jealous that his brother, two years younger than himself, might have found a girlfriend.

Sunday morning, Ernie and Alfonso stayed away from each other, though over breakfast they fought over the last tortilla. Their mother, sewing at the kitchen table, warned them to knock it off. At church they made faces at one another when the priest, Father Jerry, wasn't looking. Ernie punched Alfonso in the arm, and Alfonso, his eyes wide with anger, punched back.

Monday morning they hurried to school on their bikes, neither saying a word, though they rode side by side. In first period, Alfonso worried himself sick. How would he borrow a bike for her? He considered asking his best friend, Raul, for his bike. But Alfonso knew Raul, a paper boy with dollar signs in his eyes, would charge him, and he had less than sixty cents, counting the soda bottles he could cash. §

Between history and math, Alfonso saw Sandra and her girlfriend huddling at their lockers. He hurried by without being seen.

During lunch Alfonso hid in metal shop<sup>8</sup> so he wouldn't run into Sandra. What would he say to her? If he weren't mad at his brother, he could ask Ernie what girls and guys talk about. But he *was* mad, and anyway, Ernie was pitching nickels with his friends.

Alfonso hurried home after school. He did the morning dishes as his mother had asked and raked the leaves. After finishing his chores, he did a hundred sit-ups, pushed on his teeth until they hurt, showered, and combed his hair into a perfect butch. He then stepped out to the patio to clean his bike. On an impulse, he removed the chain to wipe off the gritty oil. But while he was

### **ACTIVE READING MODEL**

### **8** Key Reading Skill

Responding It's too bad that Alfonso can't count on Raul to help him. I think best friends should be able to count on each other. Who is Alfonso going to turn to now?

**<sup>8.</sup>** The **metal shop** is a room in schools where students learn the skills of working with metals. Many schools have these shops.





### **Visual Vocabulary**

A *sprocket* is a wheel that has teeth around its edge to grab the links of a chain. A bicycle has a small sprocket on the rear wheel and a larger one between the two wheels.

unhooking it from the back sprocket, it snapped. The chain lay in his hand like a dead snake.

Alfonso couldn't believe his luck. Now, not only did he not have an extra bike for Sandra, he had no bike for himself. Frustrated, and on the verge of tears, he flung the chain as far as he could. It landed with a hard slap against the back fence and spooked his sleeping cat, Benny. Benny looked around, blinking his soft gray eyes, and went back to sleep.

Alfonso retrieved the chain, which was hopelessly broken. He cursed himself for being stupid, yelled at his bike for being cheap, and slammed the chain onto the cement. The chain snapped in another place and hit him when it popped up, slicing his hand like a snake's fang.

"Ow!" he cried, his mouth immediately going to his hand to suck on the wound.

After a dab of iodine, which only made his cut hurt more, and a lot of thought, he went to the bedroom to plead with Ernie, who was changing to his after-school clothes.

"Come on, man, let me use it," Alfonso pleaded. "Please, Ernie, I'll do anything."

Although Ernie could see Alfonso's desperation, he had plans with his friend Raymundo. They were going to catch frogs at the Mayfair canal. He felt sorry for his brother, and gave him a stick of gum to make him feel better, but there was nothing he could do. The canal was three miles away, and the frogs were waiting.

Alfonso took the stick of gum, placed it in his shirt pocket, and left the bedroom with his head down. He went outside, slamming the screen door behind him, and sat in the alley behind his house. A sparrow landed in the weeds, and when it tried to come close, Alfonso screamed for it to scram. The sparrow responded with a squeaky chirp and flew away.

# **EXECUTE:** Key Literary Element Conflict Ernie won't let

Alfonso borrow his bike.

Now there is a conflict
between the brothers.

At four he decided to get it over with and started walking to Sandra's house, trudging slowly, as if he were waist-deep in water. Shame colored his face. How could he disappoint his first date? She would probably laugh. She might even call him *menso.*<sup>9</sup>

He stopped at the corner where they were supposed to meet and watched her house. But there was no one outside, only a rake leaning against the steps.

Why did he have to take the chain off? he scolded himself. He always messed things up when he tried to take them apart, like the time he tried to repad his baseball mitt. He had unlaced the mitt and filled the pocket with cotton balls. But when he tried to put it back together, he had forgotten how it laced up. Everything became tangled like kite string. When he showed the mess to his mother, who was at the stove cooking dinner, she scolded him but put it back together and didn't tell his father what a dumb thing he had done.

Now he had to face Sandra and say, "I broke my bike, and my stingy brother took off on his."

He waited at the corner for a few minutes, hiding behind a hedge for what seemed like forever. Just as he was starting to think about going home, he heard footsteps and knew it was too late. His hands, moist from worry, hung at his sides, and a thread of sweat raced down his armpit.

He peeked through the hedge. She was wearing a sweater with a checkerboard pattern. A red purse was slung over her shoulder. He could see her looking for him, standing on tiptoe to see if he was coming around the corner.

What have I done? Alfonso thought. He bit his lip, called himself *menso*, and pounded his palm against his forehead. Someone slapped the back of his head. He turned around and saw Ernie.

"We got the frogs, Alfonso," he said, holding up a wiggling plastic bag. "I'll show you later."

### **ACTIVE READING MODEL**

### **10** Key Literary Element

**Plot** Now Alfonso doesn't have a bike for his date. His brother is angry with him, and he has no idea how to achieve his goal of going out with Sandra. I wonder how Alfonso will solve this problem.

Ernie looked through the hedge, with one eye closed, at the girl. "She's not the one who messed with Frostie and me," he said finally. "You still wanna borrow my bike?"

Alfonso couldn't believe his luck. What a brother! What a pal! He promised to take Ernie's turn next time it was his turn to do the dishes. Ernie hopped on Raymundo's handlebars and said he would remember that promise. Then he was gone as they took off without looking back.

Free of worry now that his brother had come through, Alfonso emerged from behind the hedge with Ernie's bike, which was mud-splashed but better than nothing. Sandra waved.

"Hi," she said.

"Hi," he said back.

She looked cheerful. Alfonso told her his bike was broken and asked if she wanted to ride with him.

"Sounds good," she said, and jumped on the crossbar. It took all of Alfonso's strength to steady the bike. He started off slowly, gritting his teeth, because she was heavier than he thought. But once he got going, it got easier. He pedaled smoothly, sometimes with only one hand on the handlebars, as they sped up one street and down another. Whenever he ran over a pothole, which was often, she screamed with delight, and once, when it looked like they were going to crash, she placed her hand over his, and it felt like love.

### **ACTIVE READING MODEL**

### **II** Key Reading Skill

Determining the Main Idea I think the main idea is that brothers should always count on each other. Even though Alfonso and Ernie fight about their bikes and the girl, they still have times where they talk about each other's problems and help each other out.

**Partner Talk** With a partner, talk about Alfonso's experiences and those that each of you might have had. Are his thoughts, feelings, words, actions, and experiences like those of people your age?



**Study Central** Visit www.glencoe.com and click on Study Central to review short stories.

# **READING WORKSHOP 1**

### **Skills Focus**

You will practice using these skills when you read the following selections:

- "Friendships and Peer Pressure," p. 270
- "Amigo Brothers," p. 278

### Reading

Drawing conclusions

### **Informational Text**

 Using text features to understand text

### Literature

Analyzing conflict in a story

### **Vocabulary**

- Understanding synonyms to expand vocabulary
- Academic Vocabulary: conclusions

### **Writing/Grammar**

Understanding use of modifiers

### **Skill Lesson**

# **Drawing Conclusions**

### Learn It!

What Is It? In stories, detectives draw conclusions all the time. A detective sees a man with his coat buttoned wrong and thinks, "People often button their coats wrong when they're in a hurry." Bingo! "You were in a hurry when you left your house, weren't you?" the detective says, and everyone is amazed. That's drawing a conclusion.

Good readers draw conclusions, too, every time they figure out more than what an author says.

### **Analyzing Cartoons**

Jeremy's friend comments that Jeremy doesn't "get away with much." What clues does he use to draw this conclusion?



**Objectives** (pp. 266–267) **Reading** Draw conclusions from text and experience

### **Academic Vocabulary**

**conclusions** (kun KLOO zhunz) *n.* opinions or judgments arrived at through careful analysis

**Why Is It Important?** Even if you're not a detective, drawing conclusions is still very important. If you read carefully, you'll see clues that the writer has placed for you. When you draw conclusions from those facts and descriptions and events, you are working with the author. You get all the information you can. That makes your reading more interesting and more rewarding.

Literature

**Study Central** Visit www.glencoe. com and click on Study Central to review drawing conclusions.

**How Do I Do It?** First, read carefully. Anyone can *see* an important detail. Not everyone will *notice* it. Then think about whether the details you notice mean more than the author is telling you directly. Here's how one student thought about the details of "Broken Chain" and drew an important conclusion.

Alfonso took the stick of gum, placed it in his shirt pocket, and left the bedroom with his head down. He went outside, slamming the screen door behind him, and sat in the alley behind his house. A sparrow landed in the weeds, and when it tried to come close, Alfonso screamed for it to scram.

Alfonso puts his head down, slams the door, and screams at a little bird. People do things like that when they're mad. I think Alfonso is mad at his brother because Ernie won't lend him the bike.



### **Practice It!**

Read this short description of a fictional girl named Zera. Then write in your Learner's Notebook all the conclusions you can draw about her.

Zera makes people laugh a lot. Sometimes she makes fun of people's clothes or the way they talk, but she is funny. Of course, she does that behind people's back. Zera offers to do things for people and then she forgets. She doesn't like to let people borrow her stuff. Once she got really mad when Rosie borrowed a pencil. But then Jorge was mean to Rosie, and Zera really told him off.

### **Use It!**

As you read "Friendships and Peer Pressure," look at your conclusions about Zera. Then use the information from the article to help you draw some new conclusions about whether she would be a good friend.

# Before You Read Friendships and

# Peer Pressure

### **Meet the Authors**

This selection comes from a book called *Glencoe Teen Health.* Four authors worked together to write the book. Dr. Mary H. Bronson and Dr. Betty M. Hubbard are health education teachers. Dr. Michael J. Cleary is a professor at Slippery Rock University of Pennsylvania. The last author, Dinah Zike, is also the creator of the Foldables that you use with this book.



Author Search For more about the authors, go to www.glencoe.

### **Objectives** (pp. 268–273) **Reading** Draw conclusions from text and experience **Informational Text** Use text features: bullets, italics, bold type **Vocabulary** Use synonyms

# **Vocabulary Preview**

**sacrifices** (SAK ruh fy siz) *n.* important things that a person gives up to help others (p. 271) Sometimes you have to make sacrifices to help a friend in trouble.

**empathize** (EM puh thyz) v. to understand another person's feelings (p. 271) You should empathize with a good friend when she feels sad.

persuasive (pur SWAY siv) adj. able to convince someone to do something (p. 272) Friends can be very persuasive when they want you to do something.

**Write to Learn** For each vocabulary word, write a sentence that uses the word correctly in your Learner's Notebook.

### **English Language Coach**

**Synonyms** Sometimes it's hard to find just the right word for what you want to say. For example, if you're describing vesterday's weather, you could say, "It rained yesterday." But that's pretty dull. To give your reader a clearer picture of the weather, you need another word for rained, like poured or drizzled. Those words are **synonyms** for rained.

Words that mean about the same thing are called **synonyms**. Sometimes there's a small difference in meaning between synonyms that can make a big difference in your writing or reading. When you're writing, think about the important words you use and try to find synonyms that do a better job of telling what you really mean.

**Partner Talk** Copy the sentences below into your Learner's Notebook. With a partner, discuss the synonyms in the boxes, and choose one that will make the sentence interesting.

down the street. Melissa \_ ran jogged raced The sand \_\_ his feet until he could hardly stand. heated burned scorched

### **Skills Preview**

### **Key Reading Skill: Drawing Conclusions**

As you read, use these tips to help you draw conclusions:

- Look for specific details about people, places, ideas, and events.
- Put some of the details together in your mind to come up with bigger ideas or statements.

For example, a character's actions may lead you to believe that he secretly wants to be a musician.

**Write to Learn** Think about your experiences with friends. Write down one conclusion you've drawn about how a good friend should act. Give at least two details that led you to that conclusion.

### **Key Text Element: Text Features**

Newspaper, magazine, and textbook articles often use bullets, italics, and bold type. These things draw your attention to important words and ideas. They can help you organize information.

- A bullet is a bold dot at the beginning of a line of text. This paragraph starts with a bullet.
- Italics and bold type are type variations. Italics look like this. Bold type looks like this.

As you read, use these tips to help you find and organize important information:

- Look at the bulleted lines to see how the information is organized. Bullets usually list key ideas.
- Look at the bold and italic text. What's important about these words?

**Partner Talk** Look at the first page of "Friendships and Peer Pressure." What text features do you see? With a partner, discuss how the bullets, italics, and bold type organize and draw attention to information.



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

# **Get Ready to Read**

### **Connect to the Reading**

In "Friendships and Peer Pressure," the authors talk about how friends can persuade each other to do things. Think about a time when you gave advice to a friend. How did he or she feel about your advice?

**Partner Talk** With a partner, talk about how each of you felt when friends tried to change your minds. Discuss whether the friend wanted you to do the right thing.

### **Build Background**

Many teenagers feel their friends are the most important part of their life. Do you feel that way? Here are some reasons why teen friendships are so important.

- Teens spend more time at school and at school activities than at any other place.
- Friendships help teens learn who they really are.
- The teen years can be stressful. Friendships let you share your problems with other people who are going through the same things.

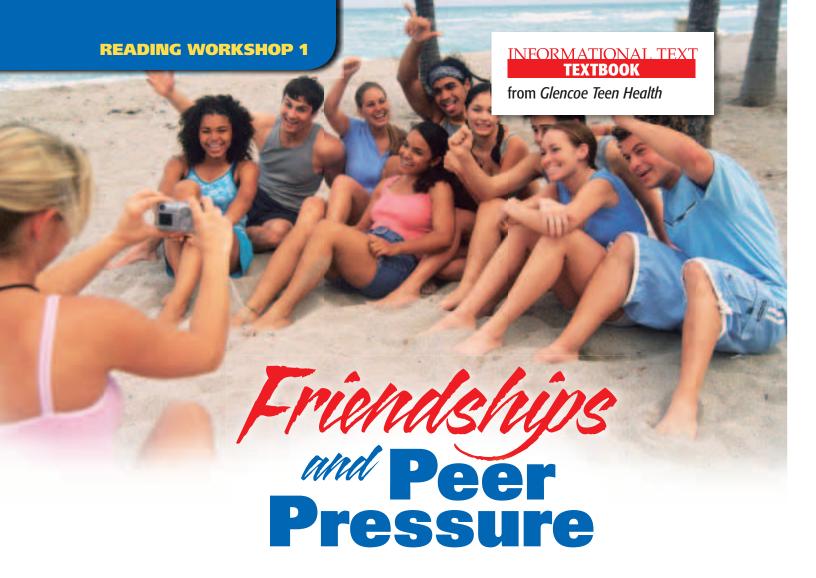
### **Set Purposes for Reading**

**CBIG Question** Read the selection "Friendships and Peer Pressure" to help you think about your own friendships and who you can count on.

**Set Your Own Purpose** What would you like to learn from the article to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

# **Keep Moving**

Use these skills as you read the following selection.



## The Importance of Friends

Your relationships with friends become especially important during the teen years. **Friendships** are *relationships* between people who like each other and who have similar interests and values.¹ Good friendships generally begin when people realize that they have common experiences, goals, and values. Each person must also show a willingness to reach out, to listen, and to care about the needs of the other person. **1** 

Forming strong friendships is an important part of social health.<sup>2</sup> To make new friends, get involved in activities at school or in the community. For example, join a school club or volunteer at a local youth group. When you participate in activities that you enjoy, you're likely to meet others who share your interests.

### **Practice the Skills**

### 1 Key Reading Skill

**Drawing Conclusions** Before you can draw a conclusion, you have to gather facts and information. This article will give you several ideas about what a good friend is and what a good friend does. Make a list of these qualities. Later, you'll draw a conclusion based on these ideas.

<sup>1.</sup> *Values* are beliefs or ideas about what is important.

<sup>2.</sup> Being healthy means taking care of your mind and your body. **Social health** is the part of your life that involves relationships with other people.

### **How Can You Be a Good Friend?**

A friend is much more than an acquaintance, someone you see occasionally or know casually. Your relationship with a friend is deeper and means more to you. Although there is no accepted test for friendship, most people whom you call friends will have the following qualities:

- <u>Trustworthiness</u>. Good friends are there for you when you need support. They are honest with you, they keep their promises, and they don't reveal your secrets. Good friends live up to your realistic expectations. If necessary, these friends would be willing to make <u>sacrifices</u> for you. **25**
- Caring. Good friends listen carefully when you want to talk. They try to understand how you feel. In fact, they empathize with you when you have strong feelings such as joy, sadness, or disappointment. Friends don't just recognize your strengths and talents—they tell you about them and help you develop them. Caring friends might try to help you overcome your weaknesses, but they accept you as you are. They don't hold grudges and can forgive you if you make a mistake.



### Vocabulary

**sacrifices** (SAK ruh fy siz) *n*. important things that a person gives up to help others **empathize** (EM puh thyz ) *v*. to understand another person's feelings

### **Practice the Skills**

### 2 B G Question

In this paragraph, the authors describe *trustworthiness*. If someone is trustworthy, can you always count on him or her? Would you describe your friends as trustworthy? Put your answer, in the form of a sentence, on a note card in the center pocket of Foldable 3. Your response will help you complete the Unit Challenge later.

### **3** English Language Coach

**Synonyms** Look at the word **trustworthiness**. *Honesty* and *dependability* are synonyms for *trustworthiness*. How is saying that someone is honest or dependable different from saying that he or she is trustworthy?

Volunteering is one way to make new friends. These kids helped clean up a river in Los Angeles, California.

• **Respect.** Good friends will not ask you to do anything that is wrong or dangerous or pressure you if you refuse. They respect your beliefs because they respect you. They also understand that your opinions may be different from theirs, and they realize that this is healthy. Because you and your good friends usually share similar values, they will not expect you to betray those values. If friends disagree, they are willing to **compromise**, which means *to give up* something in order to reach a solution that satisfies everyone.

### **Peer Pressure**

Most of your friends are probably your **peers**—people close to your age who are similar to you in many ways. You may be concerned about what your peers think of you, how they react to you, and whether they accept you. Their opinions can affect your ideas of how you should think and act. This is called **peer pressure**—the influence that people your age have on you to think and act like them.

Resisting Negative Peer Pressure There may be times when your peers want you to do something that you know is not right. You want to stand your ground,<sup>3</sup> but it's difficult, especially if they are persuasive. You may worry that you will be unpopular or that people will make fun of you if you don't go along. It takes courage to stand up for yourself when others want you to take risks.

As a teen you are developing the ability to think for yourself and make more of your own decisions. Even when you're sure of yourself, however, it can be difficult to stand up to your peers. **5** 

**Respect from Your Peers** People of all ages want to be well liked by their peers. You, too, probably would like to be popular. Remember, however, that just being popular isn't enough. You also want your peers to respect you— to hold you in high regard because of your responsible behavior.

### **Vocabulary**

**persuasive** (pur SWAY siv ) *adj.* able to convince someone to do something

### **Practice the Skills**

### 4 Key Text Element

**Text Features** Have you noticed that some words are bold and are followed by words in italics? The writers are giving you a definition of important words. Keep a list of these words in your Learner's Notebook.

### 5 Reviewing Skills

### **Activating Prior Knowledge**

Think about your friendships. Have you made your own decisions when your friends have wanted to do something different?

**<sup>3.</sup>** In this sentence, to **stand your ground** means to not be forced to change your mind.



Popularity can be based on your possessions or on how you look. What makes a person popular can vary depending on styles and the changing makeup of different groups. Respect, on the other hand, is based on who you are as a complete person. Although it's natural to want to be popular, you may face situations in which you discover that preserving your character is worth more than popularity. If other teens pressure you to take drugs, for example, and you give in, you may become part of a popular crowd. However, you will probably also lose some people's respect. Character traits such as trustworthiness, fairness, and responsibility earn the lasting respect of peers and adults.

## **Practice the Skills**

### 6 Key Reading Skill

**Drawing Conclusions** Look at the list you made of things that a good friend is and things that a good friend does. Now think about Zera. Based on your list and your own experiences, draw a conclusion about whether she is a good friend.

**<sup>4.</sup>** As a verb, to *face* something is to meet it or deal bravely with it.

# After You Read Friendships and

# Peer Pressure



# Answering the **CBIG Question**

- 1. Think about the Big Question. After reading this selection, do you think you can always count on your friends to give you good advice? Explain your answer.
- **2. Recall** Explain what the word *peers* means.
  - **Right There**
- **3. Recall** The selection lists the important qualities of a good friend. What are two of those qualities?
  - **Right There**

# **Critical Thinking**

- **4. Respond** List one important characteristic of friendship that you learned and describe how it applies to your life.
  - Author and Me
- **5. Connect** How would you reply to a friend who wants you to steal sunglasses from a department store?
  - Author and Me
- **6. Question** Write one question you would like to ask the authors of the text about friendships and peer pressure.
  - On My Own

# **Write About Your Reading**

**An Ideal Friend** Write three paragraphs describing a friend you can count on. The friend can be an imaginary person.

- Your first paragraph should explain what the person is like. Include details that will make the reader interested in the person.
- In your second paragraph, explain why you can count on him or her. Be sure to give examples. Tell what he or she has done to gain your trust.
- Your third paragraph should describe what you like to do together and how you feel about this person.
- Remember to begin each paragraph with a topic sentence.

While you're writing, review the most important points of "Friendships and Peer Pressure." You may want to include some of those points in your description.

**Objectives** (pp. 274–275)

**Reading** Draw conclusions from text and experience

Informational Text Use text features: bullets, italics, bold type

**Vocabulary** Identify and use synonyms **Writing** Write compositions that follow an appropriate organization pattern **Grammar** Use modifiers

### **Skills Review**

### **Key Reading Skill: Drawing Conclusions**

- **7.** List at least three details from the selection that helped you draw a conclusion about friendship in general. What conclusion did you draw from these details? Explain your answer.
- **8.** What conclusions can you draw about your own friends based on what you've read and your own experiences?

### **Key Text Element: Text Features**

- **9.** Did the bold and italic text help you follow and understand the text? Explain.
- **10.** Review the bulleted items in the selection. For what purpose might you use bulleted items in your own writing? Explain.

# **Vocabulary Check**

Choose the vocabulary word that fits best with each of the following short paragraphs.

### empathize sacrifices persuasive

- **11.** Mrs. Ditka works extra jobs to pay for college for her daughter. She rarely buys anything for herself. She drives an old car.
- **12.** Ed always has lots of reasons you should do what he says. He's good at getting people to agree with him and go along with his ideas.
- **13.** Shar pays close attention to what her friends are feeling. She seems to look into her own heart to understand other people.
- 14. Academic Vocabulary If you saw people entering a building with damp umbrellas and wet shoes, what *conclusion* would you draw?
- **15. English Language Coach** On a sheet of paper, copy these two lists of words that describe good friends. Draw a line between each word on the left and its synonym on the right.

encouraging honest kind responsible caring supportive dependable truthful

### **Grammar Link: Modifiers**

A **modifier** is a describing word. Modifiers may describe people, places, and things.

- a tall man
- this fast car
- the big city
- three white mice

Modifiers may also describe actions.

- speak softly
- clap loudly
- study hard
- laugh often

Such negative words as *no* and *not* are modifiers.

- I have no idea what you mean.
- They were no closer to their goal.
- That is not what I meant!
- She is not happy about the result.

The use of two negative words in the same sentence is called a "double negative." This should be avoided! Double negatives often sneak into speech or writing when contractions are used.

**Incorrect:** There wasn't no point in doing that. **Correct:** There was no point in doing that. **Correct:** There wasn't any point in doing that.

### **Grammar Practice**

Use your knowledge of antonyms and modifiers. Rewrite each phrase below. Replace the underlined word with a modifier that means the opposite.

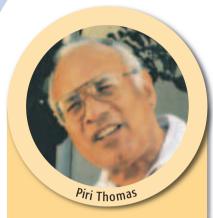
a messy room; walk quickly; pretty shoes

**Writing Application** Reread the Write About Your Reading assignment you completed. Underline three of the modifiers you used in the assignment.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# Before You Read Amigo Brothers



### **Meet the Author**

Piri Thomas was born in 1928 in New York City. He grew up in a tough neighborhood. When he was 21 years old, he went to prison for attempted robbery. He began writing in prison. He said, "I was determined that I was not going to serve time. I was going to make time serve me." See page R7 of the Author Files for more on Piri Thomas.



Author Search For more about Piri Thomas, go to www.glencoe.

**Objectives** (pp. 276–289) **Reading** Draw conclusions from text and experience Literature Identify story elements: conflict, internal and external **Vocabulary** Use synonyms

# **Vocabulary Preview**

devastating (DEV uh stay ting) adj. causing a lot of pain or damage (p. 279) Antonio's devastating punches knocked out the other boxer.

wary (WAIR ee) adj. cautious; careful; alert (p. 282) Martin was wary of the other boxer's punches.

**nimble** (NIM bul) *adj.* light and quick in movement (p. 285) *The boxer's* strong point was his nimble footwork.

**flailed** (flayld) v. swung wildly; form of the verb *flail* (p. 288) *Felix's arms* flailed as he grew weaker.

**evading** (ih VAY ding) v. keeping away or avoiding; form of the verb evade (p. 288) Antonio was evading most of Felix's swings.

**Write to Learn** In your Learner's Notebook, write one paragraph that uses at least three of these vocabulary words.

### **English Language Coach**

**Synonyms** It's boring to use the same words over and over. Instead of "I was tired yesterday," you want a word that's stronger but means about the same thing as tired. You could use synonyms such as exhausted, wornout, bushed, and beat. To find better, more descriptive words, use these tips:

- Identify the adjectives and adverbs you've used.
- Think about synonyms for those words.
- Select the synonym that best fits the context and your audience.

**Individual Activity** In your Learner's Notebook, make a chart like the one below. For each word, write at least one synonym that is stronger or more descriptive. Add as many rows as you need.

word	happy	scary	wet	attractive
synonym				
synonym				
synonym				_

### **Skills Preview**

### **Key Reading Skill: Drawing Conclusions**

Writers don't always directly state what they want you to understand in a selection. Instead, they provide clues and details to suggest certain information. When you combine those clues with your own knowledge, you're drawing a conclusion.

Sometimes, you must draw many small conclusions as you go along. Usually, you do this without even thinking about it very much. At other times, a story will force you to stop and think and then come to an important conclusion. As you read "Amigo Brothers," be prepared to draw both big and little conclusions.

### **Key Literary Element: Conflict**

**Conflict** is an important part of a story. Conflict is the struggle between two opposing forces.

When characters have **external conflicts**, they have problems with something outside of themselves. They could be struggling against another person, a machine, or even nature.

When characters struggle against something inside of themselves, they have **internal conflicts**. Characters can have internal conflicts about how they act or feel. In "Broken Chain," Alfonso has an internal conflict about how he looks.

As you read, use these tips to understand the conflicts in "Amigo Brothers."

- Look for external conflicts between characters. What causes the conflict between them?
- Look for each character's internal conflicts. What is Antonio's conflict? What is Felix's?
- Think about how you want the conflict to end. Do you want Antonio and Felix to remain friends? Why?



Interactive Literary Elements Handbook To review or learn more about the literary elements, go to www.glencoe.com.

# **Get Ready to Read**

### **Connect to the Reading**

How would you feel if you had to compete against a good friend? How would it affect your friendship? Do you think you would try your hardest? Explain your answers.

**Write to Learn** In your Learner's Notebook, explain what you think friends should do when they're competing for the same goal. Then share what you've written with a partner and discuss your opinions. Support your ideas with real-life examples.

### **Build Background**

Antonio and Felix are boxers. Here are some facts about boxing.

- Boxers compete in divisions, or groups, based on their weight. Antonio and Felix are in the lightweight division. Boxers in that division weigh between 131 and 135 pounds.
- Amateur boxing matches are broken into three rounds, separated by short breaks. Each round is one to two minutes long. The ringing of a bell tells when a round is beginning or ending.
- The Golden Gloves Championship is the most famous tournament in amateur boxing.

### **Set Purposes for Reading**

Read "Amigo Brothers" to see how two friends can and can't count on each other.

**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

## **Keep Moving**

Use these skills as you read the following selection.



Antonio Cruz and Felix Varga were both seventeen years old. They were so together in friendship that they felt themselves to be brothers. They had known each other since childhood, growing up on the lower east side of Manhattan in the same tenement building on Fifth Street between Avenue A and Avenue B.

Antonio was fair, lean, and lanky, while Felix was dark, short, and husky. Antonio's hair was always falling over his eyes, while Felix wore his black hair in a natural Afro style.

Each **youngster** had a dream of someday becoming lightweight champion of the world. Every chance they had the boys worked out, sometimes at the Boys Club on 10th Street and Avenue A and sometimes at the pro's gym on 14th Street. Early morning sunrises would find them running along the East River Drive, wrapped in sweat shirts, short towels around their necks, and handkerchiefs Apache style around their foreheads. **1** 

### 1. A tenement (TEN uh munt) is a kind of apartment building.

### **Practice the Skills**

### 1 English Language Coach

**Synonyms** The author refers to Antonio and Felix as **youngsters**. He could have used other synonyms for this word, including *kids*, *boys*, *youths*, *adolescents*, or *young men*. Do you feel he chose the best word? Why or why not?

While some youngsters were into street negatives, Antonio and Felix slept, ate, rapped, and dreamt positive. Between them, they had a collection of *Fight* magazines second to none, plus a scrapbook filled with torn tickets to every boxing match they had ever attended, and some clippings of their own. If asked a question about any given fighter, they would immediately zip out from their memory banks divisions, weights, records of fights, knock-outs, technical knock-outs, and draws<sup>2</sup> or losses. 2

Each had fought many bouts representing their community and had won two gold-plated medals plus a silver and bronze medallion. The difference was in their style. Antonio's lean form and long reach made him the better boxer, while Felix's short and muscular frame made him the better slugger. Whenever they had met in the ring for sparring sessions, it had always been hot and heavy.

Now, after a series of elimination bouts, they had been informed that they were to meet each other in the division finals that were scheduled for the seventh of August, two weeks away—the winner to represent the Boys Club in the Golden Gloves Championship Tournament. **3** 

The two boys continued to run together along the East River Drive. But even when joking with each other, they both sensed a wall rising between them.

One morning less than a week before their bout, they met as usual for their daily work-out. They fooled around with a few jabs at the air, slapped skin, and then took off, running lightly along the dirty East River's edge.

Antonio glanced at Felix who kept his eyes purposely straight ahead, pausing from time to time to do some fancy leg work while throwing one-twos followed by upper cuts to an imaginary jaw. Antonio then beat the air with a barrage of body blows and short **devastating** lefts with an overhand jaw-breaking right.

### **Vocabulary**

**devastating** (DEV uh stay ting) adj. causing a lot of pain or damage

### **Practice the Skills**

### 2 Key Reading Skill

**Drawing Conclusions** At this point in the story, one reader concluded that both boys wanted to be in top physical condition for boxing, so they probably didn't use tobacco, drugs, or alcohol. List the details in the story so far that support this conclusion.

### 3 Key Literary Element

**Conflict** So far, there is one main conflict in the story: Antonio and Felix must fight for the division championship. Is this an internal conflict or external conflict? Explain.

<sup>2.</sup> A knock-out is when a boxer falls to the ground and does not stand up within a certain amount of time. A technical knock-out is when a boxer is injured or confused and unable to continue the fight. A draw is when a fight is so close that neither boxer can be called the winner.

After a mile or so, Felix puffed and said, "Let's stop a while, bro. I think we both got something to say to each other."

Antonio nodded. It was not natural to be acting as though nothing unusual was happening when two ace-boon buddies were going to be blasting each other within a few short days.

They rested their elbows on the railing separating them from the river. Antonio wiped his face with his short towel. The sunrise was now creating day.

Felix leaned heavily on the river's railing and stared across to the shores of Brooklyn. Finally, he broke the silence.

"Man, I don't know how to come out with it."

Antonio helped. "It's about our fight, right?"

"Yeah, right." Felix's eyes squinted at the rising orange sun.

"I've been thinking about it too, *panin*.<sup>3</sup> In fact, since we found out it was going to be me and you, I've been awake at night, pulling punches<sup>4</sup> on you, trying not to hurt you."

"Same here. It ain't natural not to think about the fight. I mean, we both are *cheverote*<sup>5</sup> fighters and we both want to win. But only one of us can win. There ain't no draws in the eliminations."



Visual Vocabulary
A boxing ring is a
square area, bounded
by ropes, in which
boxing matches take
place.

Felix tapped Antonio gently on the shoulder. "I don't mean to sound like I'm bragging, bro. But I wanna win, fair and square."

Antonio nodded quietly. "Yeah. We both know that in the ring the better man wins. Friend or no friend, brother or no . . ."

Felix finished it for him. "Brother. Tony, let's promise something right here. Okay?" "If it's fair, *hermano*, 6 I'm for it." Antonio

admired the courage of a tug boat pulling a barge five times its welterweight size.

"It's fair, Tony. When we get into the ring, it's gotta be like we never met. We gotta be like two heavy strangers that want the same thing and only one can have it. You understand, don'tcha?"

- 3. Panin (PAW neen) is American Spanish slang for "pal or buddy."
- **4.** *Pulling punches* means holding back on the strength of a punch.
- 5. Cheverote (cheh veh ROH tay) is American Spanish slang for "really cool."
- 6. Hermano (air MAW noh) is Spanish for "brother."

### **Practice the Skills**

### 4 Key Literary Element

**Conflict** What conflict has been keeping Antonio up at night? Is it an internal or external conflict? Why has Antonio been thinking about "pulling punches" (softening his punches) on Felix?

"Si, I know." Tony smiled. "No pulling punches. We go all the way."

"Yeah, that's right. Listen, Tony. Don't you think it's a good idea if we don't see each other until the day of the fight? I'm going to stay with my Aunt Lucy in the Bronx. I can use Gleason's Gym for working out. My manager says he got some sparring partners with more or less your style."

Tony scratched his nose pensively. "Yeah, it would be better for our heads." He held out his hand, palm upward. "Deal?"

"Deal." Felix lightly slapped open skin.

"Ready for some more running?" Tony asked lamely.

"Naw, bro. Let's cut it here. You go on. I kinda like to get things together in my head." **5** 

"You ain't worried, are you?" Tony asked.

"No way, man." Felix laughed out loud. "I got too much smarts for that. I just think it's cooler if we split right here. After the fight, we can get it together again like nothing ever happened."

The amigo brothers were not ashamed to hug each other tightly.

"Guess you're right. Watch yourself, Felix. I hear there's some pretty heavy dudes up in the Bronx. *Sauvecito*, okay?" "Okay. You watch yourself too, *sabe*?"

Tony jogged away. Felix watched his friend disappear from view, throwing rights and lefts. Both fighters had a lot of psyching up<sup>10</sup> to do before the big fight.

The days in training passed much too slowly. Although they kept out of each other's way, they were aware of each other's progress via the ghetto grapevine.

The evening before the big fight, Tony made his way to the roof of his tenement. In the quiet early dark, he peered over the ledge. Six stories below the lights of the city blinked and the sounds of cars mingled with the curses and the laughter of children in the street. He tried not to think of Felix, feeling he had succeeded in psyching his mind. But only in the ring

### 7. Pensively means in a thoughtful or sad way.

### **Practice the Skills**

### **5** Key Literary Element

**Conflict** How have Antonio and Felix chosen to deal with their internal conflicts?

<sup>8.</sup> Sauvecito (swaw vay SEE toh) is American Spanish slang for "take it easy" or "be cool."

<sup>9.</sup> Sabe (SAW bay) means "You know?" in Spanish.

**<sup>10.</sup> Psyching** (SY king) **up** means getting emotionally ready for a task.

would he really know. To spare Felix hurt, he would have to knock him out, early and quick.

Up in the South Bronx, Felix decided to take in a movie in an effort to keep Antonio's face away from his fists. The flick was *The Champion* with Kirk Douglas, the third time Felix was seeing it.

The champion was getting the daylights beat out of him. He was saved only by the sound of the bell.

Felix became the champ and Tony the challenger.

The movie audience was going out of its head. The champ hunched his shoulders grunting and sniffing red blood back into his broken nose. The challenger, confident that he had the championship in the bag, threw a left. The champ countered with a dynamite right.

Felix's right arm felt the shock. Antonio's face, superimposed on the screen, was hit by the awesome force of the blow. Felix saw himself in the ring, **blasting** Antonio against the ropes. The champ had to be forcibly restrained. The challenger fell slowly to the canvas.

When Felix finally left the theatre, he had figured out how to psyche himself for tomorrow's fight. It was Felix the Champion vs. Antonio the Challenger.

He walked up some dark streets, deserted except for small pockets of wary-looking kids wearing gang colors. Despite the fact that he was Puerto Rican like them, they eyed him as a stranger to their turf. Felix did a fast shuffle, bobbing and weaving, while letting loose a torrent of blows that would demolish whatever got in its way. It seemed to impress the brothers, who went about their own business.

Finding no takers, Felix decided to split to his aunt's. Walking the streets had not relaxed him, neither had the fight flick. All it had done was to stir him up. He let himself quietly into his Aunt Lucy's apartment and went straight to bed, falling into a fitful sleep with sounds of the gong for Round One.

Antonio was passing some heavy time on his rooftop. How would the fight tomorrow affect his relationship with Felix? After all, fighting was like any other profession. Friendship

### Vocabulary

wary (WAIR ee) adj. cautious; careful; alert

### **Practice the Skills**

### **6 English Language Coach**

**Synonyms** The author uses the word **blasting**. He could have used a synonym such as *pushing*. Why is *blasting* a better word here? What does it make you visualize, or see in your mind?

had nothing to do with it. A gnawing doubt<sup>11</sup> crept in. He cut negative thinking real quick by doing some speedy fancy dance steps, bobbing and weaving like mercury. The night air was blurred with perpetual motions of left hooks and right crosses. Felix, his *amigo* brother, was not going to be Felix at all in the ring. Just an opponent with another face. Antonio went to sleep, hearing the opening bell for the first round. Like his friend in the South Bronx, he prayed for victory, via a quick clean knock-out in the first round.

Large posters plastered all over the walls of local shops announced the fight between

Antonio Cruz and Felix Vargas as the main bout.

The fight had created great interest in the neighborhood. Antonio and Felix were well liked and respected. Each had his own loyal following.

Antonio's fans had unbridled faith in his boxing skills. On the other side, Felix's admirers trusted in his dynamite-packed fists.

Felix had returned to his apartment early in the morning of August 7th and stayed there, hoping to avoid seeing Antonio. He turned the radio on to *salsa* music sounds and then tried to read while waiting for word from his manager.

The fight was scheduled to take place in Tompkins Square Park. It had been decided that the gymnasium of the Boys Club was not large enough to hold all the people who were sure to attend. In

Tompkins Square Park, everyone who wanted could view the fight, whether from ringside or window fire escapes or tenement rooftops.

### **Practice the Skills**

### 7 Key Literary Element

**Conflict** Antonio and Felix continue to deal with their internal conflicts the night before the fight. How does Antonio get ready? How does Felix get ready?



Vinny Pazienza, 1996. Bill Angresano. Oil on canvas, 24 x 20 in. Big Fights Boxing Memorabilia, New York.

Analyzing the Painting Does this fighter seem to have the same determination as the amigo brothers? Explain your opinion.

Gnawing (NAW ing) doubt means not having confidence in something. It's a kind of negative thinking.

The morning of the fight Tompkins Square was a beehive of activity with numerous workers setting up the ring, the seats, and the guest speakers' stand. The scheduled bouts began shortly after noon and the park had begun filling up even earlier.

The local junior high school across from Tompkins Square Park served as the dressing room for all the fighters. Each was given a separate classroom with desk tops, covered with mats, serving as resting tables. Antonio thought he caught a glimpse of Felix waving to him from a room at the far end of the corridor. He waved back just in case it had been him.

The fighters changed from their street clothes into fighting gear. Antonio wore white trunks, black socks, and black shoes. Felix wore sky blue trunks, red socks, and white boxing shoes. Each had dressing gowns to match their fighting trunks with their names neatly stitched on the back.

The loudspeakers blared into the open windows of the school. There were speeches by dignitaries, community leaders, and great boxers of yesteryear. Some were well prepared, some improvised on the spot. They all carried the same message of great pleasure and honor at being part of such a historic event. This great day was in the tradition of champions emerging from the streets of the lower east side.

Interwoven with the speeches were the sounds of the other boxing events. After the sixth bout, Felix was much relieved when his trainer Charlie said, "Time change. Quick knockout. This is it. We're on."

Waiting time was over. Felix was escorted from the classroom by a dozen fans in white T-shirts with the word FELIX across their fronts.

Antonio was escorted down a different stairwell and guided through a roped-off path.

As the two climbed into the ring, the crowd exploded with a roar. Antonio and Felix both bowed gracefully and then raised their arms in acknowledgment.

Antonio tried to be cool, but even as the roar was in its first birth, he turned slowly to meet Felix's eyes looking directly into his. Felix nodded his head and Antonio responded. And both as one, just as quickly, turned away to face his own corner.

### **Practice the Skills**

### **8** Reviewing Skills

**Connecting** If you had to face a good friend in a competition, would you look him or her in the eyes or look away? Why?

Bong—bong—bong. The roar turned to stillness.

"Ladies and Gentlemen, Señores y Señoras." 12

The announcer spoke slowly, pleased at his bilingual efforts.

"Now the moment we have all been waiting for—the main event between two fine young Puerto Rican fighters, products of our lower east side.

"In this corner, weighing 134 pounds, Felix Vargas. And in this corner, weighing 133 pounds, Antonio Cruz. The winner will represent the Boys Club in the tournament of champions, the Golden Gloves. There will be no draw. May the best man win."

The cheering of the crowd shook the window panes of the old buildings surrounding Tompkins Square Park. At the center of the ring, the referee was giving instructions to the youngsters.

"Keep your punches up. No low blows. No punching on the back of the head. Keep your heads up. Understand. Let's have a clean fight. Now shake hands and come out fighting."

Both youngsters touched gloves and nodded. They turned and danced quickly to their corners. Their head towels and dressing gowns were lifted neatly from their shoulders by their trainers' nimble fingers. Antonio crossed himself. Felix did the same.

BONG! BONG! ROUND ONE. Felix and Antonio turned and faced each other squarely in a fighting pose. Felix wasted no time. He came in fast, head low, half hunched toward his right shoulder, and lashed out with a straight left. He missed a right cross as Antonio slipped the punch and countered with one-two-three lefts that snapped Felix's head back, sending a mild shock coursing through him. If Felix had any small doubt about their friendship affecting their fight, it was being neatly dispelled.<sup>13</sup> D

Antonio danced, a joy to behold. His left hand was like a piston pumping jabs one right after another with seeming

### Vocabulary

**nimble** (NIM bul) *adj.* light and quick in movement

### **Practice the Skills**

### Reviewing Skills

**Inferring** Felix was worried about being able to fight Antonio, but he has no problem fighting him now. Why? How are things different in the boxing ring?

<sup>12.</sup> Señores (sen YOR ays) y Señoras (sen YOR us) is Spanish for "Ladies and Gentlemen."

<sup>13.</sup> Dispelled is another way of saying "driven away."



ease. Felix bobbed and weaved and never stopped boring in. 14 He knew that at long range he was at a disadvantage. Antonio had too much reach on him. Only by coming in close could Felix hope to achieve the dreamed-of knockout.

Antonio knew the dynamite that was stored in his *amigo* brother's fist. He ducked a short right and missed a left hook. Felix trapped him against the ropes just long enough to pour some punishing rights and lefts to Antonio's hard midsection. Antonio slipped away from Felix, crashing two lefts to his head, which set Felix's right ear to ringing.

Bong! Both *amigos* froze a punch well on its way, sending up a roar of approval for good sportsmanship. **10** 

Felix walked briskly back to his corner. His right ear had not stopped ringing. Antonio gracefully danced his way toward his stool none the worse, except for glowing glove burns, showing angry red against the whiteness of his midribs.

"Watch that right, Tony." His trainer talked into his ear. "Remember Felix always goes to the body. He'll want you to drop your hands for his overhand left or right. Got it?"

### **Practice the Skills**

### 10 Key Reading Skill

**Drawing Conclusions** What do you think is the reason Antonio and Felix stopped their punches? The audience draws the conclusion that the reason is good sportsmanship. Do you draw the same conclusion?

**<sup>14.</sup>** In this sentence, **boring** means drilling, making a hole. **Boring in** with punches is to punch hard and fast.

Antonio nodded, spraying water out between his teeth. He felt better as his sore midsection was being firmly rubbed.

Felix's corner was also busy.

"You gotta get in there, fella." Felix's trainer poured water over his curly Afro locks. "Get in there or he's gonna chop you up from way back."

Bong! Bong! Round two. Felix was off his stool and rushed Antonio like a bull, sending a hard right to his head. Beads of water exploded from Antonio's long hair.

Antonio, hurt, sent back a blurring barrage of lefts and rights that only meant pain to Felix, who returned with a short left to the head followed by a looping right to the body. Antonio countered with his own flurry, forcing Felix to give ground. But not for long.

Felix bobbed and weaved, bobbed and weaved, occasionally punching his two gloves together.

Antonio waited for the rush that was sure to come. Felix closed in and feinted<sup>15</sup> with his left shoulder and threw his right instead. Lights suddenly exploded inside Felix's head as Antonio slipped the blow and hit him with a pistonlike left, catching him flush on the point of his chin.

Bedlam<sup>16</sup> broke loose as Felix's legs momentarily buckled. He fought off a series of rights and lefts and came back with a strong right that taught Antonio respect.

Antonio danced in carefully. He knew Felix had the habit of playing possum when hurt, to sucker an **opponent** within reach of the powerful bombs he carried in each fist. **II** 

A right to the head slowed Antonio's pretty dancing. He answered with his own left at Felix's right eye that began puffing up within three seconds.

Antonio, a bit too eager, moved in too close and Felix had him entangled into a rip-roaring, punching toe-to-toe slugfest that brought the whole Tompkins Square Park screaming to its feet.

Rights to the body. Lefts to the head. Neither fighter was giving an inch. Suddenly a short right caught Antonio squarely on the chin. His long legs turned to jelly and his

### **Practice the Skills**

### 11 English Language Coach

**Synonyms** How would this sentence be different if the author used a synonym for the word **opponent**, such as *enemy*? Would you still think that Antonio and Felix were in a boxing ring? Why or why not?

**<sup>15.</sup>** *Feinted* (FAYN tud) means moved in a way to fake out the other person.

<sup>16.</sup> A loud roar and crazy cheering is bedlam.

arms **flailed** out desperately. Felix, grunting like a bull, threw wild punches from every direction. Antonio, groggy, bobbed and weaved, **evading** most of the blows. Suddenly his head cleared. His left flashed out hard and straight catching Felix on the bridge of his nose.

Felix lashed back with a haymaker, right off the ghetto streets. At the same instant, his eye caught another left hook from Antonio. Felix swung out trying to clear the pain. Only the frenzied screaming of those along ringside let him know that he had dropped Antonio. Fighting off the growing haze, Antonio struggled to his feet, got up, ducked, and threw a smashing right that dropped Felix flat on his back.

Felix got up as fast as he could in his own corner, **groggy** but still game. He didn't even hear the count. In a fog, he heard the roaring of the crowd, who seemed to have gone insane. His head cleared to hear the bell sound at the end of the round. He was very glad. His trainer sat him down on the stool. **12** 

In his corner, Antonio was doing what all fighters do when they are hurt. They sit and smile at everyone.

The referee signaled the ring doctor to check the fighters out. He did so and then gave his okay. The cold water sponges brought clarity to both *amigo* brothers. They were rubbed until their circulation ran free.

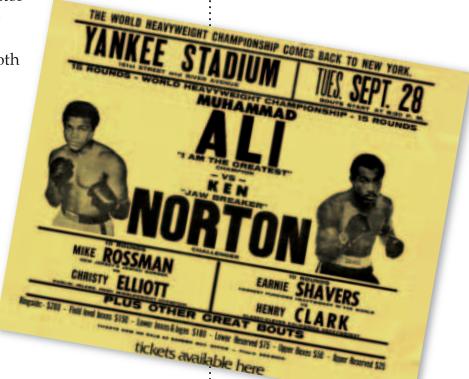
Bong! Round three—the final round. Up to now it had been tictac-toe, pretty much even. But everyone knew there could be no draw and that this round would decide the winner.

This time, to Felix's surprise, it was Antonio who came out fast, charging across the ring. Felix braced himself but couldn't

### **Practice the Skills**

### 12 English Language Coach

**Synonyms** In the first sentence, why is **groggy** a better word to use than its synonym *tired*?



### Vocabulary

flailed (flayld) v. swung wildly

evading (ih VAY ding) v. keeping away or avoiding

ward off the barrage of punches. Antonio drove Felix hard against the ropes.

The crowd ate it up. Thus far the two had fought with *mucho corazón*. Felix tapped his gloves and commenced his attack anew. Antonio, throwing boxer's caution to the winds, jumped in to meet him.

Both pounded away. Neither gave an inch and neither fell to the canvas. Felix's left eye was tightly closed. Claret red blood poured from Antonio's nose. They fought toe-to-toe. 18

The sounds of their blows were loud in contrast to the silence of a crowd gone completely mute.

*Bong! Bong! Bong!* The bell sounded over and over again. Felix and Antonio were past hearing. Their blows continued to pound on each other like hailstones.

Finally the referee and the two trainers pried Felix and Antonio apart. Cold water was poured over them to bring them back to their senses.

They looked around and then rushed toward each other. A cry of alarm surged through Tompkins Square Park. Was this a fight to the death instead of a boxing match?

The fear soon gave way to wave upon wave of cheering as the two *amigos* embraced.

No matter what the decision, they knew they would always be champions to each other.

BONG! BONG! "Ladies and Gentlemen. Señores and Señoras. The winner and representative to the Golden Gloves Tournament of Champions is . . ."

The announcer turned to point to the winner and found himself alone. Arm in arm the champions had already left the ring. **I3 I4** O

### 13 Key Literary Element

**Conflict** At the end of the story, did the boys feel it was more important to solve their internal conflicts or their external conflict? Explain your answer.

### 14 BIG Question

Can Antonio and Felix still count on each other at the end of the fight? Put your answer, in the form of a sentence, on a note card in the center pocket of Foldable 3. Your response will help you complete the Unit Challenge later. Use details from the story to explain your answer.

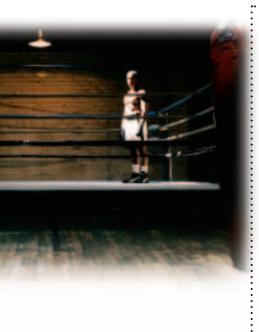
**Practice the Skills** 

<sup>17.</sup> Mucho (MOO choh) corazón (kor uh ZOHN) is Spanish for "a lot of heart."

Toe-to-toe means standing closely together and facing each other so that the toes almost meet.

# **After You Read**

# **Amigo Brothers**



# Answering the **BIG Question**

- 1. Antonio and Felix each fight hard to beat the other in the championship. Does this mean that they can't count on each other? What are your thoughts about who you can count on after reading this story?
- **2. Recall** List some of the ways that Antonio and Felix are different from each other.
  - **Right There**

# **Critical Thinking**

- **3. Interpret** How do you think boxing makes Antonio and Felix different from other guys in their neighborhood?
  - **Author and Me**
- **4. Analyze** You read the description of the fight in the story. Do you think anyone lost? Use details from the story to explain your answer.
  - **Author and Me**

# **Talk About Your Reading**

**Literature Groups** Antonio and Felix came to realize that their upcoming fight was causing a problem in their friendship. They decided to train separately and be friends again. With your group, discuss other solutions they could have chosen and present them to the class.

**Write to Learn** Have one group member write your group's list on the board. After each solution on the list, write one or two sentences explaining why you think it might have worked. Present your list to the entire class.

\	Solution	Why It Might Work		

Objectives (pp. 290–291)
Reading Draw conclusions from text and experience
Literature Identify story elements: conflict, internal and external
Vocabulary Use synonyms

**Grammar** Use modifiers

### **Skills Review**

### **Key Reading Skill: Drawing Conclusions**

- **5.** Antonio and Felix both fight very hard to win. But they leave the boxing ring together before they know who won the match. What conclusion can you draw from this about their friendship?
- **6.** Do you think the friendship between Antonio and Felix is strong enough to survive other problems? How do you come to this conclusion?

### **Key Literary Element: Conflict**

7. What does this story tell you about conflict? Is internal conflict as difficult to deal with as external conflict?

### **Reviewing Skills: Connecting**

**8.** Antonio and Felix both love boxing. Write for ten minutes about something you really care about. Explain why it interests you. Tell what you do that shows your interest in it.

# **Vocabulary Check**

**9.** Rewrite the story below. Replace each underlined word or phrase with one of these words:

### devastating wary nimble flailed evading

When the rain stopped at noon, Greg walked toward the park. In his new white jeans, he was <u>careful</u> of mud puddles and wet bushes. Suddenly, a car came rushing down the street. Greg jumped back from the curb, <u>getting out of the way</u> of a spray of muddy water. But he was not <u>quick and skillful at moving</u> enough. His feet slipped. His arms <u>waved wildly</u> in the air, and he fell into the gutter. The result was <u>very</u> damaging to his new pants.

- **10. English Language Coach** Read each sentence below. Then choose the best synonym to put in the blank. Rewrite each sentence with the best synonym in place.
  - In the mild breeze, the leaf \_\_\_\_ to the ground.
     dropped fluttered dove
  - The small candle \_\_\_\_ in the darkness.
     glowed blazed glared
  - The fighter \_\_\_\_ his anger.
     spoke yelled roared

### **Grammar Link: Modifiers**

Modifiers describe people, places, things, and actions. By adding specific details to general ideas, modifiers make the ideas clearer and easier to understand. Compare the sentences below.

- A car skidded into other cars.
- <u>A rusty black</u> car <u>suddenly</u> skidded into <u>two other</u> cars. The modifiers *rusty, black, suddenly,* and *two* make the second sentence clearer than the first.

### **Grammar Practice**

Copy each word below. Then add a modifier that answers the question in parentheses ().

- 11. friend (What kind?)
- **12.** dogs (How many?)
- **13.** flower (What color?)
- **14.** walked (Walked how?)
- **15.** car (How would you describe it?)
- **16.** building (What size?)
- **17.** disappeared (Disappeared how?)
- **18.** school (What kind?)
- **19.** video game (What word would describe it?)

**Writing Application** Look back at the problems and solutions your group wrote for the Talk About Your Reading exercise. Add at least three modifiers to words on the list.

# **WRITING WORKSHOP PART 1**

# **Short Fictional Story**

**Prewriting and Drafting** 

**ASSIGNMENT** Write a short fictional story about a character who is faced with a problem

**Purpose:** To tell a story about a character who could really count on someone

**Audience:** You, your teacher, and your classmates

### **Writing Rubric**

As you write your story, you should

- develop a plot around a conflict
- organize the events in your story
- use specific details to describe characters and setting
- · write dialogue

**Objectives** (pp. 292–297) **Writing** Use the writing process: draft • Write to entertain • Use story elements: plot, setting, character, dialogue **Grammar** Use modifiers: adjectives and adverbs

Writing a short story will help you think about the Unit 3 Big Question: Who Can We Really Count On?

A short fictional story is a brief piece of writing about imaginary people and events. That's right. The people and events are *made up* by the author.

You probably read most short stories because they entertain you. But a good story might teach you something about yourself or others, take you away from it all, or make you feel at home. By writing a short fictional story, you have the chance to provide readers with entertainment and your unique view of life.

In your short story, you'll have to include the same basic elements you find in the short stories you read.

- **Characters** are the actors in the story. They are usually people, but they can also be animals or even objects.
- **Setting** is the time and place in which the story happens.
- A conflict is a problem or struggle of some type. The plot is a series of events in which the conflict is explored and often solved.
- **Dialogue** is a conversation between characters.

### Prewriting

# **Get Ready to Write**

Your short story should be about a person who has a problem and receives help from someone. Before you start writing, you'll need to think about and plan the main elements of your story. The directions below will guide you through one way to plan a short story.

### **Gather Ideas**

A good way to start gathering ideas is to list some possible ideas in your Learner's Notebook.

- Make a list of possible problems, or conflicts, that your main character could face. Your story must be fictional, but that doesn't mean you can't use your own experiences. Think of problems you, your friends, and your family have faced. Also, think of problems you've heard about or read about.
- 2. Then make a list of possible characters. You may want to go down your list of problems one at a time and list one or two characters that could possibly have that problem.

# **Develop Your Ideas**

- From your lists, choose a conflict and a character that interest you. Then freewrite for five minutes. Let your writing flow. Don't worry about paragraphs, spelling, or punctuation right now.
- When five minutes is up, think about what you wrote. Do you think the problem and topic you chose could be shaped into a good story? If your answer is *no*, explore different ideas from your lists.
- When you have a good feeling about the problem and idea you chose, read what you wrote. Circle any ideas you think you might want to explore further and possibly use in your story.

# Literature

**Writing Models** For models and other writing activities, go to www.glencoe.com.

#### **Make a Plan**

You have a good start on your story. You have chosen a conflict and a main character, and you probably have some ideas about other parts of the story. Take some time to think more about those other elements before you begin writing.

- **Characters:** What is the main character like? What might readers need to know about the main character? Who will help the main character face the problem? What might readers need to know about that person?
- **Plot:** What are the causes of the conflict? What does the character do to face the problem? What is the outcome of the story?
- **Setting:** Where does the story take place? What are some details that will help readers picture the setting?

Write down some ideas about the characters, plot, and setting in your Learner's Notebook. You don't have to answer every question—just use them to guide your thinking. You might find that you already answered some of the questions in your freewrite.

Characters: Maya is a teenager who has cerebral palsy. It's hard for her to do some things with her hands.
Plot: Maya wants to sleep over at a friend's house, but she doesn't want her friend to know that she can't do her own hair. Maya's mom will help her learn how to fix her hair.
Setting: Maya's bedroom

#### **Writing Tip**

**Prewriting** There are many ways to go about prewriting. The trick is to find the way that works best for you. Experiment with different prewriting strategies. You may find that you really like to make idea webs or that it helps you to discuss your ideas with a partner.

# **Applying Good Writing Traits**

# **Organization**

Good short stories are organized, but they're not organized the same way your CDs or your dresser drawers are organized. The plots of short stories—no matter how different the stories may be—are developed in the same five stages.

# **What Is Organization?**

Organization is the arrangement of ideas within a piece of writing. Writing with strong organization has the following traits:

- an introduction that captures your readers' attention
- sequencing, or an order of ideas, that makes sense
- · thoughtful transitions that link key points and ideas
- a conclusion that wraps it all up

# Why Is Organization Important?

Without organization, your ideas can get lost. A solid plan of organization gives your writing direction and guides readers through your story—from start to finish.

# **How Do I Organize My Writing?**

Different types of writing are often organized in different ways. For example, you wouldn't organize a report about hot air balloons the same way you'd organize a friendly email to your Aunt Millie.

Short stories are organized by plot—a series of related events in which a problem is explored and usually solved. The **conflict**, or struggle between people, ideas, or forces, is what drives the plot. Most plots develop in five stages.

- Exposition introduces characters, setting, and conflict.
- Rising action adds complications to the conflict.
- **Climax** is the point of greatest interest or suspense.
- **Falling action** is the logical result of the climax.
- **Resolution** presents the final outcome.

#### **Analyzing Cartoons**

Your first draft may seem like a big mess. That's okay. With a little organization, it'll make sense. (But you still have to clean your room!)



Write an inviting introduction that draws readers into your story. A good way to grab readers' attention is to start right in with action or dialogue.

"I can't wait to go to the basketball game Friday night," Maya told her friend Rita on the phone.

Write a conclusion that clearly signals the story is coming to an end. Avoid boring, overused endings such as "I woke up and realized it was all a dream."

Mom replied, "As soon as I call Rita's mother and make sure it's okay with her, you can start packing your bag."

Guide the reader from one event to the next by using transition words and connecting your ideas. Transitions such as *next, then, before,* and *yester-day* show time order. Include sentences that guide the reader from the last event to the next event.

Just then Mom came into Maya's room to put away Maya's laundry.

**Write to Learn** Write down everything that is going to happen in your story. Then look at your list of events. Cross out any events that don't really matter and don't add to the story in some way. Arrange the events in the order you plan for them to happen. Then fill in any spaces to connect the events in a logical sequence. Use these notes to help you draft your short story.



You've thought about your characters and you've planned what will happen in your story. Now it's time to start writing.

## **Get It on Paper**

- Read over all the ideas you wrote in your Learner's Notebook.
- Start writing! Start with any part of the story you want. You may find it easiest to start in the middle of the story and then write the beginning and the end. It's up to you.
- If you get stuck, reread the notes you made about the events in your story.
- Clearly describe the characters and the setting of your story. Readers like to feel that they "know" the characters and "see" the setting.
- Write for ten minutes without stopping. Don't worry about paragraphs, spelling, or punctuation. Just write the story as you imagine it in your mind. You can always go back and make changes later.
- Some of the decisions you made about the plot or characters may change as you go. That's okay! Just keep writing.

## **Develop Your Draft**

After you get your ideas down on paper, read through your draft. Continue drafting. Fill in parts of the story that you think need to be explained more fully. Add events, descriptions, details—whatever comes to mind. You should also include some dialogue in your story, if you haven't already. Below are some tips for using dialogue effectively.

Use **dialogue** to develop characters. Dialogue is really important in fictional stories. Readers need to hear the characters speak to get to know them. Read the sample dialogues below. What each character says will tell you a lot about their personalities.

"Stand back everyone! I can take care of that dragon!"

"Party? There was a party? Where? When? Why wasn't I invited?"

"Martin broke my watch, but that's all right, it's cool."

"I will not walk or take the bus. I want you to drive me and I want to go now."

After reading these pieces of dialogue, how would you describe the characters? What can you tell about the characters by the way they speak?

#### **Writing Tip**

**Point of View** Decide whether you're going to use first-person or third-person point of view in your story. You can always change the point of view later if you're unhappy with your choice.

#### Writing Tip

Writer's Craft Use concrete details to describe the setting and characters. You may want to tell how people and objects look or how they sound. Describing where things are in relation to each other can help readers picture the setting.

#### **Writing Tip**

**Dialogue** Characters' exact words can also tell readers about the setting. For example, "We haven't seen land for days!" tells readers that the speaker is probably floating in the ocean.

Write dialogue just like it would sound if the characters were real people talking to each other.

Dialogue is punctuated in a certain way so that readers can clearly tell what a character says. Also, sometimes dialogue requires you to start a new paragraph. When you use dialogue, follow the rules below.

• Use quotation marks before and after a direct quotation.

"I-I'll have to ask," she stammered.

Use quotation marks with both parts of a divided quotation.

"Let's go to the store," Mom said, "and find some barrettes that are easier for you to close."

 Use a comma or commas to separate a phrase such as he said from the quotation itself. When a comma and quotation marks appear together, place the comma inside closing quotation marks.

"You need to use your hand," Mom explained, "to smooth your hair down after you brush it."

 Place a period inside closing quotation marks. Place a question mark or an exclamation point inside the quotation marks when it is part of the quotation.

Maya said, "I want to go." Maya asked, "Can I go?" "Can I go?" Maya asked. Did you hear Maya say "I want to go"?

When one character speaks right after another character, start a new paragraph. Starting a new paragraph allows you to write dialogue without always telling the reader who is talking. The indentation lets the reader know that the speaker has changed.

Mom watched Maya brush her hair for a minute. "You need to use your hand to smooth your hair down," Mom told her. "Oh, I see. That helps a lot."

"And let's go to the store and find some barrettes that are easier for you to close," Mom gently suggested.

"That would be great," Maya said, smiling.

## **Grammar Link**

# **Adjectives and Adverbs**

There are two kinds of modifiers, or describing words. They are adjectives and adverbs.

# **What Are They?**

**Adjectives** are words that modify nouns and pronouns by answering these questions: Which one? What kind? How many?

I saw <u>that</u> cat.	Which one?	that cat
I like <u>big</u> cats.	What kind?	big cats
I own two cats.	How many?	two cats

**Adverbs** are words that modify action verbs, adjectives, and other adverbs. Adverbs answer these questions: How? When? How often? Where? How much?

He <u>left</u> quickly.	How?	quickly
I ran <u>today</u> .	When?	<u>today</u>
He runs <u>daily</u> .	How often?	daily
He runs <u>here</u> .	Where?	<u>here</u>
I am too tired.	How much?	too

# Why Are Adjectives and Adverbs Important in My Writing?

Adjectives and adverbs can help you make your writing clearer and livelier. With well-chosen adjectives and adverbs, you can

- make the setting of your story easy to picture
- let readers know what your characters look like
- vividly describe how your characters act

#### **How Do I Use Them?**

After you finish writing, read what you wrote.

- Look for sentences that are dull, vague, or unclear.
- See if adding adjectives or adverbs would improve the sentences.

deserted icy continually
• Inside the house, water dripped from the ceiling.

**Writing Application** Carefully reread the first draft of your short fictional story. Then, try to improve the draft by adding adjectives and adverbs where appropriate. Be sure to use the example sentence above as a model.

# **Looking Ahead**

Keep all of the writing you've done so far. You will finish your story later in Writing Workshop Part 2.

# **READING WORKSHOP 2**

## **Skills Focus**

You will practice using these skills when you read the following selections:

- "Framed," p. 302
- "After Twenty Years," p. 312

#### Reading

Responding to text.

#### Literature

- Identifying dialogue as different from narration
- Using dialogue as a way to understand more about characters

#### **Vocabulary**

- Understanding and using antonyms
- Academic Vocabulary: respond

## **Writing/Grammar**

- Understanding articles
- Recognizing demonstrative adjectives

**Skill Lesson** 

# Responding

# Learn It!

**What Is It?** When you **respond** to what you read, you think about what you like or dislike. You also think about what you find surprising or interesting. For example, in "Amigo Brothers," you might not have liked the description of the fight. Maybe you don't like to read about two friends hitting each other. That could have been your response to the reading.

- Responding is personal. People have different responses to a reading selection.
- Responses need to be about the reading. When you talk about or write your responses, use details from the text to support them. You can also use your own ideas and experience to add to the details from the text.



I'LL BE HAVING THE TIME OF MY LIFE, WHILE YOU'LL BE SITTING HERE YAWNING AND WISHING YOU WERE ...







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#### **Analyzing Cartoons**

Calvin becomes interested in the book only when Hobbes responds to what he's reading. How did you respond to selections in Units 1 and 2?

**Objectives** (pp. 298–299) **Reading** Respond to literature • Make connections from text to self

#### **Academic Vocabulary**

respond (rih SPOND) v. to react

Why Is It Important? Responding to the reading will help you enjoy what you read more. It will help you feel more connected to the texts you read, and it will help you remember them more clearly. Responding helps you learn about yourself as a reader, because your personal opinions and ideas about a text show a lot about who you are and what you think.

**How Do I Do It?** As you read, pay attention to what you think and feel about a text. Ask yourself questions about what you like and dislike and why. Focus on different parts of the story—people, places, events, and ideas.

Here's an example of how one student responded to Felix in "Amigo Brothers."

He walked up some dark streets, deserted except for small pockets of wary-looking kids wearing gang colors. Despite the fact that he was Puerto Rican like them, they eyed him as a stranger to their turf. Felix did a fast shuffle, bobbing and weaving, while letting loose a torrent of blows that would demolish whatever got in its way.

I like this guy, Felix. I respect him. When he walks down that street, he isn't afraid. He doesn't box to be tough, either. He boxes because it's what he loves to do. I could hang out with someone like Felix.



**Study Central** Visit www.glencoe. com and click on Study Central to review responding.



# **Practice It!**

Write these questions in your Learner's Notebook and use them to help you respond to "Framed" and "After Twenty Years."

- What do I like about the story? Why?
- What do I not like about the story? Why?
- What surprises me in this story? Why?
- When does the story really grab my attention? Why?

# Use It!

As you read "Framed" and "After Twenty Years," look at the questions you just wrote in your Learner's Notebook. Write notes about what you like and dislike in each story. Also write about what surprises you and interests you.

# **Before You Read** Framed



#### **Meet the Author**

Don Wulffson says that he writes to make life more interesting. He was born in California in 1943. He's been a writer and teacher for most of his life. He's best known for the adventure books he writes for young adults, including The Upside Down Ship and the Incredible True Adventure Series.



Author Search For more about Don Wulffson, go to www. glencoe.com.

**Objectives** (pp. 300–307) **Reading** Respond to literature • Make connections from text to self **Literature** Identify literary elements: dialogue Vocabulary Use prefixes • Use antonyms

# **Vocabulary Preview**

**stifling** (STY fling) v. holding back or stopping; form of the verb *stifle* (p. 302) Jeannette, stifling a laugh, continued her speech about funny TV commercials.

**dominated** (DAH muh nay tid) adj. heavily influenced or controlled (p. 303) Movie star posters dominated Chenille's room.

sternly (STURN lee) adv. in a strict or firm way (p. 304) Marcus listened auietly while the teacher spoke sternly.

**evidence** (EV ih dens) *n.* information, facts, or objects that help prove something (p. 306) The evidence all pointed to the woman's quilt.

**recovered** (rih KUV urd) v. found something that was lost or stolen; form of the verb recover (p. 307) The police recovered the stolen car.

**Partner Talk** Talk with a partner about the definition of each vocabulary word. On a separate sheet of paper, write sentences together that use each word correctly.

#### **English Language Coach**

**Antonyms** Antonyms are pairs of words that have opposite, or nearly opposite, meanings. *Up-down, hot-cold,* and *tall-short* are examples. Antonyms are less common than synonyms.

A common way to form antonyms is to add a prefix that means *not* to the beginning of the word. A prefix is a group of letters added to the beginning of a word to change its meaning. Prefixes can reverse the meaning of a word to form an antonym:

complete - incomplete

*non-* returnable – non-returnable

agree – disagree dis-

able - unable un-

**Individual Activity** Make an antonym out of each of these words by removing one of the prefixes listed above. Write the words and their antonyms in your Learner's Notebook.

> disadvantage untie

inactive nonsense

# **Skills Preview**

## **Key Reading Skill: Responding**

As you read the selection, answer these questions:

- What surprises me?
- Which characters do I like and dislike and why?
- What parts of this story remind me of things I already know?
- What feelings do the characters experience? Do I feel any of the same things?
- Did I enjoy reading this selection? Why or why not?

**Write to Learn** In your Learner's Notebook, write a short paragraph about something you've seen—such as a movie or something in real life—that made you respond strongly. How did you respond?

#### **Key Literary Element: Dialogue**

**Dialogue** is conversation, or talking, between characters in a story. To recognize dialogue, remember these tips:

- The spoken words will be inside quotation marks.
- Tag lines, or the part of the sentence that is not in quotation marks, tell you who is speaking.

Here is a sample of dialogue from "Framed."

"And to think I trusted you so completely," wailed Beatrice Delacourte.

"Hard to believe," said Nick, shaking his head.

**Partner Talk** As you read "Framed," talk about which characters you like and dislike. Then imagine the story without dialogue. Would you like and dislike the same characters? Why or why not?



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

# **Get Ready to Read**

## **Connect to the Reading**

What if you got blamed for something you didn't do? How would you feel? What would you do to clear your name?

**Partner Talk** Have you ever stood up for someone who needed your help? Has someone ever stood up for you? Talk with a partner about the people you've counted on and the people who've counted on you. Tell your partner one story about standing up for someone else. The story can be about you, about another person, or it can be made up.

#### **Build Background**

The story you are about to read is a mystery.

- In a mystery, a crime happens and is usually solved by someone in the story.
- This story comes from a book called *Six-Minute Mysteries*.
- When you frame someone, you make up a false story or false evidence to make that person seem guilty of a crime.

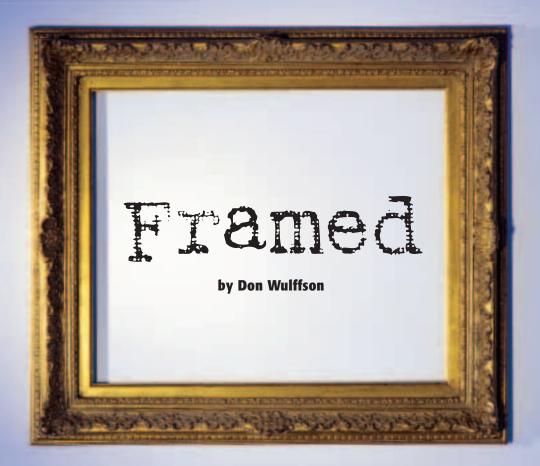
# **Set Purposes for Reading**

Read the selection "Framed" to learn how a mother can count on her daughter.

**Set Your Own Purpose** What would you like to learn from the story to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

# **Keep Moving**

Use these skills as you read the following selection.



Andrea Meadows was nervous as she and her mother drove along River Front Drive. It would be her first day of work at the Milwaukee Gallery of Fine Arts. Her mother, a security guard at the gallery, had gotten her a part-time job as a file clerk during summer vacation.

"A few butterflies?" her mother said, **stifling** a yawn. "I'll be okay," said Andrea, smiling. **1** 

Her mother returned the smile and rubbed her red eyes. Andrea could see how tired she was. Her mother had worked from 10:00 A.M. to 7:00 P.M. yesterday and now would do another full shift to get overtime pay. It was hard for a single parent to make ends meet, especially on a security guard's salary.

"I wonder what's going on," her mother said as they pulled into the parking lot behind the gallery and saw that most of the cars were police cars. Her mother quickly parked, and they hurried inside, into the staff lounge.

#### Vocabulary

**stifling** (STY fling) v. holding back or stopping

## **Practice the Skills**

#### 1 Key Literary Element

**Dialogue** The quotation marks tell you that there is dialogue. Who is speaking? What do the tag lines, or words not in the quotation marks, tell you about the characters?

"What's with the police brigade?" her mother asked Nick Crowley, the caretaker, who looked like he was about a hundred years old.

"There's been a robbery," said Nick. "Someone made off with the Magritte last night."

"The Magritte!" exclaimed Andrea's mother. "Oh no!" René Magritte's *The Healer*, Andrea knew, was the prize of the gallery's collection—and worth upward of six million. Her mind raced as she followed her mother and Nick into the security office of the gallery, dominated by dozens of monitor panels, each fixed on a different room or part of the building. One of the rooms showed where the Magritte had been on display. In its place was an empty frame.

"How could this happen?" cried Beatrice Delacourte, the owner of the gallery, dabbing her eyes as she clattered into the room on spike high heels.<sup>2</sup>

A rugged-looking man in a sports jacket followed Beatrice. He immediately stepped around her and walked up to Andrea's mother. "Are you Julia Meadows?" he asked, flashing a badge.

Andrea watched her mother nod and quietly answer yes. "I'm Lieutenant Stone," the man said, pulling a chair out. "Would you like to sit down? I need to ask you a few questions." He took out a pad and pencil, then sat down across from Andrea's mother. "Yesterday you were the only security guard on duty between 10:00 A.M. and 7:00 P.M. Is that correct?"

"Yes," said Julia Meadows in a flat tone. "That was my shift." 2 "And after closing time, 4:00 P.M., was anyone else in the gallery?" the lieutenant asked.

Andrea listened carefully as her mother explained that Nick Crowley and Ms. Delacourte had been in the gallery until closing. "After that," her mother stated with certainty in her voice, "the cleaning crew was here from 4:00 to 6:00 P.M.—no one else."

- 1. A **brigade** is an organized group of workers.
- Spike high heels are shoes with tall, skinny heels like spikes.

#### Vocabulary

**dominated** (DAH muh nay tid) *adj.* heavily influenced or controlled

## **Practice the Skills**

#### **2** Reviewing Skills

**Drawing Conclusions** When you draw conclusions, you use information from the text to make a general statement. The text says that Julia answers in a "flat tone." It also says she worked a long shift the day before. You might draw the conclusion that Julia answered in a flat tone because she was tired.

Stone scratched his head and tapped his pencil on the table. "We have a rather puzzling situation," he said after a moment. "The Magritte painting was in a locked room—a room that was **locked** after the painting vanished. Do you have any explanation?"

"None," said Julia Meadows. "It was in the room the last time I made my rounds. That was right after the cleaning crew left . . . about five-thirty."

Beatrice Delacourte shook her head sadly and looked coldly at Andrea's mother. "I'm trying not to think the worst, Julia," she said. Then turning to Lieutenant Stone, she added, "I've already contacted the papers and posted twenty-five thousand dollars for the painting's return. As you can see, I'm willing to do just about anything to have my Magritte back." •

Stone nodded and looked sternly at Julia Meadows. "I have something I'd like you all to watch," he said, reaching across the table and turning on a monitor connected to a VCR. "This surveillance video<sup>3</sup> was taken of you, Ms. Meadows, leaving work last night at 7:14 P.M. In it, as you can see, you are carrying a long, rectangular box. Such a box could be used to carry a rolled-up painting, could it not?"

"Yes," agreed Julia Meadows. "But the fact is, it contained flowers."

The lieutenant raised an eyebrow. "Flowers?"

"I didn't understand how I came to be carrying flowers home either," Andrea's mother explained. "But a little after five-thirty yesterday afternoon, a delivery boy arrived with a dozen long-stemmed roses. There was no card, but my name and the museum's address were written on the box. And that is what I was taking home, Lieutenant Stone—a box of flowers."

Stone made a few notations in his pad, then changed the cassette in the VCR. "I'd like you to watch something else," he said, pushing the play button. "This video shows the room at

#### **Vocabulary**

**sternly** (STURN lee) *adv.* in a strict or firm way

### **Practice the Skills**

#### **3 English Language Coach**

**Antonyms** All of the prefixes below mean "not." Only one of them is used to form the common antonym for **locked**. Which one?

in- non- dis- un-

#### 4 Key Literary Element

**Dialogue** Reread this paragraph. In your Learner's Notebook, write down two things you learn about the story from Beatrice Delacourte's dialogue.

A surveillance video is taken by security cameras that are posted around a building to record activity.

#### **READING WORKSHOP 2**



*The Therapeutist,* 1937. René Magritte. Private collection.

**Analyzing the Painting** The more common word for *therapeutist* is *healer,* and the painting is sometimes called *The Healer.* What do you think of the painting?

# **Practice the Skills**

5:29 P.M.," he said. "As you can see, the Magritte was in its frame. Please watch what happens." **∃** 

Andrea carefully studied the monitor along with everyone else. The time, displayed in the lower lefthand corner of the video, ticked off slowly as she saw a door opening, and then, for an instant, her mother's profile. Seconds later, the painting was gone. The time on the monitor had flipped from 5:29 to 5:48 P.M.

"Obviously," said Stone, stopping the VCR, "several minutes of the tape have been erased. Isn't the security guard on duty in charge of the tapes, Ms. Meadows?"

All eyes turned to Andrea's mother.

#### 5 Key Reading Skill

**Responding** At this point, you've met all the main characters. Which character is most interesting to you? Why? Which characters do you like and dislike? Why?

"And to think I trusted you so completely," wailed Beatrice Delacourte.

"Hard to believe," said Nick, shaking his head.

"Excuse me, Officer Stone," Andrea said quietly. "But could I see the tape again?"

Stone shrugged. "I don't see why not, young lady. But I'm afraid your mother has some evidence against her." He rewound the tape and replayed it. Once again, Andrea watched with the others as the Magritte appeared on the screen one minute and was gone the next.

But this time when the tape ended, Andrea sat back and smiled. "I think I know how the painting was taken," she said confidently. "And I also know where it is. Please, Officer Stone, play the tape just once more—but this time, in slow motion."

Puzzled, Stone rewound the tape and pressed the button for slow motion.

"Watch the carpeting," said Andrea, as the scene reappeared in front of everyone. "There are no footprints in it when my mom opens the door—probably because the cleaning crew had just vacuumed it." She paused. "Now comes the big gap in the tape. And after that there are two sets of prints." Andrea turned to her mother. "Mom, what shoes did you wear yesterday?" she asked.

"The same as today." Julia Meadows extended her foot. She was wearing walking shoes with a waffle print on the soles. "I wear them every day, because they're so comfortable."

Andrea turned to Lieutenant Stone. "Could we just look at the carpeting one more time?" she asked.

Stone nodded and rewound the tape.

"See how my mother's footprints go straight through the room?" Andrea asked everyone. "But notice that there's a second set of prints that lead straight to the Magritte . . . then to the painting to the right of it. Now, notice how that painting is slightly tilted." Andrea grinned proudly. "My guess is that the Magritte is behind the tilted painting, and that the thief planned to return for it later."

#### Vocabulary

evidence (EV ih dens) n. information, facts, or objects that help prove something

#### **Practice the Skills**

#### **6** Key Literary Element

**Dialogue** What do you learn about the story from Andrea's dialogue in this paragraph? What do you learn about Andrea?

<sup>4.</sup> If you speak confidently, you speak as though you know you are right.

Stone hurried from the room. Several minutes later he returned with the Magritte in hand. "I'm very impressed, young lady!" he exclaimed. "It was right where you said it would be."

"But who took the painting—and hid it?" asked Nick.

This time Andrea took it upon herself to operate the VCR. She stepped forward and rewound the tape, then punched "stop-hold," followed by "zoom." Frozen, close-up, were the prints in the carpet. "See the second set of prints?" she asked. "They were made by someone wearing high heels . . . just like the ones you're wearing, Ms. Delacourte."

"This is outrageous," stammered Beatrice Delacourte, as everyone looked at her feet. "Why would I steal my own painting?"

"Simple," said Andrea. "You collect the insurance money and resell the Magritte on the black market."

"And how about the flowers—that long box?" asked Nick. "That was just a setup, wasn't it?"

"I believe it was, Mr. Crowley," said Stone. "And I'd bet my badge that if we called the florist who delivered those flowers, we'd find that they were sent by one Beatrice Delacourte."

After Lieutenant Stone read Beatrice Delacourte her rights, he took her arm and began to lead her out of the room. "Julia, I—" she began, turning toward Andrea's mother.

But before Ms. Delacourte finished her sentence, Andrea stepped forward and glared into the woman's eyes. "You owe my mother an apology, and me twenty-five thousand dollars."

"What do you mean—twenty-five thousand dollars?!" Beatrice Delacourte blurted out, then chuckled. "But whatever for?" **7** 

Andrea grinned from ear to ear. "That's the reward you posted for finding your painting," she said. "A painting you stole yourself and *I* recovered!"

#### **Vocabulary**

**recovered** (rih KUV urd) ν. found something that was lost or stolen

## **Practice the Skills**

#### 7 Key Reading Skill

**Responding** How do you feel about Beatrice Delacourte now? Explain. Write your response in your Learner's Notebook.

# 8 BIG Question

How do you think Julia would answer the Big Question? How do you think Andrea would answer the Big Question? Use details from the story. Put your answer on a note card in the center pocket of Foldable 3. Your response will help you complete the Unit Challenge later.

<sup>5.</sup> When Beatrice Delacourte stammered, she did not speak smoothly or confidently.

# **After You Read**

### Framed



# Answering the **BIG Question**

- **1.** What are your thoughts about what it means to count on someone after reading "Framed"?
- **2. Recall** Why is Andrea Meadows going to the museum with her mother? How do you know?
  - Right There
- **3. Summarize** Explain how the Magritte was stolen. Support your answer with details from the story.
  - Think and Search

# **Critical Thinking**

- **4. Infer** What does the second set of footprints tell you about the thief?
  - Author and Me
- **5. Infer** Why do you think Beatrice Delacourte chooses to frame Julia?
  - **Author and Me**
- **6. Evaluate** What do you think it means to be a good friend to someone? How is Andrea a good friend to Julia in this story?
  - **Author and Me**
- **7. Draw Conclusions** Why does Beatrice Delacourte send Julia flowers on the day of the robbery?
  - Author and Me

# **Write About Your Reading**

Write a paragraph describing your responses to Beatrice Delacourte and Andrea.

- Who is more interesting to you?
- Who do you like better? (You might not answer both questions the same way.)
- Think about and write about your own experiences.
- Then think about and write why you responded to the characters the way you did.

Objectives (pp. 308–309)
Reading Respond to literature • Make connections from text to self
Literature Identify literary elements:
dialogue
Vocabulary Use prefixes • Use antonyms
Writing Respond to literature

**Grammar** Use articles

# **Skills Review**

#### **Key Reading Skill: Responding**

**8.** You practiced responding when you read the story. Did you feel worried when Andrea's mother was accused of stealing? Did you feel good when Andrea proved her mother was innocent? Did you respond to the story more with your feelings or with your mind? Write for five minutes, explaining your answer.

## **Key Literary Element: Dialogue**

- **9.** Review the dialogue in "Framed." How would you describe Lieutenant Stone, based on the things he says? Does he seem fair? Support your answer with evidence from the text.
- 10. How would the story have been different without dialogue? Do you think you would have responded to the characters in the same way if you never heard them speak?

## **Reviewing Skills: Drawing Conclusions**

**11.** What two clues lead Andrea to draw the conclusion she draws?

# **Vocabulary Check**

Choose the best word from the list to complete each sentence below. Rewrite each sentence with the correct word in place.

## stifling dominated sternly evidence recovered

- **12.** There was no \_\_\_\_ to link Julia to the crime.
- **13.** The reward for the \_\_\_\_ painting was \$25,000.
- **14.** The police officer \_\_\_\_ the interview by asking a lot of questions.
- **15.** Andrea turned her head, \_\_\_\_ a laugh, when Mrs. Delacourte almost tripped in her spike heels.
- **16.** Lieutenant Stone spoke \_\_\_\_ to Julia because he thought she stole the Magritte.

- **17. Academic Vocabulary** Think about times that you've responded to someone or something.
  - Discuss with a partner how responding to the reading is the same as responding to other people or things in your life.
  - · How is it also different?
- **18. English Language Coach** *Willing* and *like* can be made into antonyms by adding prefixes. Choose a prefix that will make each word into its antonym. Write down each word pair.

# **Grammar Link: Articles**

Use the articles *a* and *an* to modify general nouns. Use the article *the* to modify specific nouns.

- **General:** I wish I had a dog. (Any dog will do.)
- **Specific:** The dog I want is at the shelter. (*The speaker wants a particular dog.*)

Do not confuse *a* and *an*. Follow this rule: *an* + noun beginning with a vowel sound *a* + noun beginning with a consonant sound

- an apple
- a banana
- an hour (silent h)
- a dav

#### **Grammar Practice**

Copy the following words on a separate piece of paper:

tree, honor, elephant, university, school.

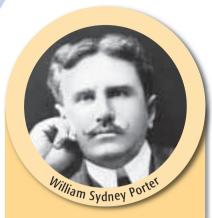
Add the correct article—a or an—in front of each.

**Writing Application** Circle all the articles you used in your Write About Your Reading assignment. Fix any mistakes in the articles.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **Before You Read** After Twenty Years



#### **Meet the Author**

William Sydney Porter, who used the pen name O. Henry, led a varied but difficult life. He has written that "life is made up of sobs, sniffles, and smiles." He first worked in his uncle's drugstore and then as a sheepherder. He was also a bank teller, a prisoner, a magazine editor, and a newspaper writer before he began writing the stories that made him famous. See page R4 of the Author Files for more on O. Henry.



**Author Search** For more about O. Henry, go to www.glencoe.com.

**Objectives** (pp. 310–317) **Reading** Respond to literature • Make connections from text to self **Literature** Identify literary elements: dialogue, character **Vocabulary** Use prefixes • Use antonyms

# **Vocabulary Preview**

**habitual** (huh BICH oo ul) adj. regular; usual; done out of habit (p. 312) It was habitual for the policeman to check the locks on each storefront door.

**vicinity** (vuh SIN ih tee) *n.* the area around a certain place (p. 312) *The* store was empty, and there were no other shoppers in the vicinity.

**destiny** (DES tuh nee) *n.* what the future holds for a person (p. 313) *It was* destiny that the two friends would choose different paths in life.

corresponded (kor uh SPON did) v. wrote letters to each other; form of the verb *correspond* (**p. 314**) *Though the two friends did not see each* other often, they corresponded regularly.

**dismally** (DIZ mul ee) adv. in a sad or gloomy way (p. 315) He dismally took the letter and read it.

**Write to Learn** In your Learner's Notebook, write a sentence for each vocabulary word. Then rewrite the sentence using a synonym in place of the word. For example: The officer took his habitual route. The officer took his regular route.

# **English Language Coach**

**Antonyms** Using antonyms can be a good way to get your point across. You can use pairs of antonyms effectively

• to contrast two items: The plate was *huge*, but the cake was *tiny*.

• to show disagreement or a negative response:

"No, I don't *love* peach ice cream. I *hate* it."

**Individual Activity** Copy this chart into your Learner's Notebook. Write at least three synonyms and three antonyms for wonderful. Two are done for you.

Synonyms	Antonyms
1. terrific	1. horrible
2.	2.
3.	3.

# **Skills Preview**

#### **Key Reading Skill: Responding**

Responses to reading are personal. Different readers have different responses. That's fine. Your response is not wrong as long as facts from the reading support the response.

- Would you want a job as a policeman? Why?
- Do you think money and clothes show that a person is successful? Why?
- Do you think "honesty is the best policy"? Why or why not?

#### **Key Literary Element: Dialogue**

One of the best ways to learn about a character is through dialogue—what he or she says in a story. Dialogue can help you hear what characters sound like. This can tell you things like where they live, how old they are, and how they relate to other characters.

As you read, use these tips to help you understand why dialogue is important in a story.

- Dialogue can show the differences between characters.
  - What do you learn about a character's personality from the way he or she speaks?
- Words like said, yelled, whispered, agreed, and asked help describe what's going on in a story.
   How do the words around the dialogue add to your understanding of the story?
- Dialogue can help you understand how a character thinks and feels.

How does reading dialogue help you connect to a character?



elements, go to www.glencoe.com.

# **Get Ready to Read**

#### **Connect to the Reading**

Loyalty means being faithful. If you are loyal to a friend, you stick by him or her through thick and thin.

- How important do you think loyalty is in friendship?
- Can you think of a situation where it would be okay not to be loyal to a friend?
- In this story, a friend's loyalty will be tested.

**Write to Learn** In your Learner's Notebook, write about a time you were loyal to someone. Write about what you did to be loyal. Then tell your story to a small group of classmates. Discuss your stories among one another.

#### **Build Background**

This story takes place in New York City in 1890. One of the main characters left New York around 1870 to go West and get rich. Here's what was going on in the United States at that time.

- The first discovery of gold caused a gold rush in California in 1848.
- In 1869, the railroad that joined the East and the West was completed.
- Many people in the United States moved from the East to the West to find new jobs.

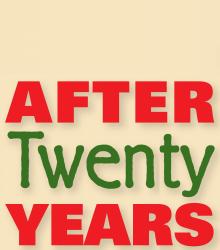
## **Set Purposes for Reading**

Read "After Twenty Years" to find out if a man can count on an old friend to keep his promise.

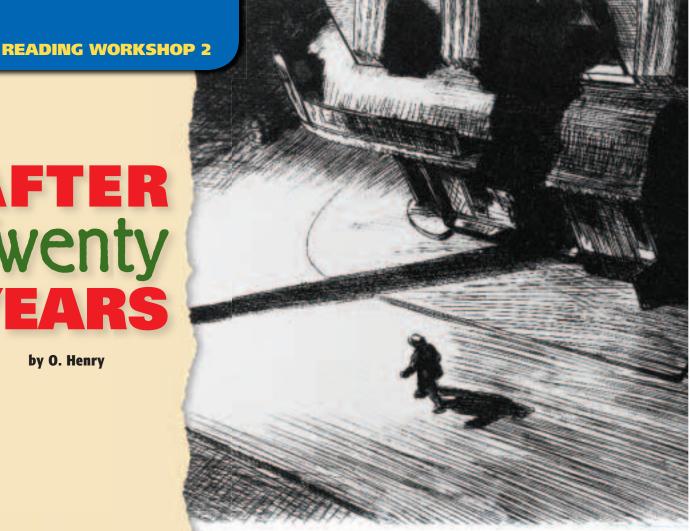
**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

# **Keep Moving**

Use these skills as you read the following selection.



by O. Henry



Night Shadows, 1921, Edward Hopper. Etching.

he policeman on the beat moved up the avenue impressively. The impressiveness was habitual and not for show, for spectators were few. The time was barely 10 o'clock at night, but chilly gusts of wind with a taste of rain in them had well nigh **depeopled** the streets.

Trying doors as he went, twirling his club with many intricate and artful movements, turning now and then to cast his watchful eye down the pacific thoroughfare, the officer, with his stalwart form and slight swagger, made a fine picture of a guardian of the peace. The vicinity

#### Vocabulary

**habitual** (huh BICH oo ul) adj. regular; usual; done out of habit **vicinity** (vuh SIN ih tee ) *n.* the area around a certain place

# **Practice the Skills**

#### 1 English Language Coach

**Antonyms** Here, the prefix de- means "removed." The chilly winds make people stay indoors, leaving the streets **depeopled**. This unusual word may not appear in your dictionary or thesaurus, but it's an antonym for populated or crowded.

<sup>1.</sup> Intricate means "complicated," and artful means "skillful." The pacific thoroughfare is the peaceful street, and stalwart is another word for "strong."

was one that kept <u>early</u> hours. Now and then you might see the lights of a cigar store or of an all-night lunch counter; but the majority of the doors belonged to business places that had long since been <u>closed</u>. 2

When about midway of a certain block the policeman suddenly slowed his walk. In the doorway of a darkened hardware store a man leaned, with an unlighted cigar in his mouth. As the policeman walked up to him the man spoke up quickly.

"It's all right, officer," he said, reassuringly. "I'm just waiting for a friend. It's an appointment made twenty years ago. Sounds a little funny to you, doesn't it? Well, I'll explain if you'd like to make certain it's all straight. About that long ago there used to be a restaurant where this store stands—'Big Joe' Brady's restaurant."

"Until five years ago," said the policeman. "It was torn down then." **5** 

The man in the doorway struck a match and lit his cigar. The light showed a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow. His scarfpin was a large diamond, oddly set.

"Twenty years ago tonight," said the man, "I dined here at 'Big Joe' Brady's with Jimmy Wells, my best chum, and the finest chap² in the world. He and I were raised here in New York, just like two brothers, together. I was eighteen and Jimmy was twenty. The next morning I was to start for the West to make my fortune. You couldn't have dragged Jimmy out of New York; he thought it was the only place on earth. Well, we agreed that night that we would meet here again exactly twenty years from that date and time, no matter what our conditions might be or from what distance we might have to come. We figured that in twenty years each of us ought to have our destiny worked out and our fortunes made, whatever they were going to be."

2. A chum is a friend, and a chap is a man or boy.

#### **Vocabulary**

**destiny** (DES tuh nee) *n*. what the future holds for a person

# **Practice the Skills**

#### **2** English Language Coach

**Antonyms** Think of an antonym for both of these words: **early**, **closed**.

#### **3** Key Literary Element

**Dialogue** What facts do you learn from reading this dialogue? In your Learner's Notebook, write down four facts you learned that are taken from the dialogue.

## 4 BIG Question

Does it seem realistic that two men can count on each other to show up after 20 years? Put your answer, in the form of a sentence, on a note card in the center pocket of Foldable 3.



"It sounds pretty interesting," said the policeman. "Rather a long time between meets, though, it seems to me. Haven't you heard from your friend since you left?"

"Well, yes, for a time we corresponded," said the other.

"But after a year or two we lost track of each other. You see, the West is a pretty big proposition,<sup>3</sup> and I kept hustling around over it pretty lively. But I know Jimmy will meet me here if he's alive, for he always was the truest, staunchest<sup>4</sup> old chap in the world. He'll never forget. I came a thousand miles

- **3.** In this sentence, *proposition* means "a challenging opportunity."
- 4. Staunchest means "most loyal and dependable."

#### Vocabulary

**corresponded** (kor uh SPON did) v. wrote letters to each other

to stand in this door tonight, and it's worth it if my old partner turns up."

The waiting man pulled out a handsome watch, the lids of it set with small diamonds.

"Three minutes to ten," he announced. "It was exactly ten o'clock when we parted here at the restaurant door."

"Did pretty well out West, didn't you?" asked the policeman.

"You bet! I hope Jimmy has done half as well. He was a kind of plodder, though, good fellow as he was. I've had to compete with some of the sharpest wits going to get my pile. A man gets in a groove in New York. It takes the West to put a razor-edge on him."

The policeman twirled his club and took a step or two.

"I'll be on my way. Hope your friend comes around all right. Going to call time on him sharp?"

"I should say not!" said the other. "I'll give him half an hour at least. If Jimmy is alive on earth he'll be here by that time. So long, officer."

"Good-night, sir," said the policeman, passing on along his beat, trying doors as he went.

There was now a fine, cold drizzle falling, and the wind had risen from its uncertain puffs into a steady blow. The few foot passengers astir in that quarter hurried **dismally** and silently along with coat collars turned high and pocketed hands. And in the door of the hardware store the man who had come a thousand miles to fill an appointment, uncertain almost to absurdity, 6 with the friend of his youth, smoked his cigar and waited.

About twenty minutes he waited, and then a tall man in a long overcoat, with collar turned up to his ears, hurried across from the opposite side of the street. He went directly to the waiting man.

"Is that you, Bob?" he asked, doubtfully.

"Is that you, Jimmy Wells?" cried the man in the door.

#### **Vocabulary**

**dismally** (DIZ mul ee ) adv. in a sad or gloomy way

#### **Practice the Skills**

#### 5 Key Reading Skill

**Responding** Jimmy says that the West makes a man sharper than New York does. What is your response to his attitude?

**<sup>5.</sup>** A **plodder** is someone who moves slowly, but the meaning here is that Jimmy is not a quick thinker.

<sup>6.</sup> Absurdity is the state of being ridiculous.

#### **READING WORKSHOP 2**

"Bless my heart!" exclaimed the new arrival, grasping both the other's hands with his own. "It's Bob, sure as fate."
I was certain I'd find you here if you were still in existence. Well, well, well!—twenty years is a long time. The old restaurant's gone, Bob; I wish it had lasted, so we could have had another dinner there. How has the West treated you, old man?"

"Bully; it has given me everything I asked it for. You've changed lots, Jimmy. I never thought you were so tall by two or three inches."

"Oh, I grew a bit after I was twenty."

"Doing well in New York, Jimmy?"

"Moderately. I have a position in one of the city departments. Come on, Bob; we'll go around to a place I know of, and have a good long talk about old times."

- **7.** *Fate* is your fortune, or what the future holds for you.
- 8. Here, **bully** is slang for "excellent" or in "in the best way."

## **Practice the Skills**

#### **6** Reviewing Skills

**Drawing Conclusions** You've gotten a few clues about Jimmy. Can you draw any conclusions about the two men? How are they alike or different? Check your answer by reading the next paragraph.

Rainy Night, 1939. Charles Burchfield. Watercolor over pencil, 30 x 42 in. San Diego Museum of Art, CA



The two men started up the street, arm in arm. The man from the West, his egotism<sup>9</sup> enlarged by success, was beginning to outline the history of his career. The other, submerged in his overcoat, listened with interest.

At the corner stood a drug store, brilliant with electric lights. When they came into this glare each of them turned simultaneously to gaze upon the other's face.

The man from the West stopped suddenly and released his arm.

"You're not Jimmy Wells," he snapped. "Twenty years is a long time, but not long enough to change a man's nose from a Roman to a pug."<sup>10</sup>

"It sometimes changes a good man into a bad one," said the tall man. "You've been under arrest for ten minutes, 'Silky' Bob. Chicago thinks you may have dropped over our way and wires us she wants to have a chat with you. Going quietly, are you? That's sensible. Now, before we go on to the station here's a note I was asked to hand you. You may read it here at the window. It's from Patrolman Wells." **7** 

The man from the West unfolded the little piece of paper handed him. His hand was steady when he began to read, but it trembled a little by the time he had finished. The note was rather short.

BOB: I was at the appointed place on time. When you struck the match to light your cigar I saw it was the face of the man wanted in Chicago. Somehow I couldn't do it myself, so I went around and got a plain clothes man<sup>11</sup> to do the job.

Jimmy **8** O

#### 9. A person's egotism is a great sense of self-importance.

### **Practice the Skills**

#### **7** English Language Coach

**Antonyms** What pair of antonyms has the author used at the beginning of this paragraph?

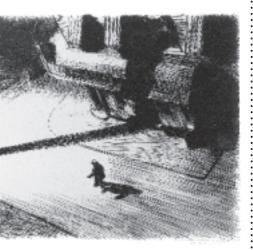
## 8 BIG Question

Did Jimmy let his old friend down? What was his original promise? Was he someone "Silky" Bob could count on? Why or why not? Was Jimmy someone other people could count on? In what ways? Write your answers on a note card and put it in the center pocket of Foldable 3.

**<sup>10.</sup>** A **Roman** nose is long and bold. A **pug** nose is short and thick.

Jimmy met Bob in his police uniform. A plain clothes man is a police officer who is working but not wearing his uniform.

# **After You Read** After Twenty Years



# Answering the **BIG Question**

- 1. Do you think Bob should have counted on Jimmy to meet him after 20 years? Think about a friend you haven't seen in a while. Would you count on him or her to keep a promise from a long time ago? Why or why not?
- **2. Recall** Why did the two "best chums" part?
  - **Right There**
- **3. Recall** How does the police officer know that the man on the street has made a lot of money?
  - **Think and Search**
- **4. Summarize** What happens the night of the meeting?
  - Think and Search

# **Critical Thinking**

- **5. Evaluate** In your opinion, is the policeman a realistic and believable character? Why or why not?
  - **IIP** Author and Me
- **6. Infer** When do you think Jimmy realizes that he has to make a difficult choice and turn in Bob?
  - **IIP** Author and Me
- **7. Connect** If you were Jimmy Wells, what would you have done?
  - **IIP** Author and Me

# **Talk About Your Reading**

**Literature Groups** With your group, discuss how Bob, the man from the West, might have felt about what Jimmy did to him. Do you think he felt tricked, angry, betrayed? Explain why.

**Write to Learn** As a group, write a letter that Bob might have written to Jimmy telling him about the arrest and how he feels about what Jimmy did.

**Objectives** (pp. 318–319) **Reading** Respond to literature • Make connections from text to self **Literature** Identify literary elements: dialogue, character **Vocabulary** Use antonyms **Writing** Respond to literature: personal letter **Grammar** Use modifiers: demonstrative adjectives

# **Skills Review**

## **Key Reading Skill: Responding**

**8.** Did you enjoy the surprise ending? Why or why not? How would you have ended the story?

## **Key Literary Element: Dialogue**

- **9.** O. Henry tells most of the story through dialogue. As you read, how did the dialogue help you learn about the characters? Give some examples.
- 10. Reread the dialogue from the time the plainclothes officer meets Bob. Does he lie to Bob? What feeling does that give you about the officer? Could the author have done the same thing without dialogue?

## **Reviewing Skills: Drawing Conclusions**

**11.** After reading this story, what general statement can you make about loyalty and friendship?

# **Vocabulary Check**

**12.** Rewrite this list of words and definitions. Draw a line from each word to its definition and write a sentence that uses the word.

habitual regular, usual

vicinity write letters back and forth

**destiny** sadly, gloomily

**corresponded** what is going to happen to

a person

**dismally** the area around a particular place

**13. English Language Coach** The following sentence occurs late in the story:

The man from the West, his egotism enlarged by success, was beginning to outline the history of his career.

Substitute antonyms for the words *enlarged* and *success*, and write down the new sentence. How has the meaning of the sentence changed?

# **Grammar Link: Demonstrative Adjectives**

The words *this, that, these,* and *those* are demonstrative adjectives.

#### this, these

Use to refer to **nearby** people, places, and things. *This* is singular. *These* is plural.

- Fix this sentence.
- These sentences are correct.

#### that, those

Use to refer to people, places, and things that are **farther away.** *That* is singular. *Those* is plural.

- I flew to that city on vacation.
- I picked those flowers last week.

**Look out!** *Them* is not a demonstrative adjective.

- Wrong: I like them cars.
- Right: I like those cars.

#### **Grammar Practice**

For each demonstrative adjective above, write two sentences. Write your sentences on a separate piece of paper. When you have finished, exchange papers with a partner to check whether all of your demonstrative adjectives are used correctly.

**Writing Application** Circle all the demonstrative adjectives you wrote in the letter for your Talk About Your Reading assignment. Fix any mistakes.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **READING WORKSHOP 3**

## **Skills Focus**

You will practice using these skills when you read the following selections:

- "Loser," p. 324
- "Friends Forever," p. 334

#### Reading

Synthesizing

#### Literature

- · Analyzing a character
- Understanding nonfiction

#### **Vocabulary**

- Using a thesaurus
- Academic Vocabulary: synthesizing

## **Writing/Grammar**

 Using comparative and superlative adjectives and adverbs

#### **Skill Lesson**

# **Synthesizing**

# Learn It!

**What Is It? Synthesizing** means combining parts to form a whole. When you read, you are combining many different parts to get a whole new idea. With each page you read,

- you learn new things about the characters and the plot.
- you add your prior knowledge.
- you add your personal experience.
- you combine all these things to get a new idea about what the story means. And you might have a new idea about life, too.

Congratulations! You've been synthesizing!



#### Analyzing Cartoons

Calvin synthesizes fairy tales with his own knowledge of what's exciting to come up with new story ideas.

**Objectives** (pp. 320–321) **Reading** Synthesize information

#### **Academic Vocabulary**

**synthesizing** (SIN thuh sy zing) *n.* combining ideas in order to form a new idea

#### **320 UNIT 3**

**Why Is It Important?** Creating new ideas is a higher kind of thinking. It is more than remembering someone else's ideas. Just like the muscles in your body, when you push your mind to do more, your mind gets stronger.

**How Do I Do It?** Stop while you read and ask yourself questions such as, "What do I understand that isn't written here?" Or once you get the basic idea of a text, go back and review. Ask yourself "Can I think of something new from what I have read?" Here's how one student synthesized ideas when she was preparing to teach her younger sister how to play softball.



**Study Central** Visit www.glencoe .com and click on Study Central to review synthesizing.

When I was in Little League, my dad and I used to practice throwing, catching, and running the bases. He always told me that "practice makes perfect." By the end of the season, I could throw farther and run faster than my teammates.

Last week, I read an article about a high school softball coach. She said it's very important to teach players how to play as a team. She talks to her team every day about how they can all help win the game.

When I teach my sister to play, I am going to take her to some games. I will show her how the team works together. I am also going to explain how different players can help each other on the field. Then, I'm going to have her practice throwing and catching, so she can get stronger. I think my sister should learn that a good player has good thinking skills and physical skills.



# **Practice It!**

As you read "Loser," ask yourself the questions below and make notes in your Learner's Notebook.

- What are important details in this story?
- Am I connecting to this story?
- What do I know about fairy tales and fables?
- Did this story give me a new idea or understanding?

# Use It!

As you read "Loser," stop and think about the new ideas that come to your mind. What new ideas do you have about the characters and events? What new ideas do you have about yourself and about life?

# Before You Read Loser



#### **Meet the Author**

The story "Loser" was written by Aimee Bender, who lives in Los Angeles, California. Some people call her stories modern fairy tales and fables. The *Boston Globe* writes, "Bender's...characters surprise and delight. Sometimes, they even make you weep."



**Author Search** For more about Aimee Bender, go to www.glencoe.com.

Objectives (pp. 322–329)
Reading Synthesize information
Literature Identify literary elements:
character
Vocabulary Use word references:
thesaurus

# **Vocabulary Preview**

**visible** (VIZ uh bul) *adj.* able to be seen **(p. 324)** *Mrs. Allen's special jewel was visible to all her neighbors.* 

**skeptics** (SKEP tiks) *n.* people who doubt or don't believe something **(p. 325)** *The neighbors who didn't trust the young man were skeptics.* 

**elaborate** (ih LAB ur ut) *adj.* planned or carried out carefully **(p. 325)**Jenny thought the young man had an elaborate plan to impress her mother.

**insistent** (in SIS tunt) *adj.* not giving up; demanding attention **(p. 325)** *The insistent child tuqqed at his father's sleeve many times.* 

**modestly** (MAH dust lee) *adv.* in a shy way; not confidently **(p. 327)** *The young man looked down modestly when Jenny smiled at him.* 

**Write to Learn** Write sentences in your Learner's Notebook that use each vocabulary word correctly. For an extra challenge, try to use two of the adjectives in the vocabulary list in the same sentence.

## **English Language Coach**

**Using a Thesaurus** A thesaurus is a special type of dictionary. It may not always give definitions, but it will list many synonyms and, sometimes, antonyms. You must know the meanings of at least some of those synonyms so that you can choose the right one. Here's a sample thesaurus entry.

Main Entry: relax

Part of Speech: verb

**Definition:** be at ease

**Synonyms:** breathe easy, calm down, cool

off, hang loose, knock off, lie down, loosen up, rest, settle back, sit around, sit back, stop

work, unwind

**Antonyms:** tense, tighten

**Partner Talk** What synonym would you use to tell your little brother to relax? What about your grandmother? Why did you choose those words?

# **Skills Preview**

#### **Key Reading Skill: Synthesizing**

Before you read "Loser," think about these questions.

- What are things that people lose?
- Can you lose a person?
- Have you heard someone say "I've lost my way" or "I've lost my mind"?

**Class Talk** Discuss the things you know about losing something or someone. Also, talk about what the word "loser" might mean. Using what you know and what you learned from your classmates, think of an idea of what the story "Loser" might be about.

## **Key Literary Element: Character**

The people in a story are called **characters**. Sometimes animals can be characters if they talk and act like human beings. Important characters are called **main characters**. In most stories, there is one main character.

As you read, use these tips to help you learn about the main character in "Loser."

- Pay attention to the details about the main character.
   Where does he live? Who does he live with? How old is he?
- Notice how the main character feels about the people and events in the story.
   How does he show what he is thinking and feeling?
- Look for changes in the main character.
   How do the events of the story cause him to change?

**Partner Talk** With a partner, talk about a main character that you like from a movie, TV show, or book. Use the questions above to learn about each other's character.



Interactive Literary Elements Handbook To review or learn more about the literary elements, go to www.glencoe.com.

# **Get Ready to Read**

#### **Connect to the Reading**

Think about things you've lost. Are some of the things you've lost more important than others? How has losing something changed you?

**Write to Learn** In your Learner's Notebook, write three sentences about something you lost. What was it? How did you feel when you lost it? What did you do to try to find it?

#### **Build Background**

Some people think that the story "Loser" is a fairy tale or a fable that takes place in the present day.

- Fairy tales and fables are very similar. A fairy tale is a story that involves magical people, creatures, or events. A fable is similar, but it tries to teach the reader a moral or lesson.
- Many fairy tales and fables begin with the same words, such as "Once," or "Once upon a time..."
- "Cinderella" and "The Ugly Duckling" are examples
  of popular fairy tales. "The Tortoise and the Hare"
  and "The Boy Who Cried Wolf" are examples of
  popular fables.

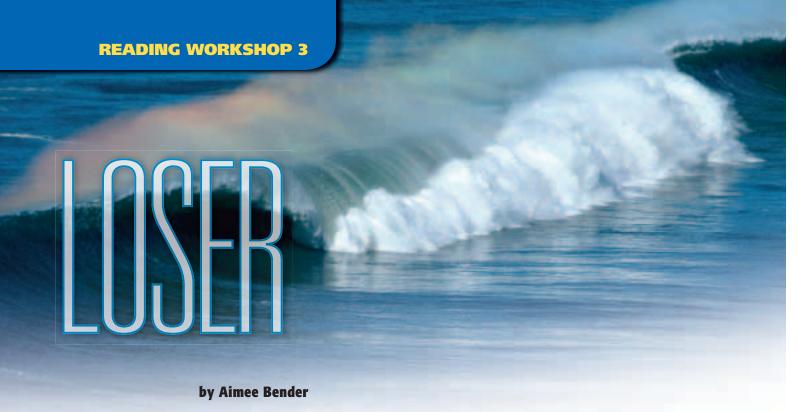
## **Set Purposes for Reading**

Read the short story "Loser" to find out what happens to a boy whom people count on.

**Set Your Own Purpose** What would you like to learn from the story to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

# **Keep Moving**

Use these skills as you read the following selection.



nce there was an orphan who had a knack for finding lost things. Both his parents had been killed when he was eight years old—they were swimming in the ocean when it turned wild with waves, and each had tried to save the other from drowning. The boy woke up from a nap, on the sand, alone. After the tragedy, the community adopted and raised him, and a few years after the deaths of his parents, he began to have a sense of objects even when they weren't visible. This ability continued growing in power through his teens and by his twenties, he was able to actually sniff out lost sunglasses, keys, contact lenses and sweaters.  $\blacksquare$ 

The neighbors discovered his talent accidentally—he was over at Jenny Sugar's house one evening, picking her up for a date, when Jenny's mother misplaced her hairbrush, and was walking around, complaining about this. The young man's nose twitched and he turned slightly toward the kitchen and pointed to the drawer where the spoons and knives were kept. His date burst into laughter. Now that would be quite a silly place to put the brush, she said, among all that silverware! and she opened the drawer to make her point, to

# **Practice the Skills**

#### Reviewing Skills

**Drawing Conclusions** There are a lot of details in this first paragraph. What sounds real to you? What don't you believe? Can you make any conclusions about what kind of story you are about to read?

#### **Vocabulary**

visible (VIZ uh bul) adj. able to be seen

<sup>1.</sup> Here, sniff out means "to find."

wave with a knife or brush her hair with a spoon, but when she did, boom, there was the hairbrush, matted with gray curls, sitting astride<sup>2</sup> the fork pile.

Jenny's mother kissed the young man on the cheek but Jenny herself looked at him suspiciously all night long.

You planned all that, didn't you, she said, over dinner. You were trying to impress my mother. Well you didn't impress me, she said.

He tried to explain himself but she would hear none of it and when he drove his car up to her house, she fled before he could even finish saying he'd had a nice time, which was a lie anyway. He went home to his tiny room and thought about the word lonely and how it sounded and looked so lonely, with those two l's in it, each standing tall by itself. 2

As news spread around the neighborhood about the young man's skills, people reacted two ways: there were the deeply appreciative<sup>3</sup> and the **skeptics**. The appreciative ones called up the young man regularly. He'd stop by on his way to school, find their keys, and they'd give him a homemade muffin. The skeptics called him over too, and watched him like a hawk; he'd still find their lost items but they'd insist it was an **elaborate** scam and he was doing it all to get attention. Maybe, declared one woman, waving her index finger in the air, Maybe, she said, he steals the thing so we think it's lost, moves the item, and then comes over to save it! How do we know it was really lost in the first place? What is going on?

The young man didn't know himself. All he knew was the feeling of a tug, light but **insistent**, like a child at his sleeve, and that tug would turn him in the right direction and show him where to look. Each object had its own way of inhabiting space, and therefore messaging its location. The young man could sense, could smell, an object's presence—he did not

- 2. Here, *astride* means "lying over or across."
- 3. An appreciative person is thankful.

#### **Vocabulary**

**skeptics** (SKEP tiks) *n.* people who doubt or don't believe something

**elaborate** (ih LAB ur ut) *adj.* planned or carried out carefully

**insistent** (in SIS tunt) *adj.* not giving up; demanding attention

#### **Practice the Skills**

#### 2 Key Literary Element

**Character** Sometimes you can learn about a character from his or her thoughts. What do you learn in this paragraph about the young man?

need to see it to feel where it put its gravity down. As would be expected, items that turned out to be miles away took much harder concentration than the ones that were two feet to the left.

When Mrs. Allen's little boy didn't come home one afternoon, that was the most difficult of all. Leonard Allen was eight years old and usually arrived home from school at 3:05. He had allergies and needed a pill before he went back out to play. That day, by 3:45, a lone Mrs. Allen was a wreck. Her boy rarely got lost—only once had that happened in the supermarket but he'd been found quite easily under the produce tables, crying; this walk home from school was a straight line and Leonard was not a wandering kind.

Mrs. Allen was just a regular neighbor except for one extraordinary fact—through an inheritance, she was the owner of

a **gargantuan** emerald she called the Green Star. It sat, glasscased, in her kitchen, where everyone could see it because she insisted that it be seen. Sometimes, as a party trick, she'd even cut steak with its beveled edge.

On this day, she removed the case off the Green Star and stuck her palms on it. Where is my boy? she cried. The Green Star was cold and flat. She ran, weeping, to her neighbor, who calmly walked her back home; together, they gave the house a thorough search, and then the neighbor, a believer, recommended calling the young man. Although Mrs. Allen was a skeptic, she thought anything was a worthwhile idea, and when the line picked up, she said, in a trembling voice: You must find my boy.



# **Practice the Skills**

#### 3 English Language Coach

**Using a Thesaurus** The word gargantuan (gar GAN choo un) means "huge." Why do you think the author used this word? Look it up in a thesaurus to find other synonyms.

The young man had been just about to go play basketball with his friends. He'd located the basketball in the bathtub. You lost him? said the young man.

Mrs. Allen began to explain and then her phone clicked. One moment please, she said, and the young man held on. When her voice returned, it was shaking with rage.

He's been kidnapped! she said. And they want the Green Star!

The young man realized then it was Mrs. Allen he was talking to, and nodded. Oh, he said, I see. Everyone in town was familiar with Mrs. Allen's Green Star. I'll be right over, he said. 

¶

The woman's voice was too run with tears to respond. In his basketball shorts and shirt, the young man jogged over to Mrs. Allen's house. He was amazed at how the Green Star was all exactly the same shade of green. He had a desire to lick it.

By then, Mrs. Allen was in hysterics.<sup>4</sup>

They didn't tell me what to do, she sobbed. Where do I bring my emerald? How do I get my boy back?

The young man tried to feel the scent of the boy. He asked for a photograph and stared at it—a brown-haired kid at his kindergarten graduation—but the young man had only found objects before, and lost objects at that. He'd never found anything, or anybody, stolen. He wasn't a policeman.

Mrs. Allen called the police and one officer showed up at the door.

Oh it's the finding guy, the officer said. The young man dipped his head **modestly**. He turned to his right; to his left; north; south. He got a glimmer of a feeling toward the north and walked out the back door, through the backyard. Night approached and the sky seemed to grow and deepen in the darkness.

What's his name again? he called back to Mrs. Allen. Leonard, she said. He heard the policeman pull out a pad and begin to ask basic questions.

#### **Vocabulary**

modestly (MAH dust lee) adv. in a shy way; not confidently

# **Practice the Skills**

## 4 BIG Question

Do you think Mrs. Allen can count on the young man to find her son? Why or why not? Put your anwer on a note card in the center pocket of Foldable 3. Your response will help you complete the Unit Challenge later.

<sup>4.</sup> If you are in hysterics, you are emotionally out of control.

He couldn't quite feel him. He felt the air and he felt the tug inside of the Green Star, an object displaced from its original home in Asia. He felt the tug of the tree in the front yard which had been uprooted from Virginia to be replanted here, and he felt the tug of his own watch which was from his uncle; in an attempt to be fatherly, his uncle had insisted he take it but they both knew the gesture was false.

Maybe the boy was too far away by now.

He heard the policeman ask: What is he wearing?

Mrs. Allen described a blue shirt, and the young man focused in on the blue shirt; he turned off his distractions and the blue shirt, like a connecting radio station, came calling from the northwest. The young man went walking and walking and about fourteen houses down he felt the blue shirt shrieking<sup>5</sup> at him and he walked right into the backyard,

## **Practice the Skills**

#### 5 Key Reading Skill

**Synthesizing** This paragraph has a lot of details about lost things and the way the young man senses, or feels, them. Do you understand something new about the young man and how he finds things? Explain.

**5.** *Shrieking* is screaming in a high-pitched voice.



through the back door, and sure enough, there were four people watching TV including the tear-stained boy with a runny nose eating a candy bar. The young man scooped up the boy while the others watched, so surprised they did nothing, and one even muttered: Sorry, man.

For fourteen houses back, the young man held Leonard in his arms like a bride. Leonard stopped sneezing and looked up at the stars and the young man smelled Leonard's hair, rich with the memory of peanut butter. He hoped Leonard would ask him a question, any question, but Leonard was quiet. The young man answered in his head: Son, he said, and the word rolled around, a marble on a marble floor. Son, he wanted to say.

When he reached Mrs. Allen's door, which was wide open, he walked in with quiet Leonard and Mrs. Allen promptly burst into tears and the policeman slunk out the door.

She thanked the young man a thousand times, even offered him the Green Star, but he refused it. Leonard turned on the TV and curled up on the sofa. The young man walked over and asked him about the program he was watching but Leonard stuck a thumb in his mouth and didn't respond.

Feel better, he said softly. Tucking the basketball beneath his arm, the young man walked home, shoulders low.

In his tiny room, he undressed and lay in bed. Had it been a naked child with nothing on, no shoes, no necklace, no hairbow, no watch, he could not have found it. He lay in bed that night with the trees from other places rustling and he could feel their confusion. No snow here. Not a lot of rain. Where am I? What is wrong with this dirt?

Crossing his hands in front of himself, he held on to his shoulders. Concentrate hard, he thought. Where are you? Everything felt blank and quiet. He couldn't feel a tug. He squeezed his eyes shut and let the question bubble up: Where did you go? Come find me. I'm over here. Come find me.

If he listened hard enough, he thought he could hear the waves hitting. **7** O

### **Practice the Skills**

#### **6** Key Literary Element

**Character** Who or what is the young man trying to find? What has he lost? How has it changed the main character?

#### 7 Key Reading Skill

**Synthesizing** Using what you know about the events and ideas from "Loser," write one paragraph that adds more to the end of the story.

### **After You Read**

### Loser



### Answering the **BIG Question**

- 1. Is the main character of this story someone you would count on? Why or why not?
- **2. Recall** How did the young man lose his parents?
  - **Right There**
- **3. Recall** List three items in the story that the young man finds.
  - Think and Search

### **Critical Thinking**

- **4. Infer** Who do you think the main character is speaking to in the last paragraph? What do his questions show you about how he feels?
  - **IP** Author and Me
- **5. Synthesize** Do you think the young man will be lonely all his life? Why or why not?
  - Author and Me
- **6. Evaluate** Think about things you have lost and found. Do the main character's experiences seem real to you?
  - Author and Me
- **7. Analyze** Look at what you learned about fairy tales and fables on page 323. Do you think "Loser" is a modern-day fairy tale or fable? Explain.
  - Author and Me

### **Write About Your Reading**

Pretend you are a TV news reporter who wants to interview the main character in "Loser." Write a list of questions that you would ask the young man about himself and his special talent. Think of the following questions as you create your list.

- What do you know about the young man and his personality?
- What items does he help people find in the story?
- What are some items that you've lost? How did you find them?

Combine this information to think of new things you would like to learn about the main character. Think of questions that will help you learn more than what you read in the story. For example, "When you find a lost item, how does it make you feel?"

**Objectives** (pp. 330–331) **Reading** Synthesize information **Literature** Identify literary elements

**Literature** Identify literary elements: character

**Vocabulary** Use word references: thesaurus

**Writing** Write an interview: anecdotes, character

**Grammar** Use modifiers: comparative and superlative adjectives

### **Skills Review**

### **Key Reading Skill: Synthesizing**

- **8.** How did the following activities help you synthesize information from the story and your own ideas to create something new? Write a few sentences.
  - Talking with your class about things you and your classmates have lost
  - Writing in your Learner's Notebook about something you lost
  - Stopping while you read and asking yourself about the main character and his talent

### **Key Literary Element: Character**

**9.** Why do you think the main character doesn't have a name in the story?

### **Reviewing Skills: Drawing Conclusions**

**10.** Remember the items the young man finds and what he says or does after finding them. How do you think he feels about his special gift?

### **Vocabulary Check**

Write the word that best answers each question. visible skeptics elaborate insistent modestly

- **11.** If you are trying hard to get a friend to see a movie with you, what word might describe you?
- **12.** If you spend a lot of time carefully planning a party, what kind of party might you be having?
- **13.** What might you call your friends if they don't believe your basketball story?
- **14.** If you are embarrassed by a compliment, how might you react?
- **15.** If you can easily see the stars in the sky, what can you say the stars are?
- **16. English Language Coach** Using a thesaurus, find a word or phrase to replace the underlined word.
  - Once there was an orphan who had a knack for finding lost things.
- **17. Academic Vocabulary** When you **synthesize** ideas, what do you do?

# **Grammar Link: Comparing with Adjectives**

The **comparative form** of an adjective is used to compare one person, place, or thing with another.

To form the comparative of one-syllable words and many two-syllable words, add *-er* to the end.

 Lou is <u>taller</u> than his brother. (One person—Lou—is compared to another—his brother.)

To form the comparative of adjectives of more than two syllables, use the word *more* or *less*.

- The first movie was more frightening than the sequel.
- That car is less expensive than this one.

The **superlative form** of an adjective is used to compare one person, place, or thing with several others.

To form the superlative of one-syllable words and many two-syllable words, add *-est* to the end.

• Wanda is the <u>oldest</u> of three children. (One person is compared to two others.)

To form the superlative of adjectives of more than two syllables, use the word *most* or *least*.

- That show is the <u>least watchable</u> of all TV shows.
- May is the most intelligent girl in our class.

#### **Grammar Practice**

Rewrite each sentence below using the correct form of the adjective.

- **18.** She's the (fast) runner on the team.
- 19. The red ball is (big) than the white ball.
- **20.** Danny is the (attractive) member of the band.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

### **Before You Read** Friends Forever

#### **Meet the Author**

Sari Locker teaches people how to get along together. She does her teaching through books, magazines, TV, radio, and lectures. As she grew up in Fort Lauderdale, Florida, she remembers her parents telling her, "Do what makes you happy. And figure out what makes you happy for yourself." With a fresh style and information that people really care about, Locker has been very successful at helping others.



Author Search For more about Sari Locker, go to www.glencoe .com.

### **Vocabulary Preview**

possessive (puh ZES iv) adj. wanting to keep something for oneself (p. 335) Rita was possessive of Wendy and didn't want her to have other friends.

**sincerity** (sin SAIR uh tee ) *n.* the quality of meaning what one says and does (p. 336) Wendy apologized, but Jeanette didn't trust her sincerity.

**pranks** (praynks) *n.* playful jokes or tricks (p. 336) *Efrain and David* usually laugh when they play pranks on each other.

**Partner Talk** With a partner, think of two sentences for each vocabulary word. Write them in your Learner's Notebook.

### **English Language Coach**

**Using a Thesaurus** Words can be exciting! One reason good writers choose words carefully is so readers won't be bored. In a thesaurus, find replacements for the words in the ovals below.

His laugh was the silliest thing you've ever heard!



I'm so hungry I could eat a horse.



Mom ran to the store for milk.



**Partner Storytime** Using your thesaurus, find synonyms for the following words to fit in a short story about a good friendship. Share with the class.

> friendship help fight care talk

**Objectives** (pp. 332–337) **Reading** Synthesize information **Literature** Identify elements of nonfiction Vocabulary Use word references:

thesaurus

### **Skills Preview**

### **Key Reading Skill: Synthesizing**

The selection you are going to read is about how friends solve problems. Before you read, think about what you already know.

- Why is friendship difficult sometimes?
- What advice about friendship have you heard or learned in your life?

**Partner Talk** With a partner, name a common problem that each of you have had with your friends. How did each of you solve your problem with your friends? Synthesize your ideas into three tips about friendship that you can give to other kids.

### **Literary Element: Nonfiction**

The selection you are going to read is not a fictional, or made-up, story. It's a magazine article about real people and real events. Writing that is about real people and their experiences is called **nonfiction**.

As you read, pay attention to how the author makes the article easy for kids and teenagers to understand.

 Notice the expressions, or groups of words, the author uses.

How do the words speak more to kids than adults?

 Nonfiction writing sometimes has short headlines called subheads. Subheads introduce parts of the text.

How do the subheads help you follow and understand the information?

 The author talked with a lot of kids before she wrote this article.

How do you feel when the author uses the exact words, or quotations, from these kids?



To review or learn more about the literary elements, go to www.glencoe.com.

### **Get Ready to Read**

### **Connect to the Reading**

Think about your friends. What problems have you had with your friends?

- Has a friend ever moved away but stayed your friend?
- Has a friend ever made new friends and stopped hanging out with you?
- How do you feel when your friend is better at something than you are?
- Have you ever had to tell a friend that you didn't like something he or she said or did?

**Write to Learn** Write for ten minutes in your Learner's Notebook about one of the questions above. Or make up another question and write about it.

### **Build Background**

The article you are going to read talks about kids your age and their friendships. Friendships are an important part of life.

- The word *friend* comes from an Old English word that means "to love."
- Friendships can help keep people healthy. Good friendships are natural stress fighters.
- The article was first published in a magazine called Teen People, which has a news team of 35 high school and college students.

### **Set Purposes for Reading**

Read the selection "Friends
Forever" to find out how teens count on one another
to keep their friendships strong and healthy.

**Set Your Own Purpose** What would you like to learn from the article to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

### **Keep Moving**

Use these skills as you read the following selection.

# TIME

# FRENDS Forever

Mending a broken friendship is never easy, but it's almost always worth the work. Here, three sets of pals talk about the problems they have faced and how they have patched things up.



"I can say anything to Chris without him taking offense," says Nat (left). "We're honest."

By SARI LOCKER

### **Drifting apart D**

fter meeting in seventh grade, Nat Brown and Chris Brennan, both now 15, actually caught grief for being such close pals. "Chris's sister would make fun of us, because we would talk all the time, just like girls," says Nat. Despite the teasing, the two teens from Wellesley, Massachusetts, continued their friendship for another year before they started to drift apart. "Chris got a girlfriend and started spending all of his time with her," says Nat. "I felt like he was ignoring me." The two got over that hump¹ by doing what they do best: communicating. "Some guys are insecure, so they can't talk about their feelings," says Chris. "But we're big, tough guys, and we can still talk openly."

1. In this sentence, **got over that hump** means "got past that hard time."

#### 1 Reviewing Skills

**Previewing** Before you read, look at the subheads. What do the subheads make you think the article is about?

There was more trouble ahead, however. They both had girlfriends and even less time to share. "We played football and lacrosse together, but it wasn't the same," recalls Chris. The friendship might have ended if it hadn't been for a family crisis. "Nat's mom was diagnosed with breast cancer last year," says Chris. "When I heard his mom was sick, it made me think about him more. I wanted to be there for him." Chris and Nat's friendship is still on the mend, but they're both putting more energy into it these days.

### Three was a crowd

When Wendy Pennington, 14, moved from Springfield, Missouri, to Wichita, Kansas, she lost her old friends by not keeping in touch. So when her family moved back to Springfield three years later, she was forced to start fresh. Wendy met Jeanette Hodgson and Rita Weston (not her real name), both 14, on the bus ride to school the first day of seventh grade. The three became the best of friends—or so it

seemed. About a month after they started hanging out together, their relationship underwent a dramatic shift: Rita and Wendy grew closer together and they began to squeeze Jeanette out. "Rita would sleep over at Wendy's on school nights just to make me jealous," says Jeanette. Those feelings of rejection took a toll on her. "I got really depressed," Jeanette admits. "I felt like a loser." 2

It was only when Rita's family moved to Arizona that Wendy realized how unfair she had been to Jeanette. "I felt bad that Jeanette had been so upset. Rita was possessive of me, and I didn't stand up to her," she explains.

### 2 Key Reading Skill

Synthesizing Here, the word loser means "a misfit—someone who has never or seldom been successful at a job, personal relationships, etc." "Loser" is also the title of the selection you just read. Think about what loser means in this selection and what happened to the young man in the short story "Loser." What new idea do you have about what the word loser can also mean?



2. Dramatic shift is another way to say "big change."

Vocabulary

**possessive** (puh ZES iv) *adj.* wanting to keep something for oneself

With Rita out of the picture, Wendy could spend her time winning back Jeanette's **trust**. "Before, I didn't say anything to Jeanette about what was happening with Rita. Now I let Jeanette know how lucky I am to have her as a friend." Understandably, Jeanette had her doubts about Wendy's **sincerity**. "I was skeptical at first," says Jeanette. "But I had to trust her because I didn't want to lose her as a friend again. Now we're like sisters." And Wendy is grateful that Jeanette didn't hold a grudge. 

3

### From push to shove

At one time, New Yorkers David Santiago, 16, and his pal Efrain Vellon, 15, had a habit of playing pranks back and forth—until one day things went too far. "We were in science class, and we started throwing pieces of pencils at each other," explains Efrain. Continues David, "But when a piece hit Efrain in the face, he thought I was trying to pick a fight."

In a matter of minutes, David and Efrain got into a serious shoving match, which their teacher broke up. A few days later, the boys' parents met with guidance counselors while the two boys waited outside. At one point, they looked at each other and started cracking up. "We saw how stupid it was," says Efrain. Adds David, "We let pressures about how guys are supposed to act get to us."

Ironically, the fight ended up bringing them closer together. "If it weren't for the fight, we probably wouldn't have become such good friends," says Efrain. These days David and Efrain take their friendship more seriously. "And if we have a fight, we talk about it. Then we laugh about it," says David. **5** 

-Updated 2005, from Teen People, May 19, 1998

3. When you don't forgive someone for a long time, you hold a grudge.

#### Vocabulary

**sincerity** (sin SAIR uh tee ) *n*. the quality of meaning what one says and does **pranks** (praynks ) *n*. playful jokes or tricks

### **3** English Language Coach

**Using a Thesaurus** What synonyms for the word **trust** could be used when talking about a damaged friendship?

#### 4 Literary Element

**Nonfiction** The writer is using words that the real teens in the article might use. *Cracking up* is a way to say laughing really hard. Look for other expressions like *cracking up* as you read.

### 5 BIG Question

After solving their problems and disagreements, how did the teens in this article show that they could count on one another? Put your answer on a note card in the center pocket of Foldable 3. Your response will help you complete the Unit Challenge later.

### Friendship pitfalls

To keep friends, you'll need to avoid some snags. Here's what to watch for.

- 1 COMPETITION: Whether you're outdoing your friend in school or sports, it's best not to rub it in. Nobody likes a bragging winner. True friends support each other at all times.
- 2 CHANGE: Everyone grows up, and sometimes that means growing apart from childhood friends. But just because you don't share all the same interests, it doesn't mean you can't stay close. You'll always have one thing in common: your history.
- 3 PEER PRESSURE: If you start hanging out with a new crowd, you shouldn't be expected to ditch old friends simply because they aren't in that social circle. Remember, the only person qualified to decide whom you should be friends with is you.
- 4 BOYFRIENDS/GIRLFRIENDS: When one of you finds a boyfriend/girlfriend, it can be the kiss of death for a friendship. So if you've hooked up, be sensitive to your friend's feelings. Imagine how you would want to be treated if the roles were reversed and you were the one left out.
- 5 DISTANCE: Separations can put a strain on the strongest relationship. You may have to work a little harder to keep in touch with your pal (there's always e-mail and road trips), but you'll cherish your time together even more.



### **After You Read** Friends Forever



### Answering the **QBIG Question**

- **1.** You want to be able to count on your friends. What is the best advice from this article about how to keep your friendships healthy?
- **2. Recall** How do David and Efrain solve their friendship problems? **Right There**
- **3. Summarize** What happens between Wendy, Jeanette, and Rita? Think and Search
- 4. **Recall** What causes Chris and Nat to drift apart?

**III** Right There

### **Critical Thinking**

- **5. Connect** Which of the three stories is similar to a problem you have had with a friend? Why?
  - Author and Me
- **6. Connect** This article talks about important qualities of friendship. In your experience, what makes a good friend?
  - On My Own

### **Write About Your Reading**

Write your own short article for students in your grade. Teach them how to build good friendships. Use words and expressions that kids your age can understand. Follow the steps below:

- **List questions:** Write questions about friendship that you want to ask someone you know outside of school. For example, you might ask "What is the hardest part about being a good friend?" "How do you and your friends work out problems?" "What do you count on your friends for?"
- **Interview:** Take notes while the person you are interviewing answers your questions. Write down his or her exact words for one of your questions. Then, you can use a quotation in your article. Ask the person if it's okay to use his or her real name.
- Write: Using your own words, write a short article. Use your own experiences and your notes from the interview. Include the quotation from the person you interviewed. Use a fake name if he or she asked you to.
- **Present:** Share your article with other students. Discuss your ideas about friendship and what you learned from your interviews.

**Objectives** (pp. 338–339) **Reading** Synthesize information **Literature** Identify elements of nonfiction **Vocabulary** Use synonyms **Writing** Write a nonfiction article: question, interview **Grammar** Use modifiers: comparative

and superlative adverbs

### **Skills Review**

### **Key Reading Skill: Synthesizing**

- **7.** You read about how different teens solved problems and became better friends. You also thought about your own friendships.
  - What new ideas did you think of that may help some of your friendships?
  - How will they help?

### **Literary Element: Nonfiction**

- **8.** Review "Friends Forever." List three expressions in the article that you or your friends have used when talking.
- **9.** Which subhead in the selection do you think best describes one of the stories? Why?
- **10.** How has reading nonfiction helped you think about your own experiences?

### **Vocabulary Check**

For each word listed on the left, choose the word on the right that means the same thing or almost the same thing.

11. possessive tricks12. sincerity controlling13. pranks truthfulness

**14. English Language Coach** Rewrite the paragraph below on a separate sheet of paper. Replace each underlined word or phrase with a more colorful or interesting word that you find in a thesaurus.

I went to the game on Saturday and had a good time. All of my <u>friends</u> were there. We <u>enjoy</u> hanging out together. The game was <u>exciting</u>. We <u>cheered loudly</u> for our team, and they won by two points.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

## **Grammar Link: Comparing with Adverbs**

Adverbs help describe verbs, or the actions in sentences. A comparative adverb compares two actions. A superlative adverb compares more than two actions.

 Most short adverbs add -er to form the comparative and -est to form the superlative.

The singer arrived *earlier* than the guitar player. The drummer arrived *earliest* of all the players.

 Long adverbs, as well as a few short adverbs such as often, add the word more to form the comparative and the word most to form the superlative.

Tracy dances *more beautifully* than her brother. Tracy dances *most beautifully* of all the students. The singers perform *more often* than the dancers. Which of the five singers performs *most often*?

 The words less and least are the negative versions of more and most. They are added to adverbs to form the "negative comparative" or "negative superlative."

Julia runs *less quickly* than Tracy.

Julia runs *least quickly* of all the players

 Some adverbs have irregular comparative and superlative forms.

Adverb	Comparative	Superlative
well	better	best
badly	worse	worst
little	less	least

#### **Grammar Practice**

Write the comparative and superlative forms of each adverb below. Use a dictionary if you need help.

**15.** fast

**16.** carefully

17. frequently

# WRITING WORKSHOP PART 2 Short Fictional Story

**ASSIGNMENT** Write a short fictional story about a character who has a problem

**Purpose:** To tell a story about a character who could really count on someone

**Audience:** You, your teacher, and your classmates

### **Revising Rubric**

Your short story should have

- a clear organization
- a developed plot based on a conflict
- specific details to describe characters and setting
- descriptive dialogue

Objectives (pp. 340–345)
Writing Use the writing process:
edit, rewrite, present • Write to
entertain • Use story elements:
plot, setting, character, dialogue
Grammar Use modifiers:
adjectives and adverbs
Listening, Speaking, and
Viewing Read aloud

In Writing Workshop Part 1, you wrote the first draft of your short story. You described characters, setting, and developed a plot line in your Learner's Notebook. Now it's time to revise your first draft and finish your short story. You'll keep a copy of it in a writing portfolio so that you and your teacher can evaluate your writing progress over time.

Revising, Editing, and Presenting

## Revising Make It Better

The first thing to do is read your short story draft. Parts of your story that seemed perfectly clear when you were writing during Part 1 may sound confusing to you now. That's okay. As you read, make notes on your paper about parts you want to change and how you want to change them. Then go back and make the changes.

Your story should have the following common elements of short stories:

- a plot that is organized around the conflict, or struggle, of the main character
- well-developed characters
- dialogue that helps readers "hear" how the characters speak
- a clearly described setting

Then read your draft out loud. You may notice mistakes that you didn't notice while reading to yourself. As you read, pause to make any changes that you think your story needs. Listen for places where the words sound strange or you get confused. Revise your draft until it sounds the way you like it.

### **Descriptive Dialogue**

An easy way to add description to your characters is to write the way they speak. Characters don't always just *say* things. Sometimes they shout, whisper, cheer, or exclaim. When you add these words before or after your character's dialogue, it makes it easy for readers to "hear" your characters. Check out the examples below.

"Be quiet, my mom is sleeping," Dan whispered.

"What? I can't hear you, the music is too loud," Celia shouted.

Make sure that you not only include dialogue, but that you describe what kind of dialogue it is. Return to your story and revise your dialogue so that it sounds the way you imagine your characters speak.

### **Small Group Workshop**

Get together with two other students and take turns reading your stories to each other.

- When it is your turn to read, let your enthusiasm for your story show in how you tell it.
- Speak at the right volume (not too loud or too quiet) and the right pace (not too fast or too slow).
- Use a different voice for each character.
- After each person reads, answer the following questions: What part of the story do you like best? Why?

I like the part where you describe the characters because I can really see them, and I feel like I am getting to know them. This makes me want to read more about them.

• What would you like to know more about in the story? Use details here.

I would like to know more about the setting. I want to be able to picture Maya's bedroom in my mind. Knowing what her bedroom looks like might tell me something about her. Also, I'm not sure what the main character's problem is.

• What questions do you have for the writer about the story? Come up with at least one question.

Why is the main character so nervous and upset about the possibility of sleeping over at her friend's house?

Think about your group members' comments and questions and use that information to further revise your story. Remember that you don't have to use every comment or address every question. Add details or take some details out. *You* decide what changes to make.



**Writing Models** For models and other writing activities, go to www.glencoe.com.

# Finish It Up

When you are finished revising, check your story for errors in grammar, usage, and mechanics.

Read the latest version of your draft and use the **Editing Checklist** to help you spot errors. You may find it easier to spot mistakes if you read your story aloud (again!) or start at the end of your story and read it backwards, one sentence at a time. Use the proofreading symbols in the chart on page R19 to mark needed corrections.

### **Writing Tip**

**Spelling** You know that the *i* comes before *e*, except after *c*. An exception to the rule is when the letters make an *ay* sound, as in *weigh* and *neighbor*.

### **Editing Checklist**

- All articles and demonstrative adjectives are used correctly.
- ✓ The correct forms of adjectives and adverbs are used in comparisons.
- **✓** Verb terms are correct.
- **☑** Dialogue is correctly punctuated.
- ✓ Spelling and capitalization are correct.

# Show It Off

By now you've made a lot changes to your story and it might look messy and disorganized. Rewrite your story on a sheet of fresh paper. If possible, use word processing software to make a neat final copy of your short story.

With your classmates, make a book of short stories. You can call it *Characters to Count On,* or you can work together to come up with a different title for the book.

- Create or find at least one image to go along with your story. You can draw or paint an illustration. Or search magazines and newspapers for pictures. Whatever type of image you use, be sure that the image clearly relates to your story.
- **2.** Put all of the stories and images together in a binder and number each page.
- **3.** Make a table of contents that tells the title, author, and starting page number of each story. Then place the table of contents in the front of the binder.

### **Writing Tip**

**Handwriting** Improve handwriting by making sure that your grasp on your pencil is correct. Your thumb and first finger should connect on the pencil to form an oval or an open space.

#### **Writer's Model**

### **Bobby Pins** by Rochelle Zappia

"I can't wait to go to the basketball game Friday night," Maya told her friend Rita on the phone.

"Me neither. You want to sleep over after the game?" asked Rita.

Maya's stomach started tightening into knots. "I-I'll have to ask," she stammered and quickly hung up the phone.

Maya would have loved to sleep over at Rita's house. But what would she do about her hair the next morning?

Maya had cerebral palsy, and that made it hard for her to do things with her hands. She could do basic things like put her clothes on in the morning, make her own food and write with a pen like other kids. But, combing her hair was another story. She could get the tangles out by pulling hard, but no matter how long she brushed her hair, it wouldn't stay down. Pieces were always popping back up and she couldn't get her hands to fasten barrettes or bobby pins.

So, every morning, Maya's mom did her hair. It was embarrassing, but Maya's only other choice was to go to school with her hair sticking out in every direction! It never really bothered Maya before, but now it did! Now not being able to fix her own hair was stopping Maya from sleeping over at Rita's.

Maya went into her bedroom to try to fix her hair herself. When she got to her dresser, she just looked at the tiny ballerina figure on her jewel box. Sometimes Maya wished she could move as gracefully as that ballerina. Then, Maya looked into the round mirror that hung on her wall above the dresser. Maya stared at her thick, shoulder length, brown hair. She took out her bobby pins and picked up a brush. She brushed down some strands of hair standing up on her head. They shot right back up. Using both hands, she forced a bobby pin open and tried to guide it into her hair. The minute she let go, it dropped to the floor.

#### **Active Writing Model**

- The writer begins the story with dialogue to grab the reader's attention.
- Descriptive dialogue helps the readers "hear" the character's voice.
- The writer uses concrete details to develop the character.

- These specific details about the setting help the reader imagine Maya's bedroom.
- The writer uses adjectives to describe Maya's hair.

### **Active Writing Model**

The writer develops the conflict oby fully explaining the problem.

The writer uses an adverb to describe how Maya is pacing.

This is the climax of the story—the point of greatest interest.

The writer connects the events of the story. Transition words such as *next* guide the reader through the sequence of events.

This well-organized story has a clear resolution.

Frustrated, Maya threw herself down on her blue-and-white bedspread and pounded the pillow with her fist. What was she going to tell Rita? If she said she couldn't sleep over, Rita would never ask Maya to do anything with her ever again.

Besides, she didn't want to hurt Rita's feelings. She knew how bad she always felt when she invited other girls to her house and they said no.

Maya got up and paced nervously around her room.

Next to the ballerina on her dresser there was a picture of a sailboat on a dark sea. Underneath the boat were the words "I'm not afraid of storms, for I'm learning how to sail my ship.'— by Louisa May Alcott". Well, Maya had tried to sail her ship, but it wouldn't move!

Maybe she could get help learning how to sail her ship. She could ask Mom to show her how to fix her hair.

Just then Mom came into Maya's room to put away Maya's laundry. Maya opened her mouth to talk about combing her own hair, but the words wouldn't come out. So she picked up her hairbrush and started brushing.

Mom watched her for a minute and said, "You need

to use your hand to smooth your hair down after you brush it."

Maya tried it. It worked! She was so happy!

Next she showed Mom her useless attempts to put in her bobby pins. Mom said, "Let's go to the store this afternoon and see if there are any barrettes that are easier for you to close. I bet a headband would work too."

The next morning Maya was able to easily smooth her hair down and get a bright red headband over it. The headband felt tight on her head, but she didn't mind. She liked the feeling that her hair was being held firmly in place.

"Rita asked me to sleep over after the basketball game on Friday night," Maya told Mom at breakfast. "Can I?"

Mom replied, "As soon as I call Rita's mother and make sure it's okay with her, you can start packing your bag."

### Listening, Speaking, and Viewing

I DID IT

AGAIN!

### **Reading Aloud**

Reading a text aloud often allows you to think about the words in a new way. You might notice something new or find a new rhythm to the words.

# la de la companya de



I THINK OF ALL THESE





**Analyzing Cartoons**The guy has trouble speaking to a girl. He gets

nervous when he's on the phone. What advice

would you give him?

### What Is Reading Aloud?

Reading aloud is using your voice to speak the words you read. You can read your own words or the words of other writers.

### Why Is Reading Aloud Important?

As a writer, reading aloud can

- · help you make changes to your writing
- allow you to share your stories with friends and family (even a group of people at the same time!)

As a reader, reading aloud can

- allow you to hear the voice and the style of another writer's work
- allow you to hear the rhythm of words
- allow you to speak lines of dialogue to get a clearer picture of how the character talks

### **How Do I Do It?**

- If you are doing a formal reading, practice reading the text aloud. Reread the text several times until you can read it smoothly.
- When it's your turn to read aloud, speak slowly and clearly. If you're not sure if your pacing (your speed) is right, practice with a friend and ask for feedback.

- Change your voice to fit the punctuation. Pause at the periods. Lift the pitch of your voice at the end of questions. Add energy to your voice at the exclamation points!
- Use facial expressions or hand gestures to entertain your audience.

### **Group Reading**

Divide into small groups and take turns reading your stories to each other. As you are listening:

- Identify the main character
- Understand the conflict
- Recognize dialogue
- Find specific details about the characters or setting

### **Class Reading**

Choose one story from your group to read aloud to the whole class. Have each group member choose a different part of the story to read aloud. You may want to assign each group member to read the dialogue of a different character. Practice reading aloud as a group. Once you each know your parts, read the story aloud to the class.

### **READING WORKSHOP 4**

### **Skills Focus**

You will practice using these skills when you read the following selections:

- "The Good Samaritan," p. 350
- "The Brink's Robbery," p. 362

### **Reading**

• Determining the main idea

### Literature

Understanding plot: how it works and what it means

### **Vocabulary**

- Understanding synonyms: shades of meaning
- Choosing the right word

### **Writing/Grammar**

Identifying and using prepositions and interjections

**Skill Lesson** 

# **Determining the Main Idea**

### **Learn It!**

**What Is It?** The main idea is the most important idea in a paragraph or story. Sometimes a writer tells you the main idea in the text. Sometimes you have to think about the supporting details to find the main idea.

Use these tips to look for main ideas:

- The main idea is the most important idea in the text.
- The main idea is not a simple fact—it's a big idea that's based on smaller details.
- The main idea does not include specific details.



The future of youth athletics.

### **Analyzing Cartoons**

The main idea is that sports are not just for fun anymore. How do the caption and dialogue help get this message across?

**Objectives** (pp. 346–347) **Reading** Identify main ideas and supporting detailsls **Why Is It Important?** Finding the main idea can help you:

- Break the text into smaller parts you can remember
- Understand what the author is trying to say
- Form your own opinions and ideas as your read

**How Do I Do It?** Read each paragraph to see what each part of the text is about. Remember that the main ideas of each part will lead you to the main idea for the whole text. Once you've read the whole text, think about the most important ideas of each paragraph. Combine these ideas to find the main idea of the entire selection.

Here's an example of how one student figured out one of the main ideas in "Friends Forever."

Ironically, the fight ended up bringing them closer together. "If it weren't for the fight, we probably wouldn't have become such good friends," says Efrain. These days David and Efrain take their friendship more seriously. "And if we have a fight, we talk about it. Then we laugh about it," says David.

If David and Efrain fight, they talk about it. This paragraph tells me that communication is important between friends. Even when you're angry, communication can bring you and your friends closer together.



**Study Central** Visit www.glencoe.com and click on Study Central to review determining the main idea.



### **Practice It!**

Write these statements about the story you are going to read in your Learner's Notebook. As you read, refer back to them. When you have finished reading, circle the one that is most likely a main idea.

- Rey and his friends clean up the yard for Mr. Sanchez.
- It is important to help people—even the people you don't like.
- Rey wants to be friends with Orlando Sanchez.

### **Use It!**

As you read "The Good Samaritan," make notes in your Learner's Notebook about what might be the main idea. When you've finished reading, use your notes to help you circle the correct sentence from above.

### **Before You Read** The Good Samaritan



### **Meet the Author**

René Saldaña, Jr. grew up in Texas. He has taught middle and high school and has written several books. including The Jumping Tree, which won an award for youth novels. Today, he teaches English and writing at a university in Texas.



Author Search For more about René Saldaña, Jr. go to www. glencoe.com.

**Objectives** (pp. 348–357) **Reading** Identify main ideas and supporting details **Literature** Identify literary elements:

Vocabulary Make word choices • Use word references: thesaurus

### **Vocabulary Preview**

angling (ANG ling) v. trying to get; form of the verb angle (p. 352) I was angling for a position on student council.

**fuming** (FYOO ming) v. is angry; form of the verb fume (p. 353) "I'm no street punk!" said Mr. Hernandez, who was fumina.

dejected (dih JEK tud) adj. sad or depressed (p. 354) Rey felt dejected when he couldn't swim in the Sánchezes' pool.

**ritual** (RICH oo ul) *n.* a set routine (p. 356) Rey's father's evening ritual included watching an hour of TV.

**stranded** (STRAN did) *adj.* left somewhere and not able to leave (p. 357) Stranded I stood at the side of the road.

**Write to Learn** In your Learner's Notebook, copy the statements below. Answer True or False to each statement.

- If you gave your friend a gift she loved, she would be **fuming**.
- If you just switched schools and hadn't made friends yet, you might feel dejected.
- If Mideo brushes his teeth every day as soon as he gets home from school, that's a ritual.
- When Elena gets on the bus, she is **stranded**.

### **English Language Coach**

**Word Choice** Good writers try to choose the best words to express their ideas. To say exactly what they mean, they choose specific words rather than general ones. Notice the difference in the sentences below.

**General:** The boy ate a sandwich.

Specific: Al gulped down a double cheeseburger.

See how much clearer the second sentence is? When you read, notice the specific words the writers use. And when you write, choose specific words.

**Partner Talk** With a partner, choose a more specific word to take the place of each general word below:

tree

automobile

walked

talk

### **Skills Preview**

### **Key Reading Skill: Determining the Main Idea**

- What do Rey and his friends do for Mr. Sánchez?
- What does Mr. Sánchez promise Rey and his friends?
- Does Mr. Sánchez keep his promises?
- How does Rey feel about Mr. Sánchez?
- What does Rey do when Mr. Sánchez is really counting on him?

**Partner Talk** If someone you didn't like very much really needed your help, would you help that person? Share your thoughts and experiences with a partner.

### **Key Literary Element: Plot**

In a story, the **plot** is all the events that happen. The plot is organized around the story's **conflict**.

- The plot of a story begins with the exposition (ek spuh ZIH shun), which introduces the characters, setting, and conflict of the story.
- The rising action adds complications to the conflict.
   It includes all of the events that lead to the climax.
- The climax is the point of the greatest interest or suspense in a story.
- The **falling action** is all of the events that happen after the climax.
- The resolution is the conclusion to the story, or the ending.

**Partner Talk** Every story has a plot—even the stories in movies. Talk with a partner about the action, or conflict, that happens in your favorite movie. Then summarize that movie's plot.



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

### **Get Ready to Read**

### **Connect to the Reading**

Think about a time when someone promised you something, but did not give it to you. How did it make you feel? How did you react? Why did you react in that way?

**Write to Learn** In your Learner's Notebook, write about how you felt when someone did not keep a promise they made to you. Write about how you acted and explain why.

### **Build Background**

The story you are about to read is called "The Good Samaritan."

- This story takes place in the southern part of Texas during the present.
- The term "Good Samaritan" refers to someone who helps a person in trouble, even if he or she does not like that person or that person has treated them unfairly.
- The term "Good Samaritan" comes from a story about a man who comes to the aid of an injured stranger.

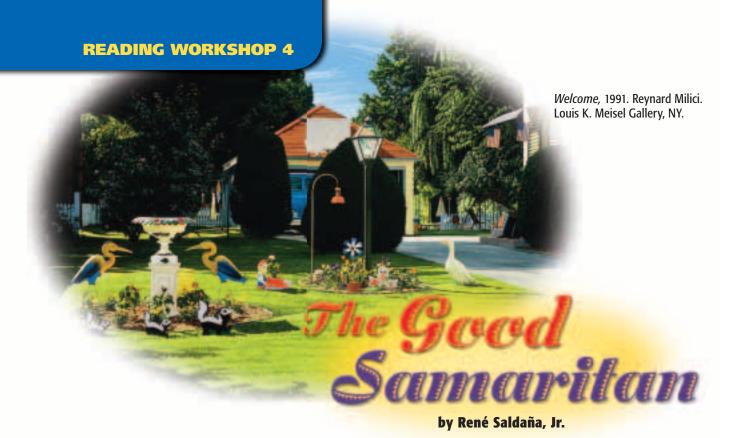
### **Set Purposes for Reading**

Read "The Good Samaritan" to learn about how a young man acts toward someone who has broken promises to him. The young man's behavior just might surprise you.

**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

### **Keep Moving**

Use these skills as you read the following selection.



know he's in there, I thought. I saw the curtains of his bedroom move, only a little, yes, but they moved.

Yesterday Orlie told me, "Come over tomorrow afternoon. We'll hang out by the pool."

I rang the doorbell again. Then I knocked.

The door creaked open. The afternoon light crept into the dark living room inch by slow inch. Mrs. Sánchez, Orlie's mom, stuck her head through the narrow opening, her body hidden behind the door. "Hi, Rey, how can I help you?"

"Ah, Mrs. Sánchez, is Orlando here?" I tried looking past her but only saw a few pictures hanging on the wall. One of the Sánchez family all dressed up fancy and smiling, standing in front of a gray marble background.

"No, he's not. He went with his father to Mission."

"Oh, because Orlando said he would be here, and told me to come over."

"They won't be back until later tonight," she said. "You can come by tomorrow and see if he's here. You know how it is in the summer. He and his dad are always doing work here and there. Come back tomorrow, but call first."

"It's just that he said I could come by and swim in your pool. Dijo,\" 'Tomorrow, come over. I'll be here. We'll go swimming."

### **Practice the Skills**

#### 1 Reviewing Skills

**Inferring** What can you guess from these first paragraphs? Is Mrs. Sánchez telling the truth or is Orlando avoiding Rey?

<sup>1.</sup> Dijo (DEE hoh) is Spanish for "he said." Me dijo means "said to me."

"I'm sorry he told you that, but without him or my husband here, you won't be able to use the pool," me dijo Mrs. Sánchez.

"Okay," I said.

"Maybe tomorrow?"

"Yeah, maybe."

But there was no maybe about it. I wouldn't be coming back. Because I knew that Orlando was in the house, he just didn't want to hang out. Bien codo con su pool. Plain stingy. And tricky. This guy invited me and a few others over all summer to help his dad with some yard work because Mr. Sánchez told us, "If you help clean up the yard, you boys can use the pool any time you want so long as one of us is here." And we cleaned up his yard. On that hot day the water that smelled of chlorine looked delicious to me. And after a hard day's work cleaning his yard, I so looked forward to taking a dip. I'd even worn my trunks under my work clothes. Then Mr. Sánchez said, "Come by tomorrow. I don't want you fellas to track all this dirt into the pool."

"We can go home and shower and be back," said Hernando.

"No, mejor que regresen mañana.<sup>3</sup> I'll be here tomorrow and we can swim. After lunch, okay. For sure we'll do it tomorrow," said Mr. Sánchez.

The following day he was there, but he was headed out right after lunch and he didn't feel safe leaving us behind without supervision. "If one of you drowns, your parents will be angry at me and . . ." He didn't say it, but he didn't need to. One of our parents could sue him. And he needed that like I needed another F in my Geometry I class! Or, we figured out later, he could have just said, "I used you saps to do my dirty work. And I lied about the pool, suckers!"

I don't know why we hadn't learned our lesson. Twice before he had gypped us this way of our time and effort. Always dangling the carrot in front of our eyes, then snatching it away last second.

One of those times he promised us soft drinks and snacks if we helped clean up a yard across the street from his house. It wasn't his yard to worry about, but I guess he just didn't

### **Practice the Skills**

### 2 Key Reading Skill

#### **Determining the Main Idea**

One way to find the main idea is to summarize. Think about the important things that have happened so far. You might summarize what you've just read like this: Rey's friend Orlando Sánchez told Rey he could come over and swim. Orlando breaks his promise. Rey remembers another time when someone in the Sánchez family broke a promise.

#### **3** Key Literary Element

**Plot** At this point the author has described the setting of the story. He has also introduced all the main characters and a conflict. What part of the plot is that?

Bien (bee EN) codo (KOH doh) con (kohn) su (soo). Rey is saying, in Spanish, that Orlando doesn't like to share the pool with others.

Mejor (may HOR) que (kay) regresen (ray GRES un) mañana (muh NYAW nuh). "It's better if you return tomorrow."

#### **READING WORKSHOP 4**

like to see the weeds growing as tall as dogs. What if he had company? What would they think? And he was angling for a position on the school board. How could a politico<sup>4</sup> live in such filth!

Well, we did get a soft drink and chips, only it was one two-liter bottle of Coke and one bag of chips for close to ten of us. We had no cups, and the older, stronger boys got dibs<sup>5</sup> on most of the eats. "I didn't know there'd be so many of you," he said. "Well, share. And thanks. You all are good, strong boys."

The next time was real hard labor. He said, "Help me dig these holes here, then we can put up some basketball rims. Once the cement dries on the court itself, you all can come over and play anytime since it's kind of your court too. That is, if you help me dig the holes."

And we did. We dug and dug and dug for close to six hours straight until we got done, passing on the shovel from one of us to the next. But we got it done. We had our court. Mr. Sánchez kept his word. He reminded us we could come over to play anytime, and we took special care not to dunk and grab hold of the rim. Even the shortest kid could practically dunk it because the baskets were so low. But we'd seen the rims all bent down at the different yards at school. And we didn't want that for *our* court.

One day, we wanted to play a little three on three. After knocking on the different doors several times and getting no answer, we figured the Sánchez family had gone out.

- 4. A *politico* is a politician.
- 5. Got dibs means you get to do or have something before everyone else.

### **Vocabulary**

angling (ANG ling) v. trying to get



### **Practice the Skills**

#### 4 English Language Coach

**Word Choice** If you don't know the word **filth**, look it up in a dictionary or thesaurus. Do you think it's a good word choice here?

We decided that it'd be okay to play. We weren't going to do anything wrong. The court was far enough from the house that we couldn't possibly break a window. And Mr. Sánchez had said we could come over any time we wanted. It was *our* court, after all. Those were his words exactly.

A little later in the afternoon, Mr. Sánchez drove up in his truck, honking and honking at us. "Here they come. Maybe Orlando and Marty can play with us," someone said.

Pues,<sup>6</sup> it was not to be. The truck had just come to a standstill when Mr. Sánchez shot out of the driver's side. He ran up to us, waving his hands in the air like a crazy man, first saying, then screaming, "What are you guys doing here? You all can't be here when I'm not here."

"But you told us we could come over anytime. And we knocked and knocked, and we were being very careful."

"It doesn't matter. You all shouldn't be here when I'm not home. What if you had broken something?" he said.

"But we didn't," I said.

"But if you had, then who would have been responsible for paying to replace it? I'm sure every one of you would have denied breaking anything."

"Este vato!" said Hernando.

"Vato? Is that what you called me? I'm no street punk, no hoodlum. I'll have you know, I've worked my whole life, and I won't be called a vato. It's Mr. Sánchez. Got that? And you boys know what—from now on, you are not allowed to come here whether I'm home or not! You all messed it up for yourselves. You've shown me so much disrespect today you don't deserve to play on my court. It was a privilege and not a right, and you messed it up. Now leave!"

Hernando, who was **fuming**, said, "Orale, guys, let's go." He took the ball from one of the smaller boys and began to run toward the nearest basket. He slowed down the closer he came to the basket and leapt in the air. I'd never seen him jump with such grace. He floated from the foul line, his long

#### 6. Pues (pways) means "well."

#### Vocabulary

**fuming** (FYOO ming) *adj.* angry

### **Practice the Skills**

#### **5** Key Literary Element

**Plot** The author has added more details. Now the story and the conflict are more complicated. What part of the plot is this?

<sup>7.</sup> The word vato (VAW toh) is Mexican-Spanish slang. It is used by young people most often when speaking to or about each other. It means "dude." Este vato means "this dude."



hair like wings, all the way to the basket. He grabbed the ball in both his hands and let go of it at the last moment. Instead of dunking the ball, he let it shoot up to the sky; then he wrapped his fingers around the rim and pulled down as hard as he could, hanging on for a few seconds. Then the rest of us walked after him, **dejected**. He hadn't bent the rim even a millimeter. Eventually Orlie talked us into going back when his dad wasn't home. His baby brother, Marty, was small and slow, and Orlie wanted some competition on the court. **5** 

Today was it for me, though. I made up my mind never to go back to the Sánchezes'. I walked to the little store for a soda. That and a grape popsicle would cool me down. I sat on the bench outside, finished off the drink, returned the bottle for my nickel refund, and headed for home.

As soon as I walked through our front door, my mother said, "Mi'jo, "sou need to go pick up your brother at summer school. He missed the bus."

"Again? He probably missed it on purpose, 'Amá. He's always walking over to Leo's Grocery to talk to his little girlfriends, then he calls when he needs a ride." I turned toward the bedroom.

- 8. Mi'jo (MEE hoh) is a contraction of the Spanish for "my son."
- 9. 'Amá (uh MAW) is a shortened form of "Mama."

#### Vocabulary

**dejected** (dih JEK tud) *adj.* sad or depressed

### **Practice the Skills**

#### **6 Reviewing Skills**

**Connecting** Rey and his friends think they had something taken away from them unfairly. Do you understand how they feel when they leave the court? In your Learner's Notebook, write about how you think they feel.

"Come back here," she said. So I turned and took a seat at the table. "Have you forgotten the times we had to go pick you up? Your brother always went with us, no matter what time it was."

"Yeah, but I was doing school stuff. Football, band. He's in summer school just piddling his time away!"

She looked at me as she brushed sweat away from her face with the back of her hand and said, "Just go pick him up, and hurry home. On the way back, stop at Circle Seven and buy some tortillas. There's money on the table."

I shook my head in disgust. Here I was, already a senior, having to be my baby brother's chauffeur.

I'd driven halfway to Leo's Grocery when I saw Mr. Sánchez's truck up ahead by the side of the road. I could just make him out sitting under the shade of his truck. Every time he heard a car coming his way, he'd raise his head slightly, try to catch the driver's attention by staring at him, then he'd hang his head again when the car didn't stop. **7** 

I slowed down as I approached. Could he tell it was me driving? When he looked up at my car, I could swear he almost smiled, thinking he had been saved. He had been leaning his head between his bent knees, and I could tell he was tired; his white shirt stuck to him because of all the sweat. His sock on one leg was bunched up at his ankle like a carnation. He had the whitest legs I'd ever seen on a



Visual Vocabulary
A lug nut is a piece of metal with a threaded hole in the middle that goes on the end of a bolt to hold a wheel in place.

. . . . . . . . . . . . .

Mexican. Whiter than even my dad's. I kept on looking straight; that is, I made like I was looking ahead, not a care in the world, but out of the corner of my eye I saw that he had a flat tire, that he had gotten two of the lug nuts off but hadn't gotten to the others, that the crowbar lay half on his other foot and half on the ground beside him, that his hair was matted by sweat to his forehead.

I knew that look. I'd probably looked just like that digging those holes for *our* basketball court, cleaning up his yard and

the one across the street from his house. I wondered if he could use a cold two-liter Coke right about now! If he was dreaming of taking a dip in his pool!

### **Practice the Skills**

### 7 Reviewing Skills

**Conflict** The author is about to introduce a new conflict. This one is an internal conflict. Rey will have to decide whether to help Mr. Sánchez. Will he? Why or why not?

#### 8 English Language Coach

**Word Choice** Did you notice the specific word choices that give the reader a clear description of Mr. Sánchez? In your Learner's Notebook, copy at least three of those words or phrases from this paragraph.

I drove on. No way was I going to help him out again! Let him do his own dirty work for once. He could stay out there and melt in this heat for all I cared. And besides, someone else will stop, I thought. Someone who doesn't know him like I do.  $\square$ 

And I knew that when Mr. Sánchez got home, he'd stop at my house on his walk around the barrio. My dad would be watering the plants, his evening ritual to relax from a hard day at work, and Mr. Sánchez would mention in passing that I had probably not seen him by the side of the road so I hadn't stopped to help him out; "Kids today," he would say to my dad, "not a care in the world, their heads up in the clouds somewhere." My dad would call me out and ask me to tell him and Mr. Sánchez why I hadn't helped out a neighbor when he needed it most. I'd say, to both of them, "That was you? I thought you and Orlie were in Mission taking care of some business, so it never occurred to me to stop to help a neighbor. Geez, I'm so sorry." Or I could say, "You know, I was in such a hurry to pick up my brother in La Joya<sup>12</sup> that I didn't even notice you by the side of the road."

I'd be off the hook. Anyways, why should I be the one to extend a helping hand when he's done every one of us in the

- 11. A barrio (BAR ee oh) is a neighborhood where Spanish-speaking people live.
- 12. La Joya (luh HOY uh) is a town in southern Texas.

#### **Vocabulary**

**ritual** (RICH oo ul) *n.* a set routine



### **Practice the Skills**

### **9** Reviewing Skills

**Reviewing** Think back to what Rey has done for Mr. Sánchez in the past. Why doesn't he want to help him now?

barrio wrong in one way or another! He deserves to sweat a little. A taste of his own bad medicine. Maybe he'll learn a lesson.

But I remembered the look in his eyes as I drove past him. That same tired look my father had when he'd get home from work and he didn't have the strength to take off his boots. My father always looked like he'd been working for centuries without any rest. He'd sit there in front of the television on his favorite green vinyl sofa chair and stare at whatever was on TV. He'd sit there for an hour before he could move, before he could eat his supper and take his shower, that same look on his face Mr. Sánchez had just now.

What if this were my dad **stranded** on the side of the road? I'd want someone to stop for him.

"My one good deed for today," I told myself. "And I'm doing it for my dad really, not for Mr. Sánchez."

I made a U-turn, drove back to where he was still sitting, turned around again, and pulled up behind him. **10** 

"I thought that was you, Rey," he said. He wiped at his forehead with his shirtsleeve. "And when you drove past, I thought you hadn't seen me. Thank goodness you stopped. I've been here for close to forty-five minutes and nobody's stopped to help. Thank goodness you did. I just can't get the tire off."

Thank my father, I thought. If it weren't for my father, you'd still be out here.

I had that tire changed in no time. All the while Mr. Sánchez stood behind me and a bit to my left saying, "Yes, thank God you came by. Boy, it's hot out here. You're a good boy, Rey. You'll make a good man. How about some help there?" II I2

"No, I've got it," I answered. "I'm almost done."

"Oyes,<sup>13</sup> Rey, what if you come over tomorrow night to my house? I'm having a little barbecue for some important people here in town. You should come over. We're even going to do some swimming. What do you say?"

I tightened the last of the nuts, replaced the jack, the flat tire, and the crowbar in the bed of his truck, looked at him, and said, "Thanks. But I'll be playing football with the vatos." IS

13. Oyes (OH yays) means "listen."

#### **Vocabulary**

**stranded** (STRAN did) *adj.* left somewhere and not able to leave

### **Practice the Skills**

#### 10 Key Literary Element

**Plot** The story has reached its climax when Rey decides to help Mr. Sánchez. What makes this the climax of the story?

#### 11 Key Reading Skill

### **Determining the Main Idea**

Rey helps Mr. Sánchez even though he's angry with him. Why? What does Rey's decision to help tell you about Rey? What does it tell you about the story's main idea?

#### 12 Key Literary Element

**Plot** This is the end of the story, or the resolution. Do you think this was a good resolution to "The Good Samaritan"? Why or why not?

### 13 BIG Question

Mr. Sánchez could count on Rey. Who can Rey count on? Put your answer on a note card in the center pocket of Foldable 3. Your response will help you complete the Unit Challenge later.

### After You Read

### The Good Samaritan



### Answering the **BIG** Question

- **1.** Why is it important to be a person that others can count on?
- 2. Recall Where is Rey going when he sees Mr. Sanchez by the side of the road?
  - **IP** Right There
- **3. Summarize** What does Rey think about between the time he sees Mr. Sánchez on the side of the road and the time he stops to help him?
  - Think and Search

### **Critical Thinking**

- **4. Infer** Why might Hernando call Mr. Sánchez *vato*?
  - **IP** Author and Me
- **5. Evaluate** Do you think you could count on Rey's father? Why or why not?
  - **IP** Author and Me
- **6. Evaluate** What type of relationship do you think Rey and his father have?
  - Author and Me

### **Write About Your Reading**

Imagine that Rey has finished high school and is applying to college. The college wants a letter from someone who knows Rey and can describe him. Rey asks you to write the letter for him since you know a lot about him from reading "The Good Samaritan."

Get ready to write a letter to the people at the college telling them about Rey's experience with Mr. Sánchez and Rey's decision to be a "Good Samaritan." Refer to Mr. Sánchez as Mr. Smith to protect his identity. Follow the steps below.

**Step 1:** Write a list of the important things that happened between Rey and Mr. Sánchez and include details.

**Step 2:** Decide what you would like to tell the college about Rey.

**Step 3:** Write notes in your Learner's Notebook about your ideas. Use details from the story to support your ideas.

**Objectives** (pp. 358–359)

**Reading** Identify main ideas and supporting details

Literature Identify literary elements: plot Vocabulary Make word choices • Use word references: thesaurus Writing Write a letter: anecdotes, charac-

ter, main idea and supporting details

Grammar Use prepositions

### **Skills Review**

### **Key Reading Skill: Determining the Main Idea**

7. Think about what happened in "The Good Samaritan." Look at the notes you made in your Learner's Notebook. What is the main idea?

### **Key Literary Element: Plot**

- **8.** Name two events in the story that affect the way Rey feels about Mr. Sánchez.
- **9.** The story's climax happens when Rey decides to help Mr. Sánchez change his flat tire. Why does Rey decide to help?
- 10. Describe the story's resolution. What does Mr. Sánchez offer Rey after Rey changes the tire? How is Rey's response different from what it might have been at the beginning of the story?

### **Vocabulary Check**

Rewrite each sentence, replacing the underlined word or words with a vocabulary word.

### angling fuming dejected ritual stranded

- **11.** I felt sad when I failed the science test.
- **12.** My brother acts nice because he is <u>aiming</u> to get a bicycle from my mom.
- **13.** For me, a shower is a morning <u>tradition</u>.
- **14.** A flat tire left me stuck on the lonely road.
- **15.** My dad was really angry when I got home late.
- **16. English Language Coach** Copy each sentence and substitute a more specific word of your choice for each underlined general word.
  - The car went down the highway.
  - My teacher looked at me.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# Grammar Link: Prepositions

A preposition is a word that connects a noun or a pronoun to another word in a sentence.

• The girl on the swing looks sad.

The word *on* is a preposition. It shows the relationship between the word *swing* and the word *girl*. Is the girl behind the swing? Below it? Next to it? No, the preposition tells you she's *on* it.

A preposition is always part of a prepositional phrase that contains a noun or pronoun. These phrases are modifiers that work like adjectives or adverbs to provide more information.

- The man behind us muttered under his breath.
- The deer in the woods walked past them.

Here are some common prepositions:

about	behind	down	from	near
above	below	during	in	of
across	by	for	into	through

Some prepositions, such as *in front of*, *along with* and *on top of* are called "compound prepositions" because they are made up of more than one word.

#### **Grammar Practice**

Copy the prepositional phrase or phrases from each sentence below.

- **17.** The ducks swam across the pond.
- **18.** Carlos walked into the music store.
- **19.** We ate during the game.
- **20.** The story was about a boy from a faraway land.
- **21.** Odalis drew a picture for her friend Oksana.
- **22.** Alverne was the author of many funny stories.

**Writing Application** Look back at the prewriting you did for a letter to Rey's college. Underline all the prepositional phrases you used. Add one more prepositional phrase to your letter.

### **Before You Read** The Brink's Robbery

#### **Meet the Authors**

**Henry and Melissa Billings** have both been writers and editors for the last twenty years. They write a lot of educational texts for students, and Henry used to teach. They are also journalists. The selection you are about to read comes from their collection, The Wild Side: Crime and Punishment.



Author Search For more about Henry and Melissa Billings, go to www.glencoe.com.

### **Vocabulary Preview**

**flawless** (FLAW lus) *adj.* perfect; without mistakes (p. 362) *The robbery* plan was flawless.

**vaults** (vawltz) n. locked rooms or boxes for keeping money and valuables (p. 363) The bank vaults contained jewelry, gold bricks, and dollar bills.

**bold** (bold) *adj.* confident; daring (p. 363) The plan to rob the Brink's vaults required the efforts of eleven bold men.

**stunned** (stund) *adj.* shocked; surprised; amazed (**p. 365**) *The Brink's* guards were stunned when the robbers appeared at their inner door.

**Write to Learn** In your Learner's Notebook, write the vocabulary word that each clue describes:

- **1.** This describes people who do extreme sports.
- **2.** A bank has some of these.
- **3.** You'd like it if your teacher used this word to describe your schoolwork.
- **4.** If Robert won a contest that he'd expected to lose, he would probably feel this way.

### **English Language Coach**

**Word Choice** The right word choices can make a big difference in how easy it is to understand a sentence.

• The farmers had problems because of weather.

A reader might wonder what weather they had and what problems it caused. More careful word choices make the sentence clearer.

• The farmers lost crops because of the lack of rain.

Whenever you write, take the time to choose words that say exactly what you mean.

**Team Up** With a partner, copy and revise the following sentences. Use specific words in place of the general ones.

- The weather was nice.
- Mrs. Sanders has a big dog.
- The food was good.

**Objectives** (pp. 360-365) **Reading** Identify main ideas and supporting details

**Literature** Identify literary elements:

Vocabulary Make word choices • Use word references: thesaurus

### **Skills Preview**

### **Key Reading Skill: Determining the Main Idea**

The main idea is the most important idea in a selection or a paragraph. To find the main idea, ask yourself: "What is the author trying to say? What is the one idea that all of the sentences in this paragraph (or all the paragraphs in this selection) are about?" That's the main idea!

As you read, ask yourself:

- What does the title "The Brink's Robbery" tell me about this story's main idea?
- What important events and ideas does the author write about? What do these tell me about the main idea?

### **Key Literary Element: Plot**

If a nonfiction article is told like a story, it also has a **plot.** This nonfiction story is about a robbery. Its **plot** is the events or action of the story. Remember, any plot has five main parts: exposition, rising action, climax, falling action, and resolution

As you read, use these tips to follow the plot of the story.

- Notice what happens before the robbery.
   Who are the robbers? What is their plan?
- Notice what happens during the robbery.
   Are the robbers surprised by anything?
- Notice what happens after the robbery.
   Do the robbers make any mistakes?
- Notice how the story ends.
   What happens to the robbers?



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

### **Get Ready to Read**

### **Connect to the Reading**

Bank robbers sometimes leave clues to "who did it." What do you think is the most common reason that robbers get caught?

**Write to Learn** In your Learner's Notebook, write about any robbery stories you know. How do you feel when the criminals get caught? How do you feel if they don't get caught?

### **Build Background**

The selection you are going to read is a true story. Here are a few facts not mentioned in the story.

- Brink's opened in 1859 in Chicago, Illinois. Today, it operates throughout the world.
- Brink's is a company that offers safe cash handling, armored trucks, and transport services for diamonds, jewelry, and other valuables.
- There have been many attempts to rob Brink's trucks, but until this robbery no one ever tried to rob the Brink's building itself.
- At the time, the Brink's Robbery was considered the "crime of the century."
- The Brink's Company offered a \$100,000 reward for information after the robbery.

### **Set Purposes for Reading**

Read the selection "The Brink's Robbery" to see when people can and cannot count on one another.

**Set Your Own Purpose** What would you like to learn about the Brink's robbery to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

### **Keep Moving**

Use these skills as you read the following selection.



## The Brink's Robbery

by Henry and Melissa Billings

Joseph "Big Joe" McGinnis dreamed of committing the perfect crime. In 1948 he hooked up with Tony "Fats" Pino.

Pino shared McGinnis's dream.

Together, these two longtime criminals set to work. They spent two years planning a **flawless** robbery. Nothing would



Visual Vocabulary
Brink's Company used
armored cars like this
one to pick up money

from their customers.

be left to chance. **No evidence** would be left behind. And, if all went well, they would both end up rich. **1** 

The two thieves picked a tough target to rob—the Brink's Company in Boston. Brink's is an armored car service. It sends steel-plated cars to pick up money from stores around town. The armored cars take the money to Brink's headquarters. There

it is counted, sorted, and held until the stores need it again. In 1950, as much as \$10 million a day flowed through the Brink's office. 2

#### **Vocabulary**

**flawless** (FLAW lus) *adj.* perfect; without mistakes

### **Practice the Skills**

### English Language Coach

**Word Choice** How is saying "no evidence would be left behind" different than simply saying "nothing would be left behind?" Why is it a better word choice?

### **2** Key Literary Element

**Plot** The exposition is the first part of the plot. What have you learned so far about characters, setting, and conflict?

McGinnis and Pino planned their robbery with great care. They picked nine other men to join them. These were not just any nine men. Each brought a special skill to the group. Some, for instance, were good drivers or sharp lookout men. Also, seven of the men had to be the same size. McGinnis and Pino chose men who were about five feet nine inches tall and weighed between 170 and 180 pounds. These men would be the ones to enter the Brink's office and bring out the money. They would all dress alike. They would wear the same scary masks, rubbersoled shoes, gloves, coats, and caps. That would make it hard for the Brink's guards to identify them. (McGinnis would be one of the seven, but Pino was too heavy for the job. He agreed to stay with the getaway truck.)  $\mathbf{E}$ 

Robbing the Brink's headquarters would not be easy. The place was full of steel **vaults** and armed guards. McGinnis and Pino knew this. So they took plenty of time. They studied the layout of the building. They found out when the guards were on duty and where they were stationed. They watched

the money flow in and out of the office. They knew when the big money was there.

One of the toughest problems they faced was the locks. The gang had to pass through five locked doors to get from the street to the Brink's office. McGinnis and Pino came up with a **bold** plan. Late one night, a few of the gang members slipped into the building. One of them, a professional locksmith, removed the lock on the first door. He took it away and quickly made a key for it. Then—that same night—he hurried back to the Brink's building. He got the lock back in place before anyone noticed it was missing. 4

### **Practice the Skills**

### 3 Key Reading Skill

### **Determining the Main**

Idea The first sentence of a paragraph will sometimes tell you the main idea of the paragraph. Reread this paragraph. What do you think is the main idea? What supporting details back up the main idea?

### 4 Key Literary Element

**Plot** You've already read the exposition of the plot, which introduces the characters, setting, and conflict. What part of the plot are you reading now?



### Vocabulary

**vaults** (vawltz) *n.* locked rooms or boxes for keeping money and valuables **bold** (bold) *adj.* confident; daring

Brink's guard Thomas Lloyd and a detective look over the crime scene.

The robbers returned on four other nights. Each time they repeated their actions. They made keys for the locks on the four other doors. Now they would be able to walk right into the Brink's office. There, they knew, they would find guards standing inside a wire cage. That was where all the money was.

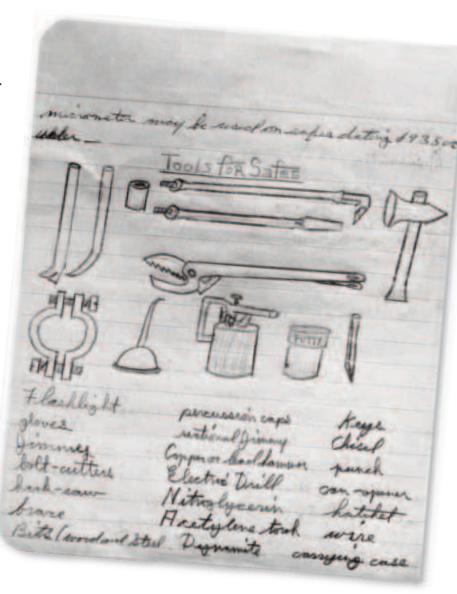
Next, McGinnis and Pino made the gang practice the robbery. More than 20 times, the thieves slipped into the building. They used their keys to unlock door after door. Each time, they got right up to the innermost door. Then they turned and left.

At last, McGinnis and Pino decided they were ready for the real thing. On January 17, 1950, they gave the signal. That night, a little before seven o'clock, the men took their places. Seven of them put on masks and sneaked into the building. They opened the five

locked doors. At 7:10 p.m., they opened the innermost door. They were in the Brink's office. There, as expected, they saw five guards. The guards were all inside the wire cage, counting money.

The thieves stuck their guns through the holes in the cage. "This is a stickup," one growled. "Open the gate and don't give us any trouble." Thomas Lloyd, the head guard, looked at the seven drawn guns. He knew it was hopeless to put up a fight. He instructed one of the other guards to go ahead and open the cage door. **5** 

Inside the cage, the thieves ordered the guards to lie facedown on the floor. They tied the guards' hands behind their backs. In addition, they tied their feet together and put tape across their mouths. Then the crooks grabbed the money.



A page from a crime manual written by a Brink's robber

### **Practice the Skills**

#### 5 Key Literary Element

**Plot** The robbery is finally taking place. What part of the plot is this?

They took all they could carry. In total, they stole more than 1,200 pounds in coins, bills, and checks. By 7:27 p.m. they were out of the building. The robbery had gone perfectly. In cash alone, they had made off with exactly \$1,218,211.29!

When news of the heist¹ spread, people were stunned. They hadn't thought anyone would ever dare rob Brink's. But, clearly, someone had. The police had no clues about who had done it. They searched everywhere. They organized a huge manhunt, but they didn't even know whom they were looking for. All they knew for sure was that the seven robbers were "of medium weight and height."

Meanwhile, the Brink's robbers played it safe. They drove the loot<sup>2</sup> to the home of Jazz Maffie in nearby Roxbury. Then each man went back home to his family. The next day they all went to their regular day jobs as if nothing had happened. The thieves stayed calm. They waited a month before splitting up the money. Each man got about \$100,000.

For six years, the police tried to solve the crime. They failed. But during that time, trouble was brewing inside the gang. One of the robbers did not like the way the money had been divided. Specs O'Keefe began demanding a larger share of the loot. McGinnis and the others became worried. They feared O'Keefe might go to the police. So they hired a gunman named Trigger Burke to kill him. One day Burke opened fire as O'Keefe drove by in his car. Luckily for O'Keefe—and unluckily for the rest of the gang—Burke missed his target.

Furious about the attack, O'Keefe did turn to the police. He told them the whole story. The police quickly rounded up all the Brink's robbers. The 11 men were brought to trial in 1956. All of them, including Specs O'Keefe, were found guilty. Since O'Keefe had helped solve the crime, however, police allowed him to go free. The rest of the gang got long prison terms. In the end, then, the dream of Big Joe McGinnis and Fats Pino had turned into a nightmare.  $\bigcirc$ 

- 1. *Heist* is another word for robbery.
- 2. Loot is stolen goods or money

#### **Vocabulary**

**stunned** (stund) *adj.* shocked; surprised; amazed

#### **Practice the Skills**

#### **6** Reviewing Skills

**Responding** What are your thoughts at this point? Has anything surprised you?

#### 7 BIG Question

Think about the Big Question.

Do you think the gang members can really count on one another?

Why or why not? Put your answer on a note card in the center pocket of Foldable 3. Your response will help you complete the Unit Challenge later.

## After You Read The Brink's Robbery



#### Answering the **BIG Question**

- **1.** For six years, the robbers fought about the money they stole. They finally turned on each other.
  - What does this tell you?
  - Can you count on people who do bad or illegal things?
  - Why or why not?
- **2. Recall** Who are the two leaders of the robbers?
  - **Right There**
- **3. Recall** What are armored cars? Describe an armored car using as much detail as you can.
  - Right There

#### **Critical Thinking**

- **4. Infer** The selection doesn't tell you why Brink's uses armored cars to transport money. Can you guess why?
  - **IIP** Author and Me
- **5. Analyze** How did the authors organize the plot? Are the events in order? Is the plot easy to follow? Explain.
  - Author and Me
- **6. Evaluate** Do you think the robbers had a good plan? Use examples from the story to support your answer.
  - Author and Me

#### Write About Your Reading

Write a short fictional news article with the headline **Rare Treasure Found**.

Follow these steps to get started. As you make your decisions, write them down in your Learner's Notebook.

- **Step 1:** Decide what the treasure is.
- **Step 2:** Decide how and where the treasure got lost.
- **Step 3:** Decide who finds the treasure.
- **Step 4:** Decide how he or she finds it.
- **Step 5:** Write what you imagine the person would say upon discovering the treasure. Explain how he or she feels.

**Objectives** (pp. 366–367)

Reading Identify main ideas and supporting details

**Literature** Identify literary elements: plot **Vocabulary** Make word choices • Use word references: thesaurus

Writing Write a fictional news article **Grammar** Use interjections

#### **Skills Review**

### **Key Reading Skill: Determining the Main Idea**

- **7.** Think about how the story ends. What do you think is the main idea of this selection? What details support the main idea?
- **8.** Do you think dishonesty is a good quality in a friend? Why or why not?

#### **Key Literary Element: Plot**

**9.** Summarize the plot of "The Brink's Robbery" in nine sentences. The first two sentences are given below:

McGinnis and Pino planned the robbery. They made keys for all the doors.

#### **Vocabulary Check**

Rewrite the sentences below. Mark each sentence with a *T* or an *F* depending on whether it is true or false.

- **10.** Vaults work well as hats.
- **11.** A jewel is more valuable if it is **flawless** than if it is not.
- **12.** A person could be **stunned** by an unexpected event.
- **13.** One must be **bold** to hide from an enemy.
- **14. English Language Coach** Read this sentence: *One robber wanted more money.*

There's a sentence in the selection that says the same thing but is more precise because of its specific words. Find that sentence and copy it down. (It's in the next to the last paragraph on page 365.) Now read this sentence:

In the end, McGinnis and Pino were disappointed. There's a sentence in the selection that is more precise than this one but says the same thing. Find that sentence and copy it down. (It appears in the selection after the other sentence you just copied.)

# Grammar Link: Interjections

An **interjection** (in tur JEK shun) is a word or group of words that shows emotion, or feeling.

An interjection that shows a strong feeling, such as excitement, may come before or after a sentence. It begins with a capital letter and ends with an exclamation point.

- Wow! Your new bike is cool.
- I got an A on my math test. *Hooray!*

An interjection that shows a mild, or calmer, feeling may be part of a sentence. When it is part of a sentence, the interjection is separated from the rest of the sentence with a comma.

- Oh, is it my turn to talk?
- You forgot your backpack? Hey, don't worry about it.

Here are some examples of interjections:

awesome gee great ha okay oops ouch well yikes yuck

#### **Grammar Practice**

Copy the sentences below. Add an interjection from the examples above to each sentence. Remember to punctuate it correctly.

- **15.** This soup tastes terrible.
- **16.** I dropped my grandma's vase.
- **17.** I guess I'll just take the bus home.
- **18.** I just stubbed my toe on that chair.

**Writing Application** Reread the Write About Your Reading assignment you completed. Add an interjection to your writing to make it more exciting.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

#### COMPARING LITERATURE WORKSHOP

# LOB'S The Highwayman by Alfred Noyes

#### What You'll Learn

You will practice using these skills when you read the following selections:

- "Lob's Girl," p. 371
- "The Highwayman," p. 386

#### **Point of Comparison**

Plot

#### **Purpose**

- To analyze the parts of a plot
- To compare plots in a short story and a narrative poem

#### **Vocabulary**

 Using synonyms to expand vocabulary

**Objectives** (pp. 368-369) **Literature** Identify literary elements: plot • Compare and contrast: literature You probably make comparisons every time you watch a TV show or movie. You may find yourself thinking, "Last week's show was better" or "Action movies are more interesting than comedies" or "Characters on TV don't behave the way real people do."

Comparing is important when you read literature. Each time you read something new, you'll probably compare it with something you read before. This is something we all do, even though we may not be aware of it.

#### **How to Compare Literature: Plot**

In this workshop, you'll compare a short story and a poem. "The Highwayman" is a **narrative poem**, a kind of poetry that tells a story. Like short stories, narrative poems have characters, settings, themes, and plots.

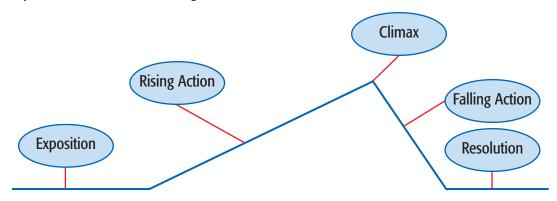
The **plot** is the story's basic structure. It's the events in which a problem is explored and then solved. Plot is created through **conflict.** In an action-adventure story, there's conflict between the good guy and the bad guy. The plot is the events that show their struggle (until the good guy wins, of course).

Conflict may be between

- two people or two groups
- a person and an idea (such as slavery)
- a person and an outside force (such as a storm)

#### **Get Ready to Compare**

A plot can be charted on a diagram like the one below.



Good writers use each part of the plot to lead readers toward the ending.

- The plot begins by introducing the characters, setting, and situation. This is the **exposition**. It captures the reader's attention with a strong conflict between opposing forces.
- During the **rising action**, complications are added to the conflict.
- The rising action leads to a **climax**, the point when the reader's interest is at its highest.
- The **falling action** moves the story toward the ending.
- In the **resolution**, the conflict is resolved, or worked out, and the plot's final outcome is revealed.

As you read "Lob's Girl" and "The Highwayman," make separate lists of the important events from each story in your Learner's Notebook.

Organize your lists under headings that name the parts of a plot. For example, begin each list with the heading "Exposition." Under that head, write the important events that occur during that part of the story. When the rising action begins, add the heading "Rising Action." Do the same with "Climax," "Falling Action," and "Resolution." Don't worry about being exactly right. After you've read both of the selections, you will look at your lists and compare the two plots.

## Before You Read Lob's Girl



#### **Meet the Author**

British author Joan Aiken says that she writes "the sort of thing I should have liked to read myself." Aiken's first work was published when she was seventeen. She has since written more than eighty books and short-story collections. Aiken is best known for historical fiction with mysterious and magical characters and settings. See page R1 of the Author Files for more on Joan Aiken.



**Author Resources** For more about Joan Aiken, go to www. glencoe.com.

**Objectives** (pp. 370–384) **Literature** Identify literary elements: plot • Compare and contrast: literature **Vocabulary** Interpret context clues: unfamiliar usages

#### **Vocabulary Preview**

**secretive** (SEE krih tiv) *adj.* seeming to keep secrets; holding back information (p. 378) The little fishing town looked empty and secretive.

**hurtle** (HUR tul) v. to move fast with a lot of force (p. 378) They did not hear the truck hurtle down the hill and crash.

**aggrieved** (uh GREEVD) *adj.* feeling insulted or unfairly treated (p. 380) Aunt Hoskins sat by her fire thinking aggrieved thoughts.

**succeeded** (suk SEED ud) v. followed; happened after; form of the verb succeed (p. 381) Hour succeeded hour as we waited patiently.

**haggard** (HAG urd) *adj.* looking worn out from grief, worry, or illness (p. 381) She looked haggard after lying sick in her bed for days.

agitated (AJ uh tay tud) adj. excited, nervous, or disturbed; stirred up (p. 382) The agitated dog seemed to want to tell them something.

#### **English Language Coach**

**Synonyms** Many words and phrases used in England are not familiar to Americans. The sentence below contains words from the story "Lob's Girl." Write down each underlined word and choose its synonym from the words in parentheses. (This will be simple if you use context clues.)

I washed with a flannel (blanket, washcloth, scarf) and then walked the dog on a lead (command, hill, leash).

#### **Get Ready to Read**

#### **Connect to the Reading**

Can an animal be as good a friend as a person?

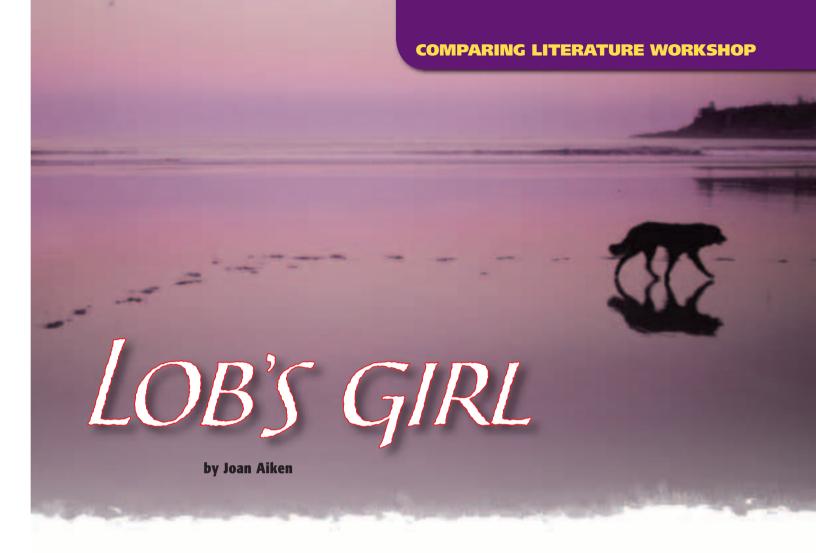
#### **Build Background**

- This story takes place in England over nine years.
- Many lost dogs travel great distances to get home. Dogs use their sense of smell to identify people and objects.

#### **Set Purposes for Reading**

**CBIGQuestion** Read to learn about a girl who could count on her dog.

**Set Your Own Purpose** What would you like to learn from the story to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.



Some people choose their dogs, and some dogs choose their people. The Pengelly family had no say in the choosing of Lob; he came to them in the second way, and very decisively.

It began on the beach, the summer when Sandy was five, Don, her older brother, twelve, and the twins were three. Sandy was really Alexandra, because her grandmother had a beautiful picture of a queen in a diamond tiara<sup>1</sup> and high collar of pearls. It hung by Granny Pearce's kitchen sink and was as familiar as the doormat. When Sandy was born everyone agreed that she was the living spit<sup>2</sup> of the picture, and so she was called Alexandra and Sandy for short. I

On this summer day she was lying peacefully reading a comic and not keeping an eye on the twins, who didn't need it because they were occupied in seeing which of them could

#### **Practice the Skills**

#### 1 Comparing Literature

**Plot** This is the *exposition* of the story. In your Learner's Notebook start your list for "Lob's Girl" by making notes about the setting and the main character under the heading "Exposition."

<sup>1.</sup> A tiara (tee AR ah) is a woman's crown, often made with jewels and gold or silver.

<sup>2.</sup> Living spit is British slang for "exact likeness," which Americans would call "spitting image."

wrap the most seaweed around the other one's legs. Father—Bert Pengelly—and Don were up on the Hard painting the bottom boards of the boat in which Father went fishing for pilchards.<sup>3</sup> And Mother—Jean Pengelly—was getting ahead with making the Christmas puddings<sup>4</sup> because she never felt easy in her mind if they weren't made and safely put away by the end of August. As usual, each member of the family was happily getting on with his or her own affairs. Little did they guess how soon this state of things would be changed by the large new member who was going to erupt into their midst.

Sandy rolled onto her back to make sure that the twins were not climbing on slippery rocks or getting cut off by the tide. At the same moment a large body struck her forcibly in



Visual Vocabulary
Alsatians, also called
German shepherds,
were originally bred
in Germany. They
are noted for their
intelligence and
loyalty.

the midriff and she was covered by flying sand. Instinctively she shut her eyes and felt the sand being wiped off her face by something that seemed like a warm, rough, damp flannel. She opened her eyes and looked. It was a tongue. Its owner was a large and bouncy young Alsatian, or German shepherd, with topaz<sup>5</sup> eyes, blacktipped prick ears, a thick, soft coat, and a bushy black-tipped tail. **2** 

"Lob!" shouted a man farther up the beach. "Lob, come here!"

But Lob, as if trying to atone for the surprise he had given her, went on licking the sand off Sandy's face, wagging his tail so hard while he kept on knocking up more clouds of sand. His owner, a gray-haired man with a limp, walked over as quickly as he could and seized him by the collar.

"I hope he didn't give you a fright?" the man said to Sandy. "He meant it in play—he's only young."

"Oh, no, I think he's *beautiful*," said Sandy truly. She picked up a bit of driftwood and threw it. Lob, whisking easily out of his master's grip, was after it like a sand-colored bullet.

#### **Practice the Skills**

#### **2** Comparing Literature

**Plot** It looks like the *rising* action of the plot is beginning. Or do you think this is still the exposition? Make a note about this on your "Lob's Girl" list. Another character has entered the story, too. Do you think this character will be important to the story? If so, make a note on your list.

<sup>3.</sup> The Hard is a place for landing and launching boats. Pilchards are small herring-like fish.

<sup>4.</sup> Christmas puddings are a traditional British dessert similar to a fruitcake.

**<sup>5.</sup>** *Topaz* is a bright yellow-gold color.

He came back with the stick, beaming, and gave it to Sandy. At the same time he gave himself, though no one else was aware of this at the time. But with Sandy, too, it was love at first sight, and when, after a lot more stick-throwing, she and the twins joined Father and Don to go home for tea, they cast many a backward glance at Lob being led firmly away by his master.

"I wish we could play with him every day," Tess sighed. "Why can't we?" said Tim.

Sandy explained, "Because Mr. Dodsworth, who owns him, is from Liverpool, and he is only staying at the Fisherman's Arms till Saturday."

"Is Liverpool a long way off?"

"Right at the other end of England from Cornwall, I'm afraid." It was a Cornish fishing village where the Pengelly family lived, with rocks and cliffs and a strip of beach and a little round harbor, and palm trees growing in the gardens of the little whitewashed stone houses. The village was approached by a narrow, steep, twisting hill-road, and guarded by a notice that said LOW GEAR FOR 1½ MILES, DANGEROUS TO CYCLISTS. **5** 

The Pengelly children went home to scones<sup>6</sup> with Cornish cream and jam, thinking they had seen the last of Lob. But they were much mistaken. The whole family was playing cards by the fire in the front room after supper when there was a loud thump and a crash of china in the kitchen.

"My Christmas puddings!" exclaimed Jean, and ran out. "Did you put TNT in them, then?" her husband said.

But it was Lob, who, finding the front door shut, had gone around to the back and bounced in through the open kitchen window, where the puddings were cooling on the sill. Luckily only the smallest was knocked down and broken.

Lob stood on his hind legs and plastered Sandy's face with licks. Then he did the same for the twins, who shrieked with joy.

"Where does this friend of yours come from?" inquired Mr. Pengelly.

"He's staying at the Fisherman's Arms—I mean his owner is."

#### **Practice the Skills**

#### 3 Reviewing Skills

**Inferring** Why do you think the author gives the wording of a warning sign here? Could it be a hint of something to come later in the story?

#### **COMPARING LITERATURE WORKSHOP**

"Then he must go back there. Find a bit of string, Sandy, to tie to his collar."

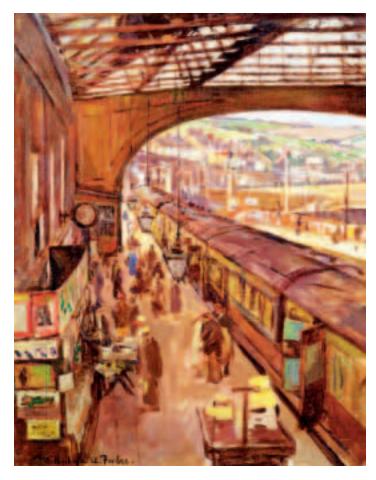
"I wonder how he found his way here," Mrs. Pengelly said when the reluctant Lob had been led whining away and Sandy had explained about their afternoon's game on the beach. "Fisherman's Arms is right round the other side of the harbor."

Lob's owner scolded him and thanked Mr. Pengelly for bringing him back. Jean Pengelly warned the children that they had better not encourage Lob any more if they met him on the beach, or it would only lead to more trouble. So they dutifully took no notice of him the next day until he spoiled their good resolutions by dashing up to them with joyful barks, wagging his tail so hard that he winded Tess and knocked Tim's legs from under him.

They had a happy day, playing on the sand.

The next day was Saturday. Sandy had found out that Mr. Dodsworth was to catch the half-past-nine train. She went out secretly, down to the station, nodded to Mr. Hoskins, the stationmaster, who wouldn't dream of charging any local for a platform ticket, and climbed up on the footbridge that led over the tracks. She didn't want to be seen, but she did want to see. She saw Mr. Dodsworth get on the train, accompanied by an unhappy-looking Lob with drooping ears and tail. Then she saw the train slide away out of sight around the next headland, with a **melancholy** wail that sounded like Lob's last good-bye. **4** 

Sandy wished she hadn't had the idea of coming to the station. She walked home miserably, with her shoulders hunched and her hands in her pockets. For the rest of the day she was so cross and unlike herself that Tess and Tim were quite surprised, and her mother gave her a dose of senna.<sup>7</sup>



Penzance: Railway Station. Stanhope Alexander Forbes (1857–1947). John Davies Fine Paintings, Stow-on-the-Wold, Glos., UK.

#### **Practice the Skills**

#### 4 English Language Coach

**Synonyms** Do you know the word **melancholy**? Check a thesaurus to find synonyms to help you understand the meaning of the word.

**<sup>7.</sup> Senna** is a medicine made from a plant.

A week passed. Then, one evening, Mrs. Pengelly and the younger children were in the front room playing snakes and ladders. Mr. Pengelly and Don had gone fishing on the evening tide. If your father is a fisherman, he will never be home at the same time from one week to the next.

Suddenly, history repeating itself, there was a crash from the kitchen. Jean Pengelly leaped up, crying, "My blackberry jelly!" She and the children had spent the morning picking and the afternoon boiling fruit.

But Sandy was ahead of her mother. With flushed cheeks and eyes like stars she had darted into the kitchen, where she and Lob were hugging one another in a frenzy of joy. About a yard of his tongue was out, and he was licking every part of her that he could reach.

"Good heavens!" exclaimed Jean. "How in the world did he get here?"

"He must have walked," said Sandy. "Look at his feet."
They were worn, dusty, and tarry. One had a cut on the pad.
"They ought to be bathed," said Jean Pengelly. "Sandy, run
a bowl of warm water while I get the disinfectant."

"What'll we do about him, Mother?" said Sandy anxiously. Mrs. Pengelly looked at her daughter's pleading eyes and sighed.

"He must go back to his owner, of course," she said, making her voice firm. "Your dad can get the address from the Fisherman's tomorrow, and phone him or send a telegram. In the meantime he'd better have a long drink and a good meal." **E** 

Lob was very grateful for the drink and the meal, and made no objection to having his feet washed. Then he flopped down on the hearthrug and slept in front of the fire they had lit because it was a cold, wet evening, with his head on Sandy's feet. He was a very tired dog. He had walked all the way from Liverpool to Cornwall, which is more than four hundred miles.  $\Box$ 

The next day Mr. Pengelly phoned Lob's owner, and the following morning Mr. Dodsworth arrived off the night train, decidedly put out, to take his pet home. That parting was worse than the first. Lob whined, Don walked out of the house, the twins burst out crying, and Sandy crept up to her bedroom afterward and lay with her face pressed into the quilt, feeling as if she were bruised all over.

#### **Practice the Skills**

#### **5** Comparing Literature

**Plot** This is part of the *rising* action section of the plot. Is there a conflict in the story now? If so, make sure to add it to your "Lob's Girl" list under the heading "Rising Action."

#### **6** Reviewing Skills

**Drawing Conclusions** Why do you think Lob traveled 400 miles back to Cornwall, a place he had visited once?

Jean Pengelly took them all into Plymouth to see the circus on the next day and the twins cheered up a little, but even the hour's ride in the train each way and the Liberty horses and performing seals could not cure Sandy's sore heart.

She need not have bothered, though. In ten days' time Lob was back—limping this time, with a torn ear and a patch missing out of his furry coat, as if he had met and tangled with an enemy or two in the course of his four-hundred-mile walk.

Bert Pengelly rang up Liverpool again. Mr. Dodsworth, when he answered, sounded weary. He said, "That dog has already cost me two days that I can't spare away from my work—plus endless time in police stations and drafting newspaper advertisements. I'm too old for these ups and downs. I think we'd better face the fact, Mr. Pengelly, that it's your family he wants to stay with—that is, if you want to have him."

Bert Pengelly gulped. He was not a rich man; and Lob was a pedigreed<sup>8</sup> dog. He said cautiously, "How much would you be asking for him?"

"Good heavens, man, I'm not suggesting I'd sell him to you. You must have him as a gift. Think of the train fares I'll be saving. You'll be doing me a good turn."

"Is he a big eater?" Bert asked doubtfully.

By this time the children, breathless in the background listening to one side of this conversation, had realized what was in the wind and were dancing up and down with their hands clasped beseechingly.

"Oh, not for his size," Lob's owner assured Bert. "Two or three pounds of meat a day and some vegetables and gravy and biscuits—he does very well on that."

Alexandra's father looked over the telephone at his daughter's swimming eyes and trembling lips. He reached a decision. "Well, then, Mr. Dodsworth," he said briskly, "we'll accept your offer and thank you very much. The children will be overjoyed and you can be sure Lob has come to a good home. They'll look after him and see he gets enough exercise. But I can tell you," he ended firmly, "if he wants to settle in with us he'll have to learn to eat a lot of fish." 7

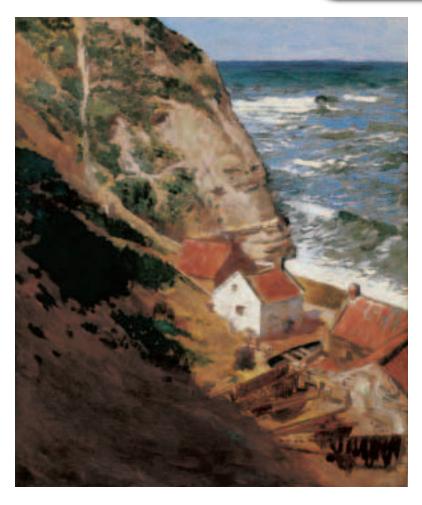
#### **Practice the Skills**

#### **7** Comparing Literature

**Plot** The telephone conversation between Bert Pengelly and Mr. Dodsworth is part of the rising action of the story. Is a conflict developing? Be sure to add to your diagram.

**<sup>8.</sup>** A *pedigreed* dog has papers showing that its ancestors were the same breed.

<sup>9.</sup> Beseechingly means "in a begging or pleading way."



Straithes, Yorkshire. Dame Laura Knight (1877–1970). Oil on canvas, 29½ x 24½ in. Private collection.

So that was how Lob came to live with the Pengelly family. Everybody loved him and he loved them all. But there was never any question who came first with him. He was Sandy's dog. He slept by her bed and followed her everywhere he was allowed.  $\square$ 

Nine years went by, and each summer Mr. Dodsworth came back to stay at the Fisherman's Arms and call on his erstwhile dog. Lob always met him with recognition and dignified pleasure, accompanied him for a walk or two—but showed no signs of wishing to return to Liverpool. His place, he intimated, 10 was definitely with the Pengellys.

In the course of nine years Lob changed less than Sandy. As she went into her teens he became a little slower, a little stiffer, there was a touch of gray on his nose, but he was still a handsome dog. He and Sandy still loved one another devotedly.

#### **Practice the Skills**

#### **8** Comparing Literature

Plot When Bert decided the Pengelly family could take Lob to live with them, a conflict was resolved. Did you think it was the end of the story? Notice that the next paragraph begins "Nine years went by . . ." There's a lot more story to come. Read on and watch for the next big event.

**<sup>10.</sup>** Lob belonged to Mr. Dodsworth in earlier times *(erstwhile)*. To *intimate* is to hint at something without stating it directly.

One evening in October all the summer visitors had left, and the little fishing town looked empty and secretive. It was a wet, windy dusk. When the children came home from school—even the twins were at high school<sup>11</sup> now, and Don was a full-fledged fisherman—Jean Pengelly said, "Sandy, your Aunt Rebecca says she's lonesome because Uncle Will Hoskins has gone out trawling,<sup>12</sup> and she wants one of you to go and spend the evening with her. You go, dear; you can take your homework with you."

Sandy looked far from enthusiastic.

"Can I take Lob with me?"

"You know Aunt Becky doesn't really like dogs— Oh, very well." Mrs. Pengelly sighed. "I suppose she'll have to put up with him as well as you."

Reluctantly Sandy tidied herself, took her schoolbag, put on the damp raincoat she had just taken off, fastened Lob's lead to his collar, and set off to walk through the dusk to

**Visual Vocabulary** A boat's **shrouds** are ropes that help support the masts.

Aunt Becky's cottage, which was five minutes' climb up the steep hill.

The wind was howling through the shrouds of boats drawn up on the Hard.

"Put some cheerful music on, do," said Jean Pengelly to the nearest twin. "Anything to drown that wretched sound while I make your dad's supper." So Don, who had just come in, put on some rock music, loud. Which was why the Pengellys did not hear

the truck **hurtle** down the hill and crash against the post office wall a few minutes later. **2** 

Dr. Travers was driving through Cornwall with his wife, taking a late holiday before patients began coming down with winter colds and flu. He saw the sign that said STEEP HILL. LOW GEAR FOR 1½ MILES. Dutifully he changed into second gear.

#### **Vocabulary**

**secretive** (SEE krih tiv) *adj.* seeming to keep secrets; holding back information **hurtle** (HUR tul) *v.* to move fast with a lot of force

#### **Practice the Skills**

#### 9 Comparing Literature

**Plot** This crash hints at an important plot event that is about to be revealed. What do you think that event will be?

An English high school starts with what would be the sixth or seventh grade in the United States.

<sup>12.</sup> *Trawling* is fishing with large nets that are dragged across the water's bottom.

"We must be nearly there," said his wife, looking out her window. "I noticed a sign on the coast road that said the Fisherman's Arms was two miles. What a narrow, dangerous hill! But the cottages are very pretty—Oh, Frank, stop, stop! There's a child, I'm sure it's a child—by the wall over there!"

Dr. Travers jammed on his brakes and brought the car to a stop. A little stream ran down by the road in a shallow stone culvert, and half in the water lay something that looked, in the dusk, like a pile of clothes—or was it the body of a child? Mrs. Travers was out of the car in a flash, but her husband was quicker.

"Don't touch her, Emily!" he said sharply. "She's been hit. Can't be more than a few minutes. Remember that truck that overtook us half a mile back, speeding like the devil? Here, quick, go into that cottage and phone for an ambulance. The girl's in a bad way. I'll stay here and do what I can to stop the bleeding. Don't waste a minute." **10** 

Doctors are expert at stopping dangerous bleeding, for they know the right places to press. This Dr. Travers was able to do, but he didn't dare do more; the girl was lying in a queerly crumpled heap, and he guessed she had a number of bones broken and that it would be highly dangerous to move her. He watched her with great concentration, wondering where the truck had got to and what other damage it had done.

Mrs. Travers was very quick. She had seen plenty of accident cases and knew the importance of speed. The first cottage she tried had a phone; in four minutes she was back, and in six an ambulance was wailing down the hill.

Its attendants lifted the child onto a stretcher as carefully as if she were made of fine thistledown. The ambulance sped off to Plymouth—for the local cottage hospital<sup>14</sup> did not take serious accident cases—and Dr. Travers went down to the police station to report what he had done.

He found that the police already knew about the speeding truck—which had suffered from loss of brakes and ended up with its radiator halfway through the post office wall. The driver was concussed and shocked, but the police thought he was the only person injured—until Dr. Travers told his tale.

#### **Practice the Skills**

#### 10 Comparing Literature

**Plot** Is this an important point in the plot? What details should you add to your list? Is this the *climax* of the story? Well, it is a point of high suspense and you might think so, but keep reading! In some stories, there can be high points before the most important one.

**<sup>13.</sup>** A *culvert* is a drainage ditch.

**<sup>14.</sup> Cottage hospital** is a British term for a small hospital with a staff of local doctors.

#### **COMPARING LITERATURE WORKSHOP**

At half-past nine that night Aunt Rebecca Hoskins was sitting by her fire thinking aggrieved thoughts about the inconsiderateness of nieces who were asked to supper and never turned up when she was startled by a neighbor, who burst in exclaiming, "Have you heard about Sandy Pengelly, then, Mrs. Hoskins? Terrible thing, poor little soul, and they don't know if she's likely to live. Police have got the truck driver that hit her—ah, it didn't ought to be allowed, speeding through the place like that at umpty miles an hour, they ought to jail him for life—not that that'd be any comfort to poor Bert and Jean."

Horrified, Aunt Rebecca put on a coat and went down to her brother's house. She found the family with white shocked faces; Bert and Jean were about to drive off to the hospital where Sandy had been taken, and the twins were crying bitterly. Lob was nowhere to be seen. But Aunt Rebecca was not interested in dogs; she did not inquire about him.

"Thank the lord you've come, Beck," said her brother. "Will you stay the night with Don and the twins? Don's out looking for Lob and heaven knows when we'll be back; we may get a bed with Jean's mother in Plymouth."

"Oh, if only I'd never invited the poor child," wailed Mrs. Hoskins. But Bert and Jean hardly heard her.

That night seemed to last forever. The twins cried themselves to sleep. Don came home very late and grimfaced. Bert and Jean sat in a waiting room of the Western Counties Hospital, but Sandy was unconscious, they were told, and she remained so. All that could be done for her was done. She was given transfusions to replace all the blood she had lost. The broken bones were set and put in slings and cradles.<sup>15</sup> II

"Is she a healthy girl? Has she a good constitution?" the emergency doctor asked.

"Aye, doctor, she is that," Bert said hoarsely. The lump in Jean's throat prevented her from answering: she merely nodded.

- 15. The *cradles* are frames that keep Sandy's bedclothes from touching her injuries.
- 16. Here, constitution refers to a person's physical condition.

#### Vocabulary

aggrieved (uh GREEVD) adj. feeling insulted or unfairly treated

#### **Practice the Skills**

#### 11 Reviewing Skills

**Drawing Conclusions** Do you have enough information to draw a conclusion about Sandy's condition? If so, what is it?



**Analyzing the Photo** Compare the home shown here with the painting *Straithes, Yorkshire,* on page 377. Which of the two pictures is closer to your image of the story's setting? Why?

"Then she ought to have a chance. But I won't conceal from you that her condition is very serious, unless she shows signs of coming out from this coma."

But as hour **succeeded** hour, Sandy showed no signs of recovering consciousness. Her parents sat in the waiting room with **haggard** faces; sometimes one of them would go to telephone the family at home, or try to get a little sleep at the home of Granny Pearce, not far away.

At noon next day Dr. and Mrs. Travers went to the Pengelly cottage to inquire how Sandy was doing, but the report was gloomy: "Still in a very serious condition." The twins were miserably unhappy. They forgot that they had sometimes

#### Vocabulary

**succeeded** (suk SEED ud) v. followed; happened after **haggard** (HAG urd) adj. looking worn out from grief, worry, or illness

#### **Practice the Skills**

#### 12 Comparing Literature

**Plot** What part of the plot is it now? Is suspense building again? Is there a new conflict? Make notes about these questions on your "Lob's Girl" list.

called their elder sister bossy and only remembered how often she had shared her pocket money with them, how she read to them and took them for picnics and helped with their homework. Now there was no Sandy, no Mother and Dad, Don went around with a gray, shuttered face, and worse still, there was no Lob. **13** 

The Western Counties Hospital is a large one, with dozens of different departments and five or six connected buildings, each with three or four entrances. By that afternoon it became noticeable that a dog seemed to have taken up position outside the hospital, with the fixed intention of getting in. Patiently he would try first one entrance and then another, all the way around, and then begin again. Sometimes he would get a little way inside, following a visitor, but animals were, of course, forbidden, and he was always kindly but firmly turned out again. Sometimes the guard at the main entrance gave him a pat or offered him a bit of sandwich—he looked so wet and beseeching and desperate. But he never ate the sandwich. No one seemed to own him or to know where he came from: Plymouth is a large city and he might have belonged to anybody.

At tea time Granny Pearce came through the pouring rain to bring a flask of hot tea with brandy in it to her daughter and son-in-law. Just as she reached the main entrance the guard was gently but forcibly shoving out a large, **agitated**, soaking-wet Alsatian dog.

"No, old fellow, you can *not* come in. Hospitals are for people, not for dogs."

"Why, bless me," exclaimed old Mrs. Pearce. "That's Lob! Here, Lob. Lobby boy!"

Lob ran to her, whining. Mrs. Pearce walked up to the desk. "I'm sorry, madam, you can't bring that dog in here," the guard said. 14

Mrs. Pearce was a very determined old lady. She looked the porter in the eye.

"Now, see here, young man. That dog has walked twenty miles from St. Killan to get to my granddaughter. Heaven

#### **Vocabulary**

**agitated** (AJ uh tay tud) *adj.* excited, nervous, or disturbed; stirred up

#### **Practice the Skills**

#### 13 Comparing Literature

**Plot** What do you think has happened to Lob? How does his being gone affect the plot? Add any important ideas to the list in your Learner's Notebook.

#### 14 Comparing Literature

**Plot** Stories don't always follow a simple plot sequence. A minor conflict was resolved early in this story when Mr. Dodsworth let the family keep Lob. However, the story was far from over! Now, here's another conflict. What is it? Does it add to the suspense? How will this conflict be resolved?

knows how he knew she was here, but it's plain he knows. And he ought to have his rights! He ought to get to see her! Do you know," she went on, bristling, "that dog has walked the length of England—twice—to be with that girl? And you think you can keep him out with your fiddling rules and regulations?"

"I'll have to ask the medical officer," the guard said weakly. "You do that, young man." Granny Pearce sat down in a

determined manner, shutting her umbrella, and Lob sat patiently dripping at her feet. Every now and then he shook his head, as if to dislodge something heavy that was tied around his neck.

Presently a tired, thin, intelligent-looking man in a white coat came downstairs, with an impressive, silver-haired man in a dark suit, and there was a low-voiced discussion. Granny Pearce eyed them, biding her time.

"Frankly . . . not much to lose," said the older man. The man in the white coat approached Granny Pearce.

"It's strictly against every rule, but as it's such a serious case we are making an exception," he said to her quietly. "But only *outside* her bedroom door—and only for a moment or two."

Without a word, Granny Pearce rose and stumped upstairs. Lob followed close to her skirts, as if he knew his hope lay with her.

They waited in the green-floored corridor outside Sandy's room. The door was half shut. Bert and Jean were inside. Everything was terribly quiet. A nurse came out. The white-coated man asked her something and she shook her head. She had left the door ajar, and through it could now be seen a high, narrow bed with a lot of gadgets around it. Sandy lay there, very flat under the covers, very still. Her head was turned away. All Lob's attention was **riveted** on the bed. He strained toward it, but Granny Pearce clasped his collar firmly. **I**5

"I've done a lot for you, my boy, now you behave yourself," she whispered grimly. Lob let out a faint whine, anxious and pleading.

At the sound of that whine Sandy stirred just a little. She sighed and moved her head the least fraction. Lob whined again. And then Sandy turned her head right over. Her eyes opened, looking at the door. **16** 

#### **Practice the Skills**

#### 15 English Language Coach

**Synonyms** The steel beams of a big building are <u>riveted</u> together; they're attached to one another with metal pins called rivets. Synonyms for *riveted* include *attached* and *fastened*. The best synonym in this context, however, would be *focused*.

#### **16** Comparing Literature

Plot Two major conflicts have been resolved: Lob has been allowed to get close to Sandy, and Sandy seems to be coming out of her coma. This is the climax of the story. Note the details of this under "Climax" on your list.

#### **COMPARING LITERATURE WORKSHOP**

"Lob?" she murmured—no more than a breath of sound. "Lobby, boy?"

The doctor by Granny Pearce drew a quick, sharp breath. Sandy moved her left arm—the one that was not broken—from below the covers and let her hand dangle down, feeling, as she always did in the mornings, for Lob's furry head. The doctor nodded slowly.

"All right," he whispered. "Let him go to the bedside. But keep ahold of him."

Granny Pearce and Lob moved to the bedside. Now she could see Bert and Jean, white-faced and shocked, on the far side of the bed. But she didn't look at them. She looked at the smile on her granddaughter's face as the groping fingers found Lob's wet ears and gently pulled them. "Good boy," whispered Sandy, and fell asleep again.

Granny Pearce led Lob out into the passage again. There she let go of him and he ran off swiftly down the stairs. She would have followed him, but Bert and Jean had come out into the passage, and she spoke to Bert fiercely.

"I don't know why you were so foolish as not to bring the dog before! Leaving him to find the way here himself—"

"But, Mother!" said Jean Pengelly. "That can't have been Lob. What a chance to take! Suppose Sandy hadn't—" She stopped, with her handkerchief pressed to her mouth.

"Not Lob? I've known that dog nine years! I suppose I ought to know my own granddaughter's dog?"

"Listen, Mother," said Bert. "Lob was killed by the same truck that hit Sandy. Don found him—when he went to look for Sandy's schoolbag. He was—he was dead. Ribs all smashed. No question of that. Don told me on the phone—he and Will Hoskins rowed a half mile out to sea and sank the dog with a lump of concrete tied to his collar. Poor old boy. Still—he was getting on. Couldn't have lasted forever."

"Sank him at sea? Then what—?"

Slowly old Mrs. Pearce, and then the other two, turned to look at the trail of dripping-wet footprints that led down the hospital stairs.

In the Pengellys' garden they have a stone, under the palm tree. It says: "Lob. Sandy's dog. Buried at sea." **17 18** O

#### **Practice the Skills**

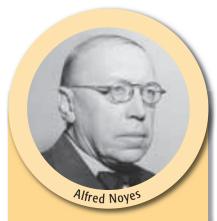
#### 17 Comparing Literature

**Plot** The resolution of the story is the ending. Did the author give you some important information at the end of this story? What was it? Did the story end as you expected it to? Remember to add these points to your list under "Resolution."

#### 18 BIG Question

Who could Sandy count on? Put your answer on a note card in the center pocket of Foldable 3. Your response will help you complete the Unit Challenge later.

# **Before You Read** The Highwayman



#### **Meet the Author**

Alfred Noves was born in England in 1880. He became one of the most popular British poets of his lifetime. Noves wrote more than fifty books. He wrote short stories. novels, and nonfiction, as well as collections of poetry. Noves died in 1958. See page R6 of the Author Files for more on Alfred Noyes.



Author Search For more about Alfred Noyes, go to www. glencoe.com.

**Objectives** (pp. 385-391) **Literature** Identify literary elements: plot • Compare and contrast: literature **Vocabulary** Use synonyms

#### **Vocabulary Preview**

**torrent** (TOR unt) *n.* a strong rush of anything (usually water) flowing swiftly and wildly (p. 386) A torrent of water flooded the town.

**jest** (jest) *n.* a joke, prank, or amusing remark (**p. 389**) The soldier's jest made his buddies roar with laughter.

writhed (rythd) v. twisted and turned, as from suffering; form of the verb writhe (p. 389) She writhed against the ropes.

#### **English Language Coach**

**Synonyms** Be sure to choose the best synonym for your context. Below are three synonyms for *torrent*. Which one would be best to replace *torrent* in the sentence above? (You may use a dictionary.)

blast gush flood

#### **Get Ready to Read**

#### **Connect to the Reading**

The story of this poem takes place before there were organized police forces, cars, telephones, and electricity. Imagine how different that time was.

#### **Build Background**

- A highwayman is a roadside robber, especially one on horseback. In England, from the 1600s to 1800s, highwaymen robbed passengers traveling by coach.
- Some highwaymen became famous. Some became popular, at least among those who were never robbed. Those who were caught were usually tried and hanged to death.
- Some highwaymen became legends. One of them, Jonathan Wild, became the hero of a novel and an opera in the 1700s.

#### **Set Purposes for Reading**

Read to find out how a poem about a highwayman may affect your answer to the Big Question.

**Set Your Own Purpose** What would you like to learn from the poem to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

# Highwayman

#### **by Alfred Noyes**

#### PART 1

The wind was a **torrent** of darkness among the gusty trees. The moon was a ghostly galleon\* tossed upon cloudy seas. The road was a ribbon of moonlight over the purple moor,\* And the highwayman came riding—

Riding—riding—

The highwayman came riding, up to the old inn door.

He'd a French cocked hat on his forehead, a bunch of lace at his chin,

A coat of the claret velvet, and breeches of brown doeskin. They fitted with never a wrinkle. His boots were up to the thigh.

And he rode with a jewelled twinkle, His pistol butts a-twinkle,

His rapier hilt\* a-twinkle, under the jewelled sky.

Over the cobbles he clattered and clashed in the dark inn yard.

He tapped with his whip on the shutters, but all was locked and barred.

- **2** A *galleon* (GAL ee un) is a large sailing ship from the 1400s–1600s.
- **3** A **moor** is an area of open, rolling, wild land, usually a grassy wetland.
- 12 A rapier is a long, lightweight sword, and the hilt is its handle.

#### **Vocabulary**

5

**torrent** (TOR unt) *n.* a strong rush of anything (usually water) flowing swiftly and wildly

#### **Practice the Skills**

#### 1 Comparing Literature

Plot The exposition of a plot often introduces the setting and the main character of a story. What do you learn about the setting from these first few lines? What do you learn about the main character? Start a new list in your Learner's Notebook for "The Highwayman." Under "Exposition," note important points about the setting and main character.



A Wet Winter's Evening, 1880. John Atkinson Grimshaw.

He whistled a tune to the window, and who should be waiting there

But the landlord's black-eyed daughter,

Bess, the landlord's daughter,

Plaiting\* a dark red love-knot into her long black hair.

And dark in the dark old inn yard a stable wicket\* creaked Where Tim the ostler listened. His face was white and peaked.\*

His eyes were hollows of madness, his hair like mouldy hay,

#### **Practice the Skills**

#### **2 Comparing Literature**

**Plot** This is still the exposition of the plot. What new character has been introduced? What more have you learned about the highwayman? Why has he come to the inn? Add notes to the list in your Learner's Notebook.

**<sup>18</sup>** Bess is braiding (*plaiting*) a red ribbon into her hair.

**<sup>19</sup>** A *wicket* is a small door or gate; this one leads into the stable.

<sup>20</sup> As the ostler (a shorter form of hostler), it's Tim's job to take care of the horses at the inn. A peaked face looks pale and sickly.

#### **COMPARING LITERATURE WORKSHOP**

But he loved the landlord's daughter,

The landlord's red-lipped daughter. 3

Dumb as a dog he listened, and he heard the robber say—

"One kiss, my bonny\* sweetheart, I'm after a prize tonight, But I shall be back with the yellow gold before the morning light;

Yet, if they press me sharply, and harry\* me through the day,

Then look for me by moonlight,

Watch for me by moonlight,

<sup>30</sup> I'll come to thee by moonlight, though hell should bar the way."

He rose upright in the stirrups. He scarce could reach her hand,

But she loosened her hair in the casement. His face burnt like a brand\*

As the black cascade\* of perfume came tumbling over his breast;

And he kissed its waves in the moonlight,

(O, sweet black waves in the moonlight!)

Then he tugged at his rein in the moonlight, and galloped away to the west. 4

#### PART 2

He did not come in the dawning. He did not come at noon; And out of the tawny\* sunset, before the rise of the moon, When the road was a gypsy's ribbon, looping the purple moor,

 $^{40}~~{
m A}~{
m red}~{
m coat}~{
m troop}^*$  came marching—

Marching—marching—

King George's men came marching, up to the old inn door. **5** 

- **25 Bonny** (a Scottish word) means "good-looking, fine, or admirable."
- **27** To *harry* is to trouble, bother, or worry.
- **32** The *casement* is the window frame, and the *brand* is a burning torch.
- **33** A **cascade** is a small waterfall or something similar to a waterfall.
- **38 Tawny** is a brownish-gold color.

35

**40** The **red coat troop** is a group of soldiers wearing bright red coats.

#### **Practice the Skills**

#### **3 Comparing Literature**

**Plot** The story is now at the rising action part of the plot. Make sure you note this on your list. A new character has also been introduced. What effect does Tim have on the plot? Under "Rising Action," add notes about this to your list.

#### 4 Comparing Literature

**Plot** What have you learned about the plot up to this point? Has a conflict been introduced yet? If so, what is it? Add a note about this to your list.

#### **5** Comparing Literature

**Plot** Starting at line 40, some new characters are introduced. Who are these characters, and what part do you think they will play in the plot? Add a note about this to your list.

They said no word to the landlord. They drank his ale instead,

But they gagged his daughter, and bound her, to the foot of her narrow bed.

<sup>45</sup> Two of them knelt at her casement, with muskets at their side!

There was death at every window;

And hell at one dark window;

For Bess could see, through her casement, the road that *he* would ride. **6** 

They had tied her up to attention, with many a sniggering jest.\*

They had bound a musket beside her, with the muzzle\* beneath her breast!

"Now, keep good watch!" and they kissed her. She heard the doomed man say—

Look for me by moonlight;

Watch for me by moonlight;

I'll come to thee by moonlight, though hell should bar the way!

55 She twisted her hands behind her; but all the knots held good!

She writhed her hands till her fingers were wet with sweat or blood!

They stretched and strained in the darkness, and the hours crawled by like years,

Till, now, on the stroke of midnight,

Cold, on the stroke of midnight,

<sup>60</sup> The tip of one finger touched it! The trigger at last was hers!

The tip of one finger touched it. She strove no more for the rest.

#### **Vocabulary**

**jest** (jest) *n.* a joke, prank, or amusing remark

writhed (rythd) v. twisted and turned, as from suffering

#### **Practice the Skills**

#### **6** Comparing Literature

**Plot** The poet is building suspense. What do you think the climax of the poem will be?

**<sup>49</sup>** Bess is tied to a pole, arms at her sides in what a soldier would call "at attention," while the soldiers laugh disrespectfully (*many a sniggering jest*).

<sup>50</sup> The *muzzle* is the open end of the *musket*, a long gun.

#### **COMPARING LITERATURE WORKSHOP**

Up, she stood up to attention, with the muzzle beneath her breast.

She would not risk their hearing; she would not **strive** again; **7** 

For the road lay bare in the moonlight;

65

Blank and bare in the moonlight;

And the blood of her veins, in the moonlight, throbbed to her love's refrain.\*

*Tlot-tlot; tlot-tlot!* Had they heard it: The horsehoofs ringing clear;

*Tlot-tlot, tlot-tlot,* in the distance? Were they deaf that they did not hear?

Down the ribbon of moonlight, over the brow of the hill, The highwayman came riding—

Riding-riding-

The red-coats looked to their priming!\* She stood up, straight and still!

*Tlot-tlot,* in the frosty silence! *Tlot-tlot,* in the echoing night! Nearer he came and nearer. Her face was like a light.

<sup>75</sup> Her eyes grew wide for a moment; she drew one last deep breath,

<sup>72</sup> The soldiers are *priming* their weapons, or loading their muskets with ammunition.



#### **Practice the Skills**

#### **7** English Language Coach

**Synonyms** A dictionary or thesaurus will offer several synonyms for **strive**, including *fight for, try hard,* and *struggle*. Which synonym works best in this context?

*Moon Landing,* 1977. Jamie Wyeth. Oil on canvas, 29 x 43 in. Private collection.

**<sup>66</sup>** In a song or poem, the **refrain** is a phrase or verse that is repeated.

Then her finger moved in the moonlight,

Her musket shattered the moonlight,

Shattered her breast in the moonlight and warned him—with her death.

He turned. He spurred to the westward; he did not know who stood

Bowed, with her head o'er the musket, drenched with her own red blood!

Not till the dawn he heard it, and his face grew grey to hear How Bess, the landlord's daughter,

The landlord's black-eyed daughter,

Had watched for her love in the moonlight, and died in the darkness there.

Back, he spurred like a madman, shrieking a curse to the sky,

With the white road smoking behind him and his rapier brandished\* high.

Blood-red were his spurs in the golden noon, wine-red was his velvet coat;

When they shot him down on the highway,

Down like a dog on the highway,

And still of a winter's night, they say, when the wind is in the trees, When the moon is a ghostly galleon tossed upon cloudy seas, When the road is a ribbon of moonlight over the purple moor, A highwayman comes riding—

Riding—riding—

95

A highwayman comes riding, up to the old inn door.

Over the cobbles he clatters and clangs in the dark inn yard. He taps with his whip on the shutters, but all is locked and barred. He whistles a tune to the window, and who should be waiting there <sup>100</sup> But the landlord's black-eyed daughter,

Bess, the landlord's daughter,

Plaiting a dark red love-knot into her long black hair. **9 10** • •

#### **Practice the Skills**

#### **8** Comparing Literature

**Plot** Reread lines 60, 78, and 90. Which of these is the climax? Note your choice on your list under "Climax."

#### 9 Comparing Literature

**Plot** Does the poet give you some important information at the end of this story? What is it? Did the story end as you expected it to? Remember to add these points to your list under the heading "Resolution."

#### 10 BIG Question

Who could the highwayman count on? Do you agree with Bess's decision? Explain. Put your answer on a note card in the center pocket of Foldable 3. Your response will help you complete the Unit Challenge later.

## **After You Read**



# LOB'S The Highwayman

#### **Vocabulary Check**

#### LOB'S GIRL

On a separate sheet of paper, match the number of the word with the letter of its definition.

1. secretive

2. hurtle

3. aggrieved

4. succeeded

5. haggard

6. agitated

feeling insulted or unfairly treated

**b.** excited, nervous, or disturbed; stirred up

c. seeming to keep secrets

**d.** to move fast with a lot of force

e. followed; happened after

**f.** looking worn out from grief, worry, or illness

#### The Highwayman

Rewrite each sentence, replacing the underlined word with its synonym from the vocabulary words.

#### torrent jest writhed

- 7. Heavy rains turned the stream into a flood.
- **8.** Tom's joke made me laugh.
- **9.** The fox <u>twisted</u>, trying to escape the trap.
- **10. English Language Coach** Copy the sentences below and circle each word that is a synonym for *melancholy*. In "Lob's Girl," *melancholy* is used as an adjective meaning "sad or depressed."
  - After the exam, Priscilla was in a blue mood.
  - The constant rain has helped make this a dismal day.
  - "Hey Regina," Letricia called out, "Don't look so glum, things aren't so bad."
  - Why does Eugene have such an unhappy tone to his voice?

**Objectives** (pp. 392–393) **Reading** Synthesize information **Literature** Identify literary elements: plot **Vocabulary** Use synonyms **Writing** Compare and contrast: literature

#### **Reading/Critical Thinking**

On a separate sheet of paper, answer the following questions.

#### LOB'S GIRL

- 11. Drawing Conclusions At the end of the selection, you learn that the truck killed Lob in the accident. Then who was the dog that came to visit Sandy at the hospital?
  - Author and Me
- **12. Synthesizing** The title of the selection suggests that Sandy belongs to Lob. What do you think this means?
  - Author and Me

#### The Highwayman

- 13. Drawing Conclusions Lines 19–24 describe Tim, the ostler. What role do you think Tim plays in this poem? How did the soldiers know to wait for the highwayman in Bess's room?
  - Author and Me
- **14. Synthesizing** You learn in the poem that Bess shoots herself to warn the highwayman away from the inn. You also learn that the highwayman goes back to the soldiers when he learns of Bess's death, and the soldiers kill him. What do you think the author wants you to take away from reading this poem?
  - Author and Me

#### **Writing: Compare the** Literature

#### **Use Your Notes**

**15.** Follow these steps and use your lists to compare the plots of "Lob's Girl" and "The Highwayman."

- **Step 1:** Place your two lists side-by-side. Circle or highlight your plot headings of "Exposition," "Rising Action," "Climax," "Falling Action," and "Resolution." Circle the notes that are similar in the two selections. Underline the notes that are different. Pay particular attention to climaxes and resolutions. If you think of something new as you do this, be sure to add it to one of your lists.
- **Step 2:** Look over your lists with a partner and discuss them. Add any new notes you want.
- **Step 3:** To help you compare the plots of the two selections, be sure you can answer these questions.
- In the exposition of the selections, how are the settings similar or different?
- What are the conflicts in each selection? Are they similar or different?
- What is the main conflict in each selection?
- What happens during the climax of each selection?
- What happens during the resolution of each selection? Were you surprised? What surprised you?

#### **Get It On Paper**

Write two short paragraphs. One will be about the differences between the plots of the selections. One will be about their similarities. Remember to look at your notes. All the details you underlined can be used in the paragraph about the differences. All the details you circled can be used in the paragraph about the similarities.

#### BIG Question

**16.** In each selection, did the main character have someone he or she could count on? Explain. Put your answer on a note card in the center pocket of Foldable 3. Your response will help you complete the Unit Challenge later.

# UNIT 3 WRAP-UP



You've just read different selections about who people can count on. Now use what you've learned to do the Unit Challenge.

#### **The Unit Challenge**

Choose Activity A or Activity B and follow the directions for that activity.

#### A. Group Activity: Write a Handbook

- The school newspaper asks you and two friends to write a handbook with the title "People You Can Count On." The handbook should list and discuss the people to whom teens might turn if they have problems.
- The handbook should also explain how to make sure you can count on someone.

#### 1. Discuss the Assignment

- Review the notes from your Foldables for this unit and those you wrote in your Learner's Notebook at the beginning of the unit.
- Discuss the problems the characters in the selections faced and who they could or could not count on.
- Think about the people in your home, school, and community that you count on. Examples might be parents, teachers, friends, or coaches.
- Think about how you can tell if a person is someone you can't count on.
- Think about which person might be most helpful for a particular problem. For example, you might be able to count on a parent to help you with a fight you're having with a friend, but another teenager might be more helpful.

#### 2. Make a Decision and Divide the Work

As a group, review your notes and decide what to include in the handbook. You can have very general headings. For example, one might be "Friends: Which Ones Can You Count On and How Can You Tell?" Then divide up the tasks. Who will write which section?

#### 3. Write the Handbook

- Review your notes.
- Once you have each written something, show each other your work and get advice about changes that might need to be made.
- Neatly write or type the information.
- Check your writing for errors in spelling or grammar.
- **4. Present Your Information** Present your handbook to your classmates or send it to the school newspaper.

#### **B. Solo Activity: Create a Chart**

In the future, what problems might you face? Who will you count on to help you? In Activity B, you'll create a chart to organize your ideas. So, if you have a problem, the solution will be easier to find.

- Decide What You Need Review the list you made in your Learner's Notebook of problems you face. Think about any future problems you may face as you work toward your goals.
- **2. Create a Chart** Draw a chart like the one below. Use your list to fill in the Problem column. Think about solutions. Use the following questions to help you think:
  - Who did the people in the selections count on? Look at your Unit 3 Foldable notes to remember.
  - How have people you've known solved their problems?

Now fill in the Solutions column. Some problems may have more than one solution. If you can't think of a solution to a problem, leave it blank.

Once you have thought of solutions, think about who you can count on to help you. Add these people to the People I Can Count On column. Remember that you are also a person you can count on. If you can't think of a solution, that's okay. Just leave that column blank and fill it in later.

**3. Use the Chart** Keep this chart and add to it as you work toward your goals. Notice the problems that you solve and the solutions you find. Keep track of the people you can count on. When you can't find a solution to a problem, use the people you can count on to help you find one.

Problem	Solutions	People I Can Count On
not getting good grades in my math class	study more, find a friend who is good at math to help me study, get a tutor, ask my teacher for help, ask my mom for help	myself, friends, my teacher, my mom
friends want me to smoke	tell them I don't want to smoke, stay away from them when they smoke, find new friends who don't smoke	myself, good friends, new friends

# **Your Turn: Read and Apply Skills**

#### **Meet the Authors**

was born in 1917 and died in 2000. In 1950 she became the first African American to win

the Pulitzer Prize for poetry. Her advice to young poets was "Tell your truth. Don't try to sugar it up." See page R2 of the Author Files for more on Gwendolyn Brooks.

Margaret Danner
was born in
1915 and died
in 1984. She
began writing
poetry in junior
high school. In 1960

she published her first collection of poems. See page R2 of the Author Files for more on Margaret Danner.



**Author Search** For more about these authors, go to www. glencoe.com.



#### by Gwendolyn Brooks

This story is from Brooks's novel *Maud Martha*, which was published in 1953.

hat had been wanted was this always, this always to last, the talking softly on this porch, with the snake plant in the jardiniere¹ in the southwest corner, and the obstinate slip² from Aunt Eppie's magnificent Michigan fern at the left side of the friendly door. Mama, Maud Martha and Helen rocked slowly in their rocking chairs, and looked at the late afternoon light on the lawn, and at the emphatic³ iron of the fence and at the poplar tree. These things might soon be theirs no longer. Those shafts and pools of light, the tree, the graceful iron, might soon be viewed possessively by different eyes.

Papa was to have gone that noon, during his lunch hour, to the office of the Home Owners' Loan. If he had not succeeded in getting another extension, they would be leaving this house in which they had lived for more than fourteen years. There was little hope. The Home Owners' Loan was hard.<sup>4</sup> They sat, making their plans.

- 1. A jardiniere (jar dun EER) is a decorative pot or plant stand.
- 2. Something that's **obstinate** (AWB stuh nit) is stubborn. The **slip** is a small part of the aunt's fern plant that's being used to grow a new plant. The narrator seems to mean that the young plant is stubborn in continuing to live.
- 3. Emphatic means "strongly expressive; forceful."
- **4.** Here, *hard* is probably short for *hard-hearted*. The suggestion is that the loan officers show little sympathy or warm feelings toward people who borrow money.

"We'll be moving into a nice flat<sup>5</sup> somewhere," said Mama.
"Somewhere on South Park, or Michigan, or in Washington Park Court." Those flats, as the girls and Mama knew well, were burdens on wages twice the size of Papa's. This was not mentioned now.

"They're much prettier than this old house," said Helen. "I have friends I'd just as soon not bring here. And I have other friends that wouldn't come down this far for anything, unless they were in a taxi."

Yesterday, Maud Martha would have attacked her. Tomorrow she might. Today she said nothing. She merely gazed at a little hopping robin in the tree, her tree, and tried to keep the fronts of her eyes dry.

"Well, I do know," said Mama, turning her hands over and over, "that I've been getting tireder and tireder of doing that firing. From

October to April, there's firing to be done."

"But lately we've been helping, Harry and I," said Maud Martha. "And sometimes in March and April and in October, and even in November, we could build a little fire in the fireplace. Sometimes the weather was just right for that."

She knew, from the way they looked at her, that this had been a mistake. They did not want to cry.

But she felt that the little line of white, somewhat ridged with smoked purple,



*The Storyteller,* 1995. Christian Pierre. Acrylic on masonite. Private Collection.

and all that cream-shot saffron,<sup>6</sup> would never drift across any western sky except that in back of this house. The rain would drum with as sweet a dullness nowhere but here. The birds on South Park were mechanical birds, no better than the poor caught canaries in those "rich" women's sun parlors.

"It's just going to kill Papa!" burst out Maud Martha. "He loves this house! He lives for this house!"

**<sup>5.</sup>** *Flat* is another word for *apartment*.

The orange-yellow color (saffron) is streaked or mixed (shot) with a cream color. Maud Martha is describing the colors of the sunset.

"He lives for us," said Helen. "It's us he loves. He wouldn't want the house, except for us."

"And he'll have us," added Mama, "wherever."

"You know," Helen sighed, "if you want to know the truth, this is a relief. If this hadn't come up, we would have gone on, just dragged on, hanging out here forever."

"It might," allowed Mama, "be an act of God. God may just have reached down, and picked up the reins."

"Yes," Maud Martha cracked in, "that's what you always say—that God knows best."

Her mother looked at her quickly, decided the statement was not suspect, looked away.

Helen saw Papa coming. "There's Papa," said Helen.

They could not tell a thing from the way Papa was walking. It was that same dear little staccato<sup>7</sup> walk, one shoulder down, then the other, then repeat, and repeat. They watched his progress. He passed the Kennedys', he passed the vacant lot, he passed Mrs. Blakemore's. They wanted to hurl themselves over the fence, into the street, and shake the truth out of his collar. He opened his gate—the gate—and still his stride<sup>8</sup> and face told them nothing.

"Hello," he said.

Mama got up and followed him through the front door. The girls knew better than to go in too.



Flowers, 1939–40. William H. Johnson. Oil on plywood. Smithsonian American Art Museum, Washington, DC.

Presently Mama's head emerged. Her eyes were lamps turned on.

"It's all right," she exclaimed. "He got it. It's all over. Everything is all right."

The door slammed shut. Mama's footsteps hurried away.

"I think," said Helen, rocking rapidly, "I think I'll give a party. I haven't given a party since I was eleven. I'd like some of my friends to just casually see that we're homeowners."

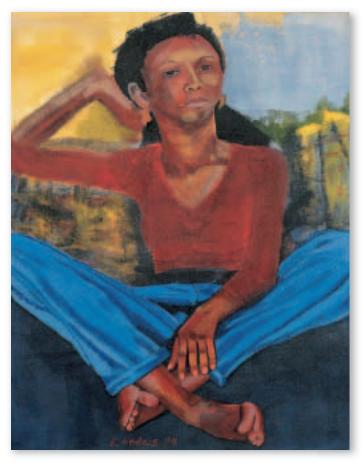
Staccato (stuh KAW toh) means "made of short, sharp sounds or movements."

<sup>8.</sup> Papa's stride is his way of walking.

# I'll Walk the Tightrope

#### by Margaret Danner

I'll walk the tightrope that's been stretched for me, and though a wrinkled forehead, perplexed why, will accompany me, I'll delicately step along. For if I stop to sigh at the earth-propped stride of others, I will fall. I must balance high without a parasol to tide\* a faltering step, without a net below, without a balance stick to guide. •



*Fatima,* 1994. Elizabeth Barakah Hodges. Acrylic, 23 x 18 in.

<sup>7</sup> A parasol is a small lightweight umbrella used as protection from the sun. Here, tide means "to aid or assist."

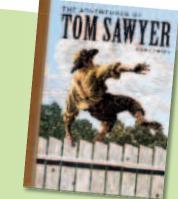
# **Reading on Your Own**

To read more about the Big Question, choose one of these books from your school or local library. Work on your reading skills by choosing books that are challenging to you.

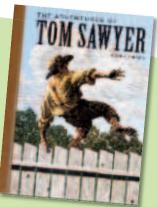
#### **Fiction**

#### **The Adventures** of Tom Sawyer

by Mark Twain



The Adventures of Tom Sawyer follows young Tom Sawyer and his friends through a series of mishaps, pranks, and narrow escapes, revealing the humorous side of life. Set in the 1840s along the Mississippi River in Missouri, the book gives a view of pre-civil war America and tells the timeless story of growing up.



The Chosen by Chaim Potok



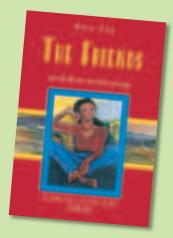
The story of two young Jewish men living in Brooklyn in the 1940s, The Chosen follows their lives and their relationships with their fathers and with each other. Despite their different backgrounds, the men form an enduring friendship and face tough issues of the times together.



#### **Bridge to Terabithia**

by Katherine Paterson

Two young classmates, Jess and Leslie, form a strong friendship as they create together an imaginary kingdom, Terabithia, beyond a nearby creek. The events that follow forever change the life of Jess.



The Friends by Rosa Guy

This coming-of-age novel deals with the relationship between two unlikely friends, Phyllisia Cathy and Edith Jackson. The Friends details the bond the two girls forge, while dealing with the pressures of family and friends.

#### **Nonfiction**

## Anne Frank Remembered by Miep Gies and Alison Leslie Gold



This memoir tells the story of Miep Gies, the woman who helped Anne Frank and her family hide from the Nazi forces in Amsterdam during World War II. The story shows the courage that Gies had despite great personal danger.

#### Stick Up for Yourself: Every Kid's Guide to Personal Power & Positive Self-Esteem

by Gershen Kaufman, Lev Raphael, and Pamela Espeland



This is a self-help guide to positive thinking, high selfesteem, and personal power. Read to learn how other kids handle life. The writing exercises in the book offer ways to connect to the text.

#### Cliques, Phonies, & Other Baloney by Trevor Romain



With a sense of humor, the author gives kids solid advice on dealing with cliques and phonies. Romain defines these concepts and provides examples. The black-and-white cartoons make the book's concepts easy to understand.

#### We Beat the Street: How a Friendship Pact Led to Success





Three men tell the story of growing up in the inner city and the friendship that gave them the strength to continue their education and become doctors. Readers learn how each man overcame the obstacles in his life and accomplished his goals with the help of his friends.

#### **UNIT 3** SKILLS AND STRATEGIES ASSESSMENT

#### **Test Practice**

#### **Part 1: Literary Elements**

Read the passage. Then write the numbers 1–6 on a separate sheet of paper. For the first five questions, write the letter of the right answer next to the number for that question. Write your answer to the final question next to number 6.

#### A Job Well Done

Rita was tired from basketball practice, and she had to study for the next day's math test. Instead of either sleeping or studying, however, she was babysitting. And it wasn't easy!

Molly refused to wash her face or her hands before bed, but her mother had said that doing so was a rule. Rita was bigger and stronger than the little girl and could force her, and she was tempted to do so. What choice did she have? Surely she shouldn't just give in and let the child go to bed filthy. But she hesitated, knowing there must be a better way to do her job. Then she got an idea.

Rita went into the kitchen to get what she needed. Then she chased Molly around the living room and dining room until she caught her and could carry her into the bathroom. Molly looked at the sink full of water and started yelling and kicking at the bathroom door.

"Have you ever washed your face and hands with purple water?" Rita asked. She squirted blue and red food coloring into the water. "If you dip your hands in the sink, the water will turn purple."

Molly opened her mouth to yell, then closed it and stared at the swirls of color. Finally, she couldn't resist and thrust her hands into the swirls of color, turning the water purple. She was disappointed that her hands did not take on the same shade, but Rita had not been foolish enough to add enough coloring for that result.

"Can I wash my face now, too?" asked Molly when her hands were completely clean.

"Sure," said Rita. "But wouldn't you rather do that with orange water?"

Ten minutes later, a tired (but clean) little girl was sound asleep and a tired (but relieved) babysitter was opening her math book.

#### **Objectives**

**Literature** Identify literary elements: plot, character, dialogue, conflict



- **1.** What is the external conflict in this story?
  - **A.** Rita wants Molly to wash up, but Molly refuses.
  - **B.** Rita isn't sure whether she should use force to get her job done.
  - **C.** Rita can't decide whether to follow the rule or give in to Molly.
  - **D.** Molly wants to keep yelling but also wants to make purple water.
- **2.** At the end of the passage, what does Molly's dialogue reveal about her?
  - A. Her hands are clean.
  - **B.** She wants to go to bed.
  - **C.** She has become eager to cooperate.
  - **D.** She is sorry she gave Rita such a hard time.
- **3.** Which of the following is an event that helps the plot develop?
  - **A.** Molly falls asleep.
  - **B.** Rita chases Molly.
  - **C.** Rita opens her math book.
  - **D.** Rita goes to basketball practice.

- **4.** During what part of the story does Rita go into the kitchen to get what she needs?
  - **A.** Exposition
  - **B.** Rising action
  - **C.** Climax
  - **D.** Falling action
- **5.** What is the resolution to this story?
  - **A.** Rita gets an idea.
  - **B.** Rita puts food coloring into the sink.
  - **C.** Molly asks if she can wash her face.
  - **D.** Molly falls asleep and Rita begins to study.
- **6.** What kind of person is Rita? How can you tell? That is, how does the story reveal her traits?



**Unit Assessment** To prepare for the Unit test, go to www.glencoe.com.

#### **Part 2: Reading Skills**

Write the numbers 1–3 on a separate sheet of paper. Then read the following passage and answer the first two questions.

¹ Everyone knows that honey is sweet and that honeybees produce it. ² It is also a natural antibiotic (germ killer) and is a helpful treatment for wounds and burns. ³ In the United States, there has been very little scientific investigation of the medical uses for honey. ⁴ However, in foreign countries, studies have shown that treating burns with honey helps them heal with fewer scars than if they are treated with other products. ⁵ Other studies have shown that wounds that do not respond to other treatments will often heal when honey is used. ⁶ Unfortunately for those of us who get our honey in grocery stores, only natural honey (not pasteurized honey) has such helpful effects. ⁵ One can buy natural honey at many health food stores or from a beekeeper—a person who raises bees and collects honey from the hives.

- **1.** Which sentence in this passage states the main idea?
  - A. Sentence 1
  - **B.** Sentence 2
  - C. Sentence 3
  - **D.** Sentence 7

- **2.** Which of the following is a conclusion you can draw by synthesizing information in this passage?
  - **A.** It does little or no good to treat a burn with pasteurized honey.
  - **B.** The honey from a health food store is sweeter than other honey.
  - **C.** Honeybees in foreign countries are quite different from American honeybees.
  - **D.** Beekeepers make most of their profits by selling honey for medical purposes.

Read the following passage. Then write the answer to question 3 next to that number on your paper.

Finn has lived next door to us for eight years. When I was little and dad was sick for two months, Finn mowed our lawn eight times. Last month, Mom dropped her wallet, with all her money inside, in the alley. Finn found it and brought it back to her. He taught me how to pitch a curve ball, and he taught my sister how to hit one. In the summer, he gives us tomatoes from his garden, and in the winter, he lets us use his snow blower.

**3.** What is the main idea of this paragraph? Write down the main idea in your own words and give three details that support that idea.

#### **Objectives**

Reading Synthesize information • Identify main ideas and supporting details

Vocabulary Identify synonyms and antonyms

#### **Part 3: Vocabulary Skills**

On a separate sheet of paper, write the numbers 1–10. Next to each number, write the letter of the right answer for that question.

Write the letter of the word or phrase that means about the same as the underlined word.

- 1. to speak **sternly** 
  - **A.** firmly
- **C.** unhappily
- **B.** quickly
- **D.** in a teasing way
- **2.** a **practical** idea
  - A. new
- **C.** sensible
- **B.** creative
- **D.** frightening
- **3.** a <u>wary</u> response
  - A. slow
- C. clear
- **B.** cautious
- **D.** truthful
- **4.** a **flawless** performance
  - **A.** boring
- **C.** exciting
- **B.** perfect
- **D.** unusual
- 5. her dejected face
  - **A.** dirty
- **C.** unhappy
- **B.** lovely
- **D.** frightened

Choose the correct answer for each question.

- **6.** Which pair of words are synonyms?
  - **A.** hair / hare
- **C.** forgive / forget
- **B.** find / locate
- **D.** selfish / generous
- **7.** Which pair of words are synonyms?
  - **A.** buy / sell
- **C.** hurt / injure
- **B.** rain / reign
- **D.** wealthy / happy
- **8.** Which pair of words are antonyms?
  - **A.** try / fail
- **C.** fear / panic
- **B.** get / take
- **D.** future / past
- **9.** Which pair of words are antonyms?
  - **A.** friend / enemy
- **C.** chapter / book
- **B.** help / cooperate **D.** picture / sound
- **10.** Which prefix could be added to all of the following words to create their antonyms?

agree

approve

honest

A. in-

B. un-

C. dis-

D. non-

#### **Part 4: Writing Skills**

Write the numbers 1–11 on a separate sheet of paper. For the first 10 questions, write the letter of the right answer next to the number for that question. Then write your answer for the final question next to number 11.

**1.** Which word or phrase best fills in the blank in the sentence below?

She's a smart person, maybe the \_\_\_\_ person in the school.

- **A.** smarter
- C. more smart
- **B.** smartest
- **D.** most smartest
- **2.** In the sentence below, which word is an adverb? He looked lonely as he sadly watched the other students.
  - A. lonely
- **C.** sadly

**B.** as

- **D.** other
- **3.** In the sentence below, which words form a prepositional phrase?

When I was young, there was nothing I would rather have done on a summer afternoon than swim.

- A. When I was young
- **C.** on a summer afternoon
- B. have done
- **D.** than swim

**4.** In the sentence below, which word is an adjective?

Gee, don't you wonder how such a good book could have been made into a movie that nobody would want to see?

- **A.** Gee
- C. nobody
- **B.** good
- **D.** would
- **5.** Which words best fill in the blanks in the sentence below?

Bo's car was expensive, a lot \_\_\_\_ than Tamira's, but it doesn't run as \_\_\_\_ as hers.

- **A.** expensiver, good
- **C.** more expensive, good
- **B.** expensiver, well
- **D.** more expensive, well
- **6.** In the sentence below, which word is an interjection?

If you have a cheap watch that breaks, hey, just go buy another one.

A. If

- C. just
- **B.** hey
- D. another
- **7.** Which of the following is one of the *first* things you should do when you are writing a story?
  - **A.** Think of a conflict your main character will face.
  - **B.** Look up the spellings of hard words you want to use.
  - **C.** Make sure you have used interesting adjectives and adverbs.
  - **D.** Check the punctuation of any dialogue used in your story.

#### **Objectives**

**Grammar** Use modifiers: adverbs, adjectives

Use interjections

**Writing** Use story elements: plot, setting, character, dialogue



Read the following paragraph. Then write the answers to questions 8–11 on your paper.

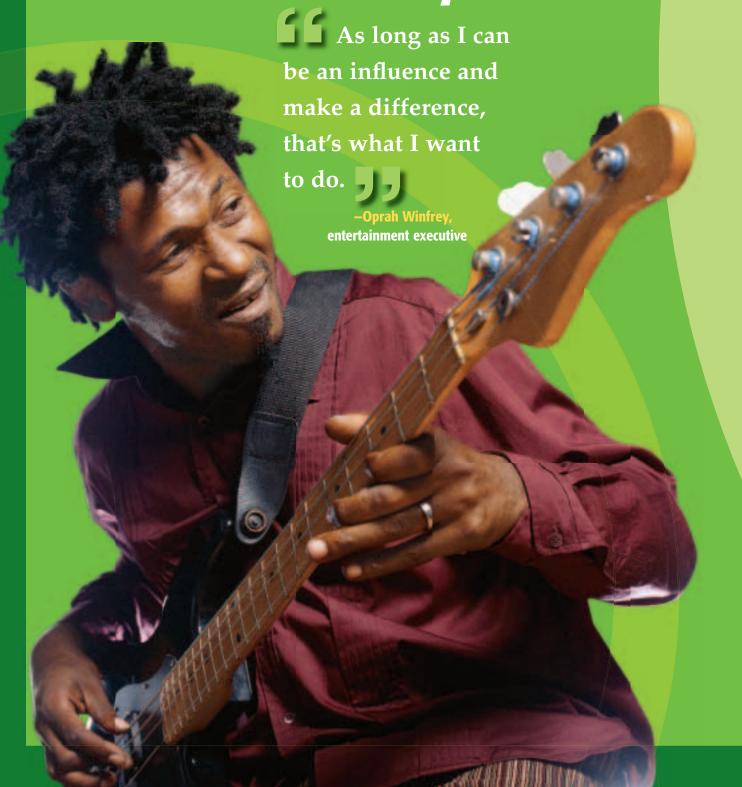
<sup>1</sup> The kitchen was warm and inviting. <sup>2</sup> Catherine could smell the bread baking in the oven and the beans cooking on the stove. <sup>3</sup> Cinnamon filled the air as she mixed in the spices to make her favorite dish for her granddaughter, Susan. 4 The outside of the small house was brown and had peeling paint. <sup>5</sup> She stirred the pot and smiled at Susan, who was sitting at the kitchen table doing her homework while she waited for dinner.

- <sup>6</sup> "What are you writing?" Catherine asked.
- <sup>7</sup> "A story about you for English class said Susan."
- 8 "Really!" said Catherine. "Tell me more about the story." 9 "It's about some of the situations you faced when you came to this country as a young woman," Susan answered.
- **8.** Which sentence in the first paragraph interferes with the way the story is organized and should be deleted?
  - A. Sentence 1
  - **B.** Sentence 3
  - C. Sentence 4
  - **D.** Sentence 5
- **9.** How should sentence 7 be written?
  - **A.** "A story about you for English class, Susan said."
  - **B.** "A story about you for English class" Susan
  - **C.** "A story about you for English class," Susan said.
  - **D.** no change

- **10.** What is incorrect about sentence 9 and should be changed?
  - **A.** More details should be added.
  - **B.** The word *young* should be changed to younger.
  - **C.** The sentence should be indented as a new paragraph.
  - **D.** There should be a period instead of a comma after woman.
- **11.** Write a short paragraph that continues the story of Catherine and Susan. What happens next in this story? Use details and dialogue to make the story interesting and fun to read.



Who Influences Us and How Do They Do So?



### **LOOKING AHEAD**

The readings and skill lessons in this unit will help you think about your own answer to the Big Question.

JNIT 4 WARM-UP • Connecting to the Big Question
GENRE FOCUS: Persuasive Writing Violence in Hockey
·
READING WORKSHOP 1 Skill Lesson: Understanding Persuasive Techniques
3BCB: Three by Clay Bennett
by Langston Hughes
WRITING WORKSHOP PART 1 Editorial
READING WORKSHOP 2 Skill Lesson: Distinguishing
Fact and Opinion
What Exercise Can Do for You442 by Sheila Globus
Oprah Winfrey
<b>READING WORKSHOP 3</b> Skill Lesson: Identifying Author's
Purpose and Perspective
The Courage That My Mother Had458 by Edna St. Vincent Millay
Two People I Want to Be Like
Volunteers Welcome!
WRITING WORKSHOP PART 2 Editorial
READING WORKSHOP 4 Skill Lesson: Comparing and Contrasting
Should Naturalized Citizens Be President?478 by John Yinger and Matthew Spalding
The Teacher Who Changed My Life
READING ACROSS TEXTS WORKSHOP
Take the Junk Out of Marketing Food to Kids
<b>INIT 4 WRAP-UP • Answering the Big Question</b>

## UNIT 4 WARM-UP

## **Connecting to**



Who Influences Us and How Do They Do So?

Your job as a teenager is becoming the adult you're going to be. You work at that job every day, whether you realize it or not. Some things about you are already set, and you didn't choose those things—the color of your eyes, how tall you are, that kind of thing. Your personality and your character, on the other hand, are growing and changing. Among the forces that make you what you're becoming are the people in your life.

#### **Real Kids and the Big Question**



Literature Link to

Web resources to further explore the Big Question at www.glencoe.com.

**KAYLON** had trouble reading until she was in the sixth grade. Then her teacher, Mrs. Jenks, began to work with her. She tested Kaylon and found that she had trouble learning by looking. She worked with Kaylon, using some tools that helped her learn. Kaylon can read much better now, and she's decided to be a teacher. Why do you think she made that decision?

was hard. He wasn't lazy. He just got discouraged and frustrated. He was going to quit playing baseball, too, but Coach Lopez talked to him. The coach knew how it felt to be discouraged, but he knew how it felt to win, too. Ricardo stayed on the team. Now, his friends can count on him, and his grades are better. Why do you think that happened?



#### **Warm-Up Activity**

With a partner, talk about the people who influenced Kaylon and Ricardo. Decide how important the influences might be in their lives.

#### **You and the Big Question**

Parents, teachers, your friends—all these people influence you in one way or another. Famous people and others you will never meet also influence you. Reading can help you choose people you admire and want to be like. Using the reading selections in this unit, you'll be better able to answer the Big Question.

#### **Plan for the Unit Challenge**

At the end of the unit, you'll use notes from all your reading to complete the Unit Challenge.

You will choose one of the following activities:

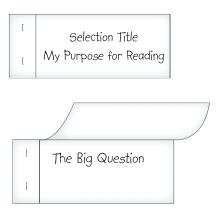
- **A. Create a Poster** You'll work in a group to create a poster for a TV show called "Let the Kids Speak!"
- **B. Write About a Person** You'll work by yourself to write about a person who has had an influence on the world—or on you personally.
- Start thinking about which activity you'd like to do so that you can focus your thinking as you go through the unit.
- In your Learner's Notebook, write your thoughts about the pros and cons of each activity. That may make it easier to decide which one you'd like to do.
- Remember to make notes about the Big Question, because these ideas will help you with the Unit Challenge activity you choose.

#### **Keep Track of Your Ideas**



As you read, you'll make notes about the Big Question. Later, you'll use these notes to complete the Unit Challenge. See page R9 for help with making Foldable 4. This diagram shows how it should look.

- **1.** Make one Foldable page for each selection. At the end of the unit, you'll staple the pages together into one Foldable.
- **2.** Label the front of the fold-over page with the selection title. (See page 409 for the titles.)
- **3.** Below the title, write the label **My Purpose for Reading.**
- **4.** Open the Foldable. Label the inside page **The Big Question.**



## UNIT 4 GENRE FOCUS: PERSUASIVE WRITING

#### **Skills Focus**

- Key skills for reading persuasive writing
- Key literary elements of persuasive writing

#### **Skills Model**

You will see how to use the key reading skills and literary elements as you read

• "Violence in Hockey" p. 414 The Big Question in this unit concerns the people who influence you in ways that shape your character and life. There are also many people who try to influence you about very specific things. A commercial on television tells you what cereal to eat. A review in a newspaper tells you that you *have to* see a new movie. A magazine article says that running is better exercise than biking. They're all trying to persuade you.

In **persuasive writing**, a writer tries to get readers to share a certain point of view or take a particular action, from voting to buying hiking boots. Not all of the things writers want you to believe or do, however, are good. It's important to spot when writers are telling the truth and when they just *sound* as though they are. You don't want to be persuaded that junk is good, whether it's junk food or junk ideas.

The best way to learn how to read persuasive writing is to take a look at the way it's written. If you know something about the techniques writers use, you'll be able to recognize them. You'll be able to read an advertisement and see the exaggerations. When an editorial in a newspaper is full of what the writer thinks and not what she can prove, you'll know it.

Some Sources of Persuasion		
Television	Book	
Radio	Friends	
Newspaper	Parents	
Magazine	Teachers	
Poster	Famous people	
Advertisement		

#### Why Read Persuasive Writing?

Simple. Learning and getting information from what you read is good. Persuasive writing often has

- good information
- exciting ideas
- new and different ways to think about your world

But in the end, you want to make sure you're thinking for yourself. That's why it's important to have the skills to think clearly about what you're reading.

**Objectives** (pp. 414–417) **Reading** Identify persuasive techniques • Distinguish fact from opinion • Compare and contrast • Identify author's purpose • Identify author's perspective

**Literature** Identify literary elements: tone, style

#### **How to Read Persuasive Writing**

#### **Key Reading Skills**

These key reading skills are especially useful tools for reading and understanding all the different kinds of persuasive writing. The skills are modeled in the Active Reading Model on pages 414–415. You'll learn more about these skills later in Unit 4.

- Understanding persuasive techniques Writers have many tools for making you believe what they're saying. Some of those techniques can be trusted and some are dangerous. (See Reading Workshop 1.)
- **Distinguishing fact and opinion** Believing something is true and being able to prove it are two different things. If a writer can't prove it, he or she may try to hide that. As you read, ask yourself, "Is this a fact or is this the writer's opinion?" (See Reading Workshop 2.)
- Identifying author's purpose and perspective Why does the writer want you to believe him or her? The author's purpose and perspective can help you answer this question. (See Reading Workshop 3.)
- **Comparing and contrasting** Writers often compare (show how things are alike) and contrast (show how things are different) to influence readers. They may use signal words and phrases such as *similarly*, on the other hand, or however. (See Reading Workshop 4.)

#### **Key Literary Elements**

Recognizing and understanding the following elements will help you appreciate what you're reading. It will also help you see when a writer is appealing to your emotions rather than your ability to think for yourself.

- **Style:** a form of expression in writing, drawing, and painting, as well as music and fashion (See "3BCB: Three by Clay Bennett.")
- **Tone:** the attitude of an author as it comes through in the writing (See "What Exercise Can Do for You.")
- Diction, language, and word choice: word selection that expresses ideas, meanings, and moods (See "The Courage That My Mother Had.")
- **Argument:** the reasons a writer gives to support an idea or opinion (See "Should Naturalized Citizens Be President?")



The National Hockey League must decide if its business is sport or thuggery.¹ Monday night's unwarranted² attack on Colorado Avalanche player Steve Moore is the most serious of many violent crimes committed on the ice. ¶

Moore wasn't just hit from behind, as often happens in the fast-paced game. He got mugged.<sup>3</sup> 2

Todd Bertuzzi of the Vancouver Canucks apparently believed it was all right to sucker punch<sup>4</sup> someone and slam the victim's head against the ice. As an adult in a law-abiding society, Bertuzzi must have known that if he committed such a blatant<sup>5</sup> assault on the streets, Yankee cops or Canadian Mounties would have had him in handcuffs. •

But Bertuzzi may have thought that since the NHL long has turned a blind eye to uncalled-for violence, he wouldn't be seriously punished for any beating he delivered in the name of revenge.

The notes in the side columns model how to use the skills and elements you read about on pages 412–413.

**Persuasive Writing** 

**ACTIVE READING MODEL** 

#### **■ Key Reading Skill**

Opinion The writer says "the most serious of many violent crimes." That's a pretty strong opinion. I wonder if the writer will back it up.

#### **2** Key Reading Skill

Identifying Author's
Purpose and Perspective
Was this editorial written by a
sports writer? I wish I knew more
about where this writer was
"coming from."

#### **I** Key Literary Elements

**Tone, Style** The writer is using strong words, like *sucker punch* and *slam* and *mugged*. There's anger in this tone.

- **1.** *Thuggery* is related to the word *thug*. A thug is a really nasty bully.
- 2. Something unwarranted is done without a good reason.
- **3.** Someone who is **mugged** is violently beaten and robbed.
- **4.** A **sucker punch** is an unfair punch delivered with no warning.
- **5. Blatant** means there's no attempt to hide what's going on.

After all, four years ago another hockey pro got a mere wrist slap<sup>6</sup> from both the NHL and British Columbia officials for whacking an opponent in the head with his stick. 4

Under Canadian law, though, the seriousness of the charges depends partly on the extent of the victim's injuries. Since Moore was badly hurt, the criminal case now being investigated in Vancouver could result in a harsher outcome.

Still, it's up to the NHL to deal with the problem. **5** The NHL suspended Bertuzzi earlier this week. The league's final decision, however, has got to send a strong message to players and coaches.

The league should ban Bertuzzi for life from professional hockey. 5 •

#### **Persuasive Writing**

**ACTIVE READING MODEL** 

#### Key Reading Skill

**Comparing and Contrasting** *Here's a comparison.* 

#### **5** Key Literary Element

Argument I wonder why the writer waited until now to mention the criminal case. It makes the argument stronger.

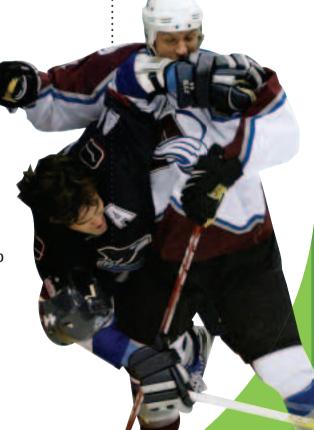
#### **6** Key Literary Element

**Diction, Language, and Word Choice** After all that
strong, slangy language, the
writer is formal and
serious about the law.

**6.** A *mere wrist slap* is a figure of speech meaning a very minor punishment for a major offense.

**Small Group Work** With a group, talk about violence in sports. Discuss whether there is too much violence in school sports or in professional sports. Which sports are most likely to get violent? Do the athletes in your group have different opinions about the subject than those who are not involved in sports? If so, why do you think that's true? If not, what does that tell you?

**Write to Learn** In your Learner's Notebook, write one thing that you learned in the discussion that you didn't know before.





**Study Central** Visit www.glencoe.com and click on Study Central to review persuasive writing.

#### **READING WORKSHOP 1**

#### **Skills Focus**

You will practice using these skills when you read the following selections:

- "3BCB: Three by Clay Bennett", p. 420
- "Thank You, M'am" p. 426

#### **Reading**

- Understanding persuasive techniques
- Analyzing ways that graphics affect audience

#### Literature

- Identifying the author's style
- Recognizing the effect of the author's style on your understanding of the selection

#### Vocabulary

- Understanding denotation and connotation
- Academic Vocabulary: visually

#### **Writing/Grammar**

- Identifying sentence types
- Using end punctuation

**Objectives** (pp. 416-417) **Reading** Identify persuasive techniques

#### **Skill Lesson**

## **Understanding Persuasive** Techniques

#### Learn It!

**What Is It?** "Don't believe everything you read." "All that glitters is not gold." "Buyer beware!" These are all warnings about being fooled by persuasive techniques. Does that mean you can't believe anything? No. You just need to make good judgments about what's true

Words are powerful tools. They can make you angry, sad, or happy. Images are powerful, too, and writers can create images for you with words. Cartoonists use both words and images to make you think and to persuade you that an idea or an action is right or wrong. They give information visually, in ways that appeal to your eyes.



#### **Analyzing Cartoons**

Moe doesn't have to say much. Calvin knows that words aren't very important in the "persuasive techniques" that bullies use.

#### **Academic Vocabulary**

**visually** (VIZH oo uh lee) *adv.* using or appealing to the sense of sight

**Why Is It Important?** Reading is a great tool for learning, but you need to be able to think for yourself about what you read. It helps to be able to recognize some of the techniques writers use to persuade you. Then you can make your judgments. That makes you a smart reader.

**How Do I Do It?** Suppose an article says, "No good person would buy shoes from this awful company because they do terrible things." Before you stop buying your favorite shoes, you need to

- see that the writer is using emotionally loaded words to make you feel a certain way.
- watch out for broad general statements.
- look for facts that back up the claim.
- look for statements by experts and ask who those experts are.

Here's how one student understands a persuasive technique the writer uses in "Violence in Hockey."

One of the main persuasive techniques the writer uses is strong words. For example, he uses the words <u>violent</u> <u>crimes, mugged, sucker punch, slam, handcuffs, beating, whacking, and many others. I think he chose to use these words to make readers emotional and upset about the violence in hockey.</u>



**Study Central** Visit www.glencoe.com and click on Study Central to review persuasive techniques.



#### **Practice It!**

Choose one page of a magazine. Look through it for strong words, broad general statements, and pictures that are supposed to appeal to your emotions. Be sure to look at the ads. In your Learner's Notebook, write some examples from the page. Then look for expert opinion and facts that back up statements. Make notes if you find any.

#### **Use It!**

As you read "3BCB" and "Thank You, M'am," use the skills you've learned to understand persuasion.

## Before You Read 3BCB: Three by

## **Clay Bennett**



#### **Meet the Author**

Clay Bennett was born in South Carolina in 1958. He was the son of an army officer, and his family moved several times. Bennett went to ten different schools before he graduated from high school. He has won many awards for his cartoons, including the Pulitzer Prize in 2002.



**Author Search** For more about Clay Bennett, go to www.glencoe .com.

**Objectives** (pp. 418–421) **Reading** Identify persuasive techniques: graphics **Literature** Identify literary elements: style Vocabulary Distinguish between

denotation and connotation

#### **Vocabulary Preview**

**global** (GLOH bul) *adj.* relating to or happening throughout the whole world (p. 421) Education, hunger, and health care are important alobal issues.

**cease-fire** (SEES fyr) *n.* a stop, or ending, to acts of war (p. 421) A cease-fire over the holidays gave the soldiers on both sides a chance to rest.

**Write to Learn** Look at the definition of the word *qlobal*. The sentence that follows talks about *issues* that are *global*. Read the list below of some words the adjective global can describe. What other words can global describe?

> problems celebration agreement climate change

#### **English Language Coach**

**Denotations and Connotations** You know what the definition of a word is, right? It's the meaning. Take the word bunny. The exact meaning of bunny is "rabbit." That's its **denotation**. But there's something more to some words than the dictionary meaning. Some words give you certain feelings or put pictures in your mind. Most people think of bunnies as cute and cuddly and sweet. Those ideas are **connotations** of the word *bunny*. Because bunny has connotations that rabbit doesn't have, a writer is more likely to say "cute as a bunny" than "cute as a rabbit."

It is because some words have connotations that there's a car called a Mustang. The word *mustana* has connotations of wildness and freedom and strength. You probably wouldn't name a car after a housefly, even though flies are very fast.

**With a Partner** With a partner, come up with a name for a new kind of bicycle. Think about names of animals, things in the solar system, things in nature. Come up with a word that has connotations that match your idea of a great bike.

#### **Skills Preview**

## **Key Reading Skill: Understanding Persuasive Techniques: Graphics**

As you look at the editorial cartoons, break them into separate parts so you can better understand them and the persuasive techniques the cartoonist uses. Look at

- the objects pictured in the cartoon.
- a title or words on the cartoon.
- unusual and unexpected connections between the objects in the cartoon.

#### **Key Literary Element: Style**

When it comes to clothes, style is the way you put an outfit together to show who you are. **Style** in writing is similar. The choices a writer makes about words, about kinds and lengths of sentences, and so forth make up his or her style. Artists, including cartoonists, also have styles, and they are often easy to recognize. There are many styles of cartooning. Even when you can't perfectly describe the style, you recognize it. Think of "Calvin and Hobbes" or "Close to Home."

As you look at the editorial cartoons on the following pages, use these questions to help you think about the style.

- Do the images look like other cartoons you've seen?
- What words could you use to describe the pictures? Rough, smooth, pretty, simple, detailed, weird?
- What tools do you think the cartoonist used to create these pictures? Pen, brushes, computer?
- How many words are in the cartoons? Is this part of the style?



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

#### **Get Ready to Read**

#### Connect to the Reading

The editorial cartoons you're about to see are the cartoonist's way of commenting on issues that affect the world: trash, pollution, climate change, and war. Which of these problems do you think is the worst?

**Partner Talk** With a partner, talk about what you do, or could do, about trash, pollution, climate change, or war.

#### **Build Background**

For centuries, writers have used cartoons, called *editorial cartoons*, to express their opinions about politics, society, world events, and the environment.

- Editorial cartoons can be both funny and serious.
   They catch people's attention and can be powerful persuasive tools.
- The United States has 5 percent of the world's people but produces 25 percent of its garbage.
- Each year, every American throws away more than 1,500 pounds of garbage.
- Rising temperatures (global warming) could raise the level of the sea. Islands could disappear. Coastal cities could be flooded.
- Most scientists believe that air pollution is causing global warming.

#### **Set Purposes for Reading**

Read the editorial cartoons to find out how graphics can influence you. As you look at the cartoons, decide how they make you feel about war, peace, or the way people treat the planet.

**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "3BCB" page of Foldable 4.

#### **Keep Moving**

Use these skills as you read the following selection.

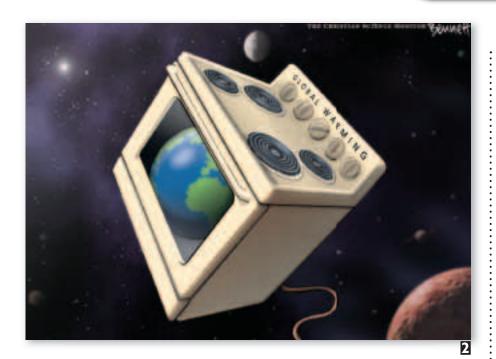


#### **Practice the Skills**



#### 1 Key Reading Skill

**Understanding Persuasive Techniques** What is surprising about this cartoon? What is the cartoonist comparing?



#### **Practice the Skills**

#### 2 Key Reading Skill

**Understanding Persuasive Techniques** Does this cartoon appeal to your feelings about the earth? Could it also make you want to find out more about global warming?



#### **3** Key Literary Element

**Style** Is this a style of holiday card that you recognize? What feelings does it usually create in you?

#### 4 English Language Coach

#### **Denotation and Connotation**

Do the denotations and connotations of the words on the inside of the card seem to fit with the those on the outside?

#### 5 **BIG** Question

Which of these cartoons had the strongest influence on you, or made you think a little differently about the subject? Why? Write your answer on the "3BCB" page of Foldable 4. Your response will help you complete the Unit Challenge later.

#### Vocabulary

**global** (GLOH bul) *adj.* relating to or happening throughout the whole world **cease-fire** (SEES fyr) *n.* a stop, or ending, to acts of war

## After You Read 3BCB: Three by

## **Clay Bennett**



#### Answering the **BIG Question**

- **1.** How do Bennett's cartoons influence you? What do they make you think about?
- 2. **Recall** What does each cartoon show?
  - **Right There**

#### **Critical Thinking**

- **3. Draw Conclusions** What do you think Bennett's opinion is on the issues he presents in these cartoons? How do you know?
  - **III** Author and Me
- **4. Analyze** How does a picture combined with words help you understand the point the cartoonist is trying to make?
  - Author and Me
- **5. Evaluate** Why are editorial cartoons important?

#### Write About Your Reading

Choose your favorite cartoon by Clay Bennett. Write a persuasive paragraph to convince your classmates that this is the best of the three cartoons.

In your paragraph, be sure to

- state your opinion of which cartoon is best.
- describe at least three details from the cartoon that will persuade your classmates to agree with you.
- conclude by telling your classmates why they should agree with you that this is the best cartoon of the three.

In a small group of classmates, exchange persuasive paragraphs and choose whose is the most persuasive. Explain why.

Your opinion Three details Your conclusion

**Objectives** (pp. 422–423) **Reading** Identify persuasive techniques: graphics

**Literature** Identify literary elements: style **Vocabulary** Distinguish denotation and connotation

Writing Write a persuasive paragraph **Grammar** Identify sentence types

#### **Skills Review**

## **Key Reading Skill: Understanding Persuasive Techniques: Graphics**

- **6.** The last cartoon shows what looks like a typical holiday card. The greeting inside, though, is not what you'd expect. How did you respond to the surprise when the inside of the card said something unexpected?
- **7.** Describe the surprise in the second cartoon. Did it persuade you to think a certain way?

#### **Key Literary Element: Style**

- **8.** Which of the following words could describe Clay Bennett's style of cartooning? Think of what the cartoons look like and the few words Bennett uses in the cartoons. You may choose more than one word or come up with words of your own.
  - smooth messy fancy cool sharp simple dramatic rough careless clean
- **9.** Would you expect cartoons about war, pollution, and global warming to be done in this kind of style? Explain your answer.

#### **Vocabulary Check**

Answer each question and explain your answers.

- **10.** Would your best friend join in or call for a **cease-fire** in a food fight in the cafeteria? Why?
- **11.** Which would make more people in the world happy, a **global** holiday or a holiday in your neighborhood? Explain your choice.
- 12. Academic Vocabulary If you sense something visually, do you sense it with your nose, fingers, ears, or eyes?

#### **English Language Coach**

- **13.** Copy any three of the words shown below. Next to each, write down any connotations you think the word has. That is, write down feelings or ideas or qualities that you connect with that word and that you think other people also connect with it.
  - hawk nest chipmunk feather dolphin steel yellow giggle creek apple

## **Grammar Link: Sentence Types**

A sentence is a group of words that expresses a complete thought.

A **declarative sentence** makes a statement, or tells something about the subject of the sentence.

Latasha is rollerblading.

I like poetry.

An **interrogative sentence** asks a question.

Did Kevin walk the dog? What is your name?

An **imperative sentence** gives a command.

Go home.

Please be quiet.

An **exclamatory sentence** expresses strong feeling.

We had so much fun!

How scary that movie was!

#### **Grammar Practice**

On a separate piece of paper, copy each sentence below. Then write if the sentence is *declarative*, *interrogative*, *imperative*, or *exclamatory*.

**14.** Do you like bananas?

**16.** I missed you!

**15.** Sherry talked all night.

17. Call Terrel again.

**Writing Application** Summarize your Write About Your Reading paragraph in three sentences. (1) In an imperative sentence, command readers to look at the cartoon. (2) In an exclamatory sentence, give your opinion of the cartoon. (3) In a declarative sentence, sum up the three details.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

## Before You Read Thank You, M'am



#### **Meet the Author**

Born in 1902, Langston Hughes was one of the first African American writers to make a living as a writer and speaker, and he greatly influenced American literature. He once said he wrote about people who are "up today and down tomorrow, working this week and fired the next, beaten and baffled, but determined not to be wholly beaten." See page R4 of the Author Files for more about Langston Hughes.



**Author Search** For more about Langston Hughes, go to www.glencoe.com.

**Objectives** (pp. 424–431) **Reading** Understand persuasive techniques • Make connections from text to self **Literature** Identify literary elements: style Vocabulary Distinguish denotation and connotation

#### **Vocabulary Preview**

slung (slung) adv. hung or thrown loosely (p. 426) She wore the shawl slung across one shoulder.

frail (frayl) adj. weak; easily broken (p. 427) The young boy looked very thin and frail.

barren (BAIR un) adj. bare; empty; dull or uninteresting (p. 431) The front porch was plain and barren.

**Write to Learn** Copy these vocabulary words into your Learner's Notebook. Next to each word list two other words that mean the *opposite* of the vocabulary word. Then write one word that means about the same as the vocabulary word. Add to your lists as you read.

#### **English Language Coach**

**Denotation and Connotation** Good writers spend a lot of time choosing just the right words. One reason for this is that many words have powerful **connotations**. They call up feelings or images that can be right or wrong for what the writer is trying to say, for the feeling in the writing, or for the style.

In a funny story, you might use the word *fib* instead of *lie*. You would never use fib in a serious description of someone whose lack of honesty caused suffering. Someone who was writing an article about saving eagles might use words like soar and swoop, instead of just fly and dive, because soar and swoop have connotations of beauty and grace.

There aren't many words that have exactly the same **denotation**, but there are often several synonyms a writer can choose from. Connotations make all the difference. Look at the color of the Meet the Author panel to the left. These are some names different paint companies give that color:

> Viking Yellow Wildflower Honey

**Autumn Gold** Mango Tango Beans

**Partner Talk** With a partner, discuss the effects these names have. Remember, they all name the same color! Which do you like best? Why? Now, name the color of the blue across the top of the page. Come up with three or four possibilities that give different impressions.

#### **Skills Preview**

### **Key Reading Skill: Understanding Persuasive Techniques**

In "Thank You, M'am," one character, Mrs. Jones, uses persuasive techniques with another character, "the boy." As you read, notice how Mrs. Jones tries to persuade the boy to change his life by using

- a statement of opinion on an issue
- reasons for that opinion
- · word choices
- surprising or unexpected ways of behaving or speaking

#### **Key Literary Element: Style**

**Style** in a short story involves a number of elements. Description and dialogue both contribute to the creation of a certain style of writing. When you're reading "Thank You, M'am," think about these questions:

- What kinds of words does the writer use in his descriptions?
- Do the descriptions have a lot of detail? Do they help you see the characters and the places in the story?
- How do the people in the story talk to each other?
- Does the dialogue seem real to you? Can you hear the characters talking in your mind?

#### **Get Ready to Read**

#### **Connect to the Reading**

Think about a time when someone you didn't know had a positive, or good, influence on you. It could have been a real person, or even a character in a book or a movie. How did that person change your thinking?

**Write to Learn** In your Learner's Notebook, quickwrite about your experience of being influenced by another person in a positive way.

- Who was the person who influenced you?
- How did that person influence you?
- How did that influence change your life?

#### **Build Background**

- This story was written during the 1950s. At that time, things cost less than they do today. For example, a comic book cost ten cents and a nice pair of shoes might cost five to ten dollars.
- Much of this story takes place in Mrs. Jones's rooming house. A rooming house is a place where people rent rooms to live in. In many rooming houses, the renters share one living room and kitchen. In others, like the one Mrs. Jones lives in, tenants have their own small kitchen areas.

#### **Set Purposes for Reading**

Read the story to find out how one woman persuades a young man she doesn't know to change his ways.

**Set Your Own Purpose** What would you like to learn to help you answer the Big Question? Write your own purpose on the "Thank You, M'am" page of Foldable 4.



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

#### **Keep Moving**

Use these skills as you read the following selection.



by Langston Hughes

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap and she carried it **slung** across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight, and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him right square in his blue jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled.

After that the woman said, "Pick up my pocketbook, boy, and give it here."

She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "Yes'm." The woman said, "What did you want to do it for?" The boy said, "I didn't aim to."

She said, "You a lie!" 2

#### **Vocabulary**

**slung** (slung) *adv.* hung or thrown loosely

#### **Practice the Skills**

#### 1 Key Literary Element

**Style** Think about this description. Is it clear? Does the author use simple words or fancy ones? Are the sentences easy to follow or difficult to understand?

#### 2 Key Reading Skill

**Understanding Persuasive Techniques** All of the woman's actions and words have been a part of an effort to persuade the boy of something. What?

By that time two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

"Then I won't turn you loose," said the woman. She did not release him.

"I'm very sorry, lady, I'm sorry," whispered the boy.

"Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain't you got nobody home to tell you to wash your face?"

"No'm," said the boy.

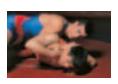
"Then it will get washed this evening," said the large woman starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, **frail** and **willow-wild**, in tennis shoes and blue jeans. **5** 

The woman said, "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?"

"No'm," said the being-dragged boy. "I just want you to turn me loose."

"Was I bothering you when I turned that corner?" asked the woman.



Visual Vocabulary
A half nelson is
a wrestling hold
made from behind
by hooking one arm
under the opponent's
arm and pressing the
hand across the back
of the opponent's neck.

"No'm."

"But you put yourself in contact with me," said the woman. "If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones."

Sweat popped out on the boy's face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half nelson about his neck, and continued to drag him up the street. When she got to

her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could

#### Vocabulary

frail (frayl) adj. weak; easily broken

#### **Practice the Skills**

#### **3** English Language Coach

**Denotation and Connotation**What connotations does
willow-wild have? How would
the description be different if
the boy were described as being
"panther-wild" or "elm-wild"?

hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, "What is your name?"

"Roger," answered the boy.

"Then, Roger, you go to that sink and wash your face," said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—and went to the sink.

"Let the water run until it gets warm," she said. "Here's a clean towel."

"You gonna take me to jail?" asked the boy, bending over the sink. •

"Not with that face, I would not take you nowhere," said the woman. "Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe you ain't been to your supper either, late as it be. Have you?"

"There's nobody home at my house," said the boy.



#### **Practice the Skills**

#### 4 Reviewing Skills

#### **Activating Prior Knowledge**

Roger's question is based on some prior knowledge of who goes to jail and why. What knowledge do you have about that? Where did you learn it? How might Roger have learned what he knows—or thinks he knows?

Jim, 1930. William H. Johnson. Oil on canvas, 21 5/8 x 18 1/4 in. Smithsonian American Art Museum, Washington, DC.

"Then we'll eat," said the woman. "I believe you're hungry—or been hungry—to try to snatch my pocketbook."

"I wanted a pair of blue suede shoes," said the boy.

"Well, you didn't have to snatch my pocketbook to get some suede shoes," said Mrs. Luella Bates Washington Jones. "You could of asked me."

"M'am?" 5

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run, run, run!

The woman was sitting on the daybed.<sup>2</sup> After a while she said, "I were young once and I wanted things I could not get."

There was another long pause. The boy's mouth opened. Then he frowned, but not knowing he frowned.

The woman said, "Um-hum! You thought I was going to say but, didn't you? You thought I was going to say, but I didn't snatch people's pocketbooks. Well, I wasn't going to say that." Pause. Silence. "I have done things, too, which I would not tell you, son—neither tell God, if he didn't already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable."

In another corner of the room behind a screen was a gas plate and an icebox.<sup>3</sup> Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was



Portrait of a Woman, 1932. John Wesley Hardrick. Oil on board, 30 x 24 in. Hampton University Museum, VA. Indianapolis Museum of Art in cooperation with Indiana University Press.

#### **Practice the Skills**

#### **5** Key Reading Skill

**Understanding Persuasive Techniques** Mrs. Jones is trying to grab Roger's attention. If you were Roger, what would surprise you about what Mrs. Jones said?

**<sup>1.</sup> Blue suede shoes** are men's shoes made of soft leather. These shoes became popular in the late 1950s after Elvis Presley recorded a hit song called "Blue Suede Shoes."

<sup>2.</sup> A daybed is a sofa that can be converted into a bed.

The gas plate is a small version of a stovetop, with "burners" fueled by gas. Before electricity, a block of ice cooled food inside a special box. People use the word icebox to refer to a refrigerator.



Street Scene (Boy with Kite), 1962. Jacob Lawrence. Egg tempera on hardboard, 23 7/8 x 30 in. Conservation Center of the Institute of Fine Arts.

going to run now, nor did she watch her purse which she left behind her on the daybed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to. He did not trust the woman not to trust him. And he did not want to be mistrusted now. **5** 

"Do you need somebody to go to the store," asked the boy, "maybe to get some milk or something?"

"Don't believe I do," said the woman, "unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here."

"That will be fine," said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the

#### **Practice the Skills**

#### 6 Key Reading Skill

**Techniques** Do you think Mrs. Jones is beginning to persuade Roger to behave the way she wants him to? Explain why or why not.

boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, red-heads, and Spanish. Then she cut him a half of her ten-cent cake. **7** 

"Eat some more, son," she said.

When they were finished eating she got up and said, "Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto my pocketbook nor nobody else's—because shoes come by devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in."

She led him down the hall to the front door and opened it. "Goodnight! Behave yourself, boy!" she said, looking out into the street.

The boy wanted to say something else other than, "Thank you, m'am," to Mrs. Luella Bates Washington Jones, but he couldn't do so as he turned at the **barren** stoop<sup>4</sup> and looked back at the large woman in the door. He barely managed to say, "Thank you," before she shut the door. And he never saw her again.  $\square$ 

#### **Practice the Skills**

#### 7 Key Literary Element

**Style** What kind of feeling do the details in this description add? What kinds of things are described?

#### 8 **BIG Question**

What does Mrs. Jones want to persuade Roger to do? Do you think she is successful? Explain your answer on the "Thank You, M'am" page of Foldable 4. Your response will help you complete the Unit Challenge later.

#### **Vocabulary**

**barren** (BAIR un) *adj.* bare; empty; dull or uninteresting

<sup>4.</sup> A stoop is a porch or set of steps at the entrance of a building.

### **After You Read** Thank You, M'am



#### Answering the **QBIG Question**

- 1. How well do you think Mrs. Jones influenced Roger?
- **2. Recall** What are the first sentences the woman says to the young boy?
  - **Right There**
- **3. Recall** Why does Roger try to steal Mrs. Jones's purse?
  - **Right There**
- **4. Summarize** What happens when Mrs. Jones brings Roger to her apartment?
  - Think and Search

#### **Critical Thinking**

- **5. Infer** Before Mrs. Jones brings Roger to her apartment, how does Roger feel about what is happening?
  - Author and Me
- **6. Infer** What does Mrs. Jones communicate to Roger by leaving her door open?
  - Author and Me
- **7. Evaluate** Do you think it's important that Mrs. Jones tells Roger that she has done wrong things too? Explain.
  - Author and Me
- **8. Respond** Did you like or dislike the way this story ended? Did the ending surprise you? Explain your answer.
  - **IIP** Author and Me

#### **Talk About Your Reading**

**Literature Groups** Did Roger's punishment fit his crime? Debate the issue with your group. Support your points with evidence from the story. Consider questions such as these:

- Was Roger really punished? If so, how?
- What did Mrs. Jones hope to accomplish when she brought Roger home?
- What effect did Mrs. Jones's actions have on Roger?

**Write to Learn** Have one group member take notes and write up the group's answers and evidence for each question. Have other members present the answers and evidence to the whole class.

**Objectives** (pp. 432–433) **Reading** Identify persuasive techniques **Literature** Identify literary elements: style **Vocabulary** Distinguish denotation and connotation

**Grammar** Use appropriate end punctuation

#### **Skills Review**

## **Key Reading Skill: Understanding Persuasive Techniques**

- **9.** Review the different persuasive techniques that writers use. Which one does Mrs. Jones use the most when she speaks to Roger?
- 10. Throughout the story, do you think Mrs. Jones's persuasive techniques are making Roger think about what he's done? Why or why not?
- **11.** Did your understanding of persuasive techniques help you read this selection? Why or why not?

#### **Key Literary Element: Style**

- **12.** Which of these words would you choose to describe the style of this story? Why? scientific realistic poetic fancy humorous dreamlike
- **13.** How much do you think the dialogue contributes to the style?

#### **Vocabulary Check**

Choose the best word from the list to complete each sentence below. Rewrite each sentence in your Learner's Notebook.

## slung frail barren 14. Roger's book bag was \_\_\_\_ across the chair. 15. After the fire, the thick forest became a \_\_\_\_ landscape.

**16.** Mrs. Jones was old, but she was not \_\_\_\_.

**English Language Coach** Rewrite each sentence below with a synonym for the verb *run*. (Remember, words that are synonyms do not necessarily mean the exact same thing.) Pay attention to connotations when you choose the word.

trot dash scamper

- **17.** I just saw Martin \_\_\_\_ down the street like his shoes were on fire.
- **18.** Mr. and Mrs. Thomas \_\_\_\_ quietly around the track every morning.
- **19.** Did you see that frightened hamster \_\_\_\_ across the floor?

## **Grammar Link: End Punctuation**

You don't need punctuation when you talk. But when you write, you need punctuation to separate ideas and show feeling. A sentence must end with a punctuation mark.

Use a question mark (?) to ask a question.

Have you seen Andrea?

What are you wearing to the dance?

How many DVDs do you have?

Use an exclamation point (!) to express strong feeling.

That airplane is loud!

Get out of here!

Help me!

Use a period (.) whenever you don't need a question mark or an exclamation point.

The car raced down the street.

Turn the key.

Please pass the rice.

#### **Grammar Practice**

Copy the sentences below and add end punctuation marks.

- **20.** Do you want to go shopping
- 21. What a disaster
- 22. Carmen fixed his brother's bike
- **23.** That was such fun
- **24.** Wait for me at the corner
- **25.** How many times did you ask her



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# WRIT

## VRITING WORKSHOP PART 1

## **Editorial**Prewriting and Drafting

**ASSIGNMENT** Write an editorial

**Purpose:** To take a stand on a problem, propose a solution, and persuade others to agree with you

**Audience:** You, your teacher, other students at your school, or the general public

#### **Writing Rubric**

As you work through this writing assignment, you should

- write about a problem that you feel strongly about
- support your ideas with evidence
- respond to arguments that might be used against your own argument
- choose precise and lively words
- · use an emotional appeal
- use an appropriate style and tone

See page 472 in Part 2 for a model of an editorial.

**Objectives** (pp. 434–437) **Writing** Use the writing process: draft • Use persuasive techniques **Grammar** Write complete sentences

Writing an editorial will help you think about the Unit 4 Big Question: Who influences us and how do they do so?

An **editorial** is a piece of writing that states an opinion on a specific topic. Most daily newspapers print editorials written by the paper's editors. TV and radio stations sometimes broadcast their own editorials. People who express opinions in letters to newspapers, magazines, and broadcasters are writing editorials.

#### **Prewriting**

#### **Get Ready to Write**

People write editorials to express strong feelings about different issues. So you'll need to think of something that really matters to *you*.

#### Find a Topic

- **1.** Make a list of problems or issues that are important to you. If you need help, try completing these sentences.
  - I think it's really unfair that . . .
  - I think people should care more about . . .
- **2.** Choose a topic from your list that you feel strongly about *and* that you know something about.

#### **Explore Your Topic**

Exploring your topic can help you figure out exactly what you think about a problem and clarify your opinion.

In your Learner's Notebook, write your answers to these questions about your topic.

- Why is this issue important?
- What reasons can I give to support my opinions?
- What do I want people to do to solve the problem?

Now look at your notes and think about your topic. Do you have enough to write about? Do you think it will be a good topic? If you answer *no* to either question, explore another idea from your list. Sometimes even great ideas aren't good writing topics.

#### **Organize Your Thoughts**

Gather the writing you've already done on your topic. Then follow these steps. Write your sentences in your Learner's Notebook.

1. Write one sentence that clearly states your position, or your opinion, on the problem.

Kids watch too much TV.

**2.** Give three or more reasons for your opinion. These will be the major points of your editorial.

Many kids are couch potatoes.

Some kids watch TV instead of talking to their family and friends.

Violent TV shows can make some kids have behavior problems.

**3.** Write one sentence that states your proposed solution.

All families in our school could unplug their TVs for one week.

## Drafting Start Writing!

You have everything you need to get started: a topic, some ideas about your topic, and organized points. It's time to get started.

#### **Get It on Paper**

For your first draft, you may want to let your ideas flow onto paper and organize them later. Or you may want to follow an organized plan as you write your draft. Either way, you can move, add, and delete ideas when you revise. The directions below can help organize your writing.

- **1.** Begin by telling about the problem and why it is important. Then briefly explain your solution.
- **2.** Give the reasons for your opinion and why your solution would work. You may want to write one paragraph for each point.
- **3.** End your editorial by urging your readers to do something to help solve the problem.



**Writing Models** For models and other writing activities, go to www.glencoe.com.

#### **Writing Tip**

Writer's Craft Try starting your editorial with an interesting fact or situation. Many newspaper readers look at only the first few lines of an editorial to decide if it's worth reading. So grab your readers' attention right away!

#### **Develop Your Draft**

When you write to persuade, it's extremely important to think about your audience. That way you can do a better job of persuading your readers to agree with you. Try to write to your audience in the following ways.

**1.** Include evidence to support your opinion. Evidence is information that strengthens your points.

Types of Evidence		
Туре	Definition	Example
Fact	something that can be proven	There are violent shows on TV.
Statistic	fact expressed in numbers	A school poll shows that 84 percent of students watch TV for at least two hours a day.
Example	particular instance or event	My cousin Raymond talks to TV characters.

**2.** Think about the **counterarguments**—the points that someone who disagrees with you would make. Don't ignore these points. Answer them! Responding to them will make your writing more persuasive.

Some people will say they will be bored if they can't watch TV. I say, "You'll be surprised by all of the things you'll find to do instead of watching TV."

**3.** Appeal to your readers' emotions by using emotional words and phrases. Would you feel good about something that is *qloomy* or *filthy*? Probably not, but those words might be perfect for your topic. How do you feel about something that is *energetic* and *pure*? These words probably make you feel good. Use your readers' feelings to get them to agree with you. The following emotional appeal uses people's general dislike for wasting

Don't waste time watching TV characters live their lives. Get out and enjoy your own life!

time to inspire them to take action.

#### **Writing Tip**

Writer's Craft The end of your editorial is a powerful place to use emotional appeal. You've given readers all of your logical reasons. Inspiring or scaring readers may be the thing that gets them to take action.

## **Grammar Link**

## **Complete Sentences**

Imagine that you get a phone call. Someone says, "To collect your prize money." Then the person hangs up without completing the sentence. How would you feel?

That's the problem with incomplete sentences. They can leave you feeling frustrated and confused. To keep from confusing your readers, you need to learn how to tell complete sentences from incomplete ones.

## What Is a Complete Sentence?

A complete sentence is a group of words that has (1) a subject and (2) a verb and that (3) expresses a complete thought.

- Complete: The <u>tire sprang</u> a leak (The sentence has a subject—<u>tire</u>, a verb—<u>sprang</u>, and expresses a complete thought.)
- **Incomplete:** The <u>man</u> in the black coat. (The sentence has a subject—*man*. But it doesn't have a verb and doesn't express a complete thought.)
- Incomplete: If you have any questions. (The sentence has a subject—you—and a verb—have. But the sentence doesn't express a complete thought.)

# Why Are Complete Sentences Important to My Writing?

Complete sentences help readers understand your ideas. If your writing contains incomplete sentences (also called sentence fragments), readers may not understand what you mean.

# How Do I Write Complete Sentences?

After you write, check your sentences to see whether they can pass the completeness test. Make sure each sentence has a subject and a verb and expresses a complete thought. Here's how:

**Step 1: Find the verb.** Verbs are the only words that have tense, or express time. If you don't know whether a word is a verb, change the time of the sentence. The word or words that change are verbs. (In a verb phrase, only the helping verb changes.)

- I am the president of the math club. (Is am the verb? Change the time of the sentence to find out. Talk about the past or future instead.)
- I was the president of the math club. (The word am changes to was to express the past tense. Since am changes, it must be a verb.)

**Step 2: Find the subject.** Use the verb to find the subject. Ask yourself, Who or what \_\_\_\_? (Fill in the blank with the verb.) The subject is the word or words that answer the question.

• I <u>am</u> the president of the math club. (Who or what <u>is</u> president? *I* am. *I* is the subject.)

## **Step 3: Make sure the thought is complete.**

Ask yourself, Can this group of words stand alone as a complete idea? Is anything missing?

• <u>I am</u> the president of the math club. (Can this group of words stand alone as a complete idea? *Yes.* Is anything missing? *No.*)

The sentence "I am the president of the math club" passes the completeness test. It is complete.

**Write to Learn Activity** Read the latest version of your draft. Find the verb and the subject in each sentence. Check to make sure your thought is complete. If you find an incomplete sentence, revise it.

## **Looking Ahead**

Keep the writing you've done so far. In Writing Workshop Part 2, you'll learn how to turn your writing into a strong and persuasive editorial.

## **READING WORKSHOP 2**

## **Skills Focus**

You will practice using these skills when you read the following selections:

- "What Exercise Can Do for You," p. 442
- "Oprah Winfrey," p. 450

## **Reading**

Distinguishing fact and opinion

### Literature

 Recognizing how a writer uses tone to influence the reader

## Vocabulary

 Understanding denotation, connotation, and euphemisms

## **Writing/Grammar**

Identifying and correcting sentence fragments

#### **Skill Lesson**

# **Distinguishing Fact and Opinion**

## Learn It!

**What Is It?** To decide whether you believe what a writer has written, you need to be able to distinguish, or tell the difference between, fact and opinion. Here are two tips to help you.

- A fact is something that actually happened or was experienced or something that can be proved.
   Some facts are obvious, such as "The sun sets in the west." The statement "I saw the sun set" is also a statement of fact.
- An opinion is what someone believes or feels. It can be a judgment, a conclusion, or simply a point of view. "The sunset was beautiful" is an opinion. Opinions are neither true nor false.

## **Analyzing Cartoons**

If Jeremy had supported his opinion with facts, would his dad have been more willing to listen? (What if his dad had asked for Jeremy's opinion?)







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**Objectives** (p. 438–439) **Reading** Distinguish fact from opinion **Why Is It Important?** Do you believe everything you hear? If someone says the best place to buy sneakers is Al's Shoes, you'll want to know why. What are the prices? What kind of selection does the store offer? After gathering facts, you can judge for yourself whether Al's is the best place to shop. When you read, you'll come across writers who try to convince you of their beliefs. If you can tell the difference between facts and opinions, you can make up your own mind.



**Study Central** Visit www.glencoe .com and click on Study Central to review distinguishing fact and opinion.

**How Do I Do It?** Start with the title. An editorial titled, "School Budget Cuts: Cheating Our Children," expresses an opinion. A reader can expect an argument against too many educational budget cuts. Here's how one student thought about the facts and opinions from one part of the editorial.

Legislators often make difficult decisions about how taxpayers' money will be used. When it comes to cutting corners, however, nothing good can come from cutting money for education. The Teachers Educational Council found that parents paid an average of \$500 for textbooks for the 2005 school year. There are more important things to spend money on.

The second sentence sounds like an opinion. Is it true that "nothing good" can come from cutting money for education? The Teachers Educational Council must have researched how much parents spend, so the average amount for textbooks is a fact. The last sentence is an opinion, because what's most important can't be proven. That's why people argue about it so much!



## **Practice It!**

Below are two topics you'll read about in this workshop. In your Learner's Notebook, write one fact and one opinion about each topic.

- Exercise
- African Americans on TV

## **Use It!**

As you read the selections, remember the fact and opinion you listed for each topic. If you find more facts and opinions as you read, add them to your lists.

# **Before You Read** What Exercise Can Do

# for You



#### **Meet the Author**

Sheila Globus is a journalist and health writer for radio, TV, and magazines. She has written many articles about how to get and stay healthywhether you're a teen or a senior citizen.



Author Search For more about Sheila Globus, go to www.glencoe.com.

**Objectives** (pp. 440-445) **Reading** Distinguish fact from opinion **Literature** Identify literary elements: tone Vocabulary Distinguish denotation and connotation

## **Vocabulary Preview**

focus (FOH kus) v. to keep the mind on; concentrate (p. 442) I can focus on the game better if I've slept well the night before.

**endurance** (en DUR uns) *n.* the ability to handle stress (p. 443) *Long*distance runners need endurance to stay in a race until the end.

**physical** (FIH zih kul) *adj.* having to do with the body **(p. 444)** *Athletes* must focus on both physical and mental fitness to compete well.

**Write to Learn** Write the answers to the following questions in your Learner's Notebook.

- What helps you focus when you are studying?
- How do you increase your **endurance** for playing sports?
- Name a physical exercise.

## **English Language Coach**

**Denotation and Connotation** As you learned in Reading Workshop 1, the denotation of a word is its strict dictionary meaning. The connotation of a word is its descriptive meaning. In other words, connotation involves the connections we make when we hear or read a particular word. Compare these two sentences: We will eat at seven o'clock. We will dine at seven o'clock. The connotation of dine is fancier, isn't it?

**Class Discussion** The words *chef* and *cook* both mean "a person who prepares food." What image comes to mind when you think of a chef? What does a chef wear? Where does a chef work? Now ask the same guestions about the word *cook*. Discuss ways in which the connotations of the two words are different.

Copy this diagram into your Learner's Notebook. On the blank lines for each word, write what you think of for that word.

	Denotation	Connotations
chef	a person who prepares food	
cook	a person who prepares food	

## **Skills Preview**

# **Key Reading Skill: Distinguishing Fact and Opinion**

Remember that facts can be proved. Opinions are statements of personal feeling or belief. A statement can be a mixture of fact and opinion. Also, not all statements are one or the other.

**Write to Learn** As you read, make notes of clear facts or opinions in your Learner's Notebook.

## **Key Literary Element: Tone**

**Tone** is the author's attitude toward the subject, theme, and characters in a story. The tone of a story might be light and humorous, or it might be serious. It might be hopeful or sad. For example, if one writer describes a main character as a "hard-working youth" and another describes a main character as a "greedy brat," the tones of the stories are probably going to be very different.

Think about the story "Thank You, M'am." Does the author like his characters or not? Do you think the tone is hopeful or sad? Is it humorous or serious, or both?

It is not only fiction that has tone. Many articles are written with what is called an "objective" tone. (That's one that doesn't take sides.) Some editorials have an angry tone. As you read the next selection, think about the tone of the article.

**Small Group Work** In a small group, discuss why Langston Hughes used a hopeful tone in "Thank You, M'am." How do you think he felt about the importance of helping others?



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

## **Get Ready to Read**

## **Connect to the Reading**

What do you do for exercise? Do you play on a team, walk, or take dance classes? Do you think you should exercise more? As you read this article, think about the different ways that exercise can affect a person's health.

**Partner Talk** With a partner, talk about what you like to do for exercise. Describe how you feel before and after a good workout.

## **Build Background**

Sheila Globus, the author of this article, wants to convince readers that exercise is important. Here are some facts about teens and exercise:

- Teens are often concerned with their weight and appearance.
- Technology has turned many of us into couch potatoes and Web surfers.
- Experts say that people who form good exercise habits early in life tend to live longer, healthier lives.

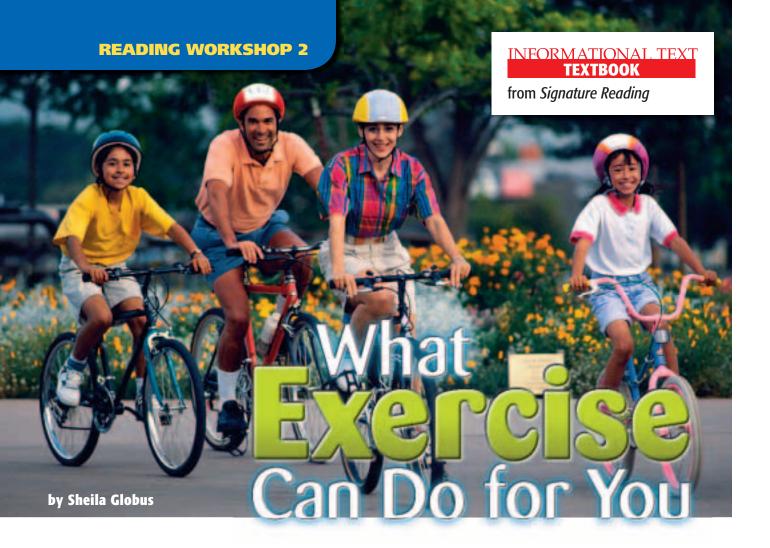
## **Set Purposes for Reading**

Read the selection, "What Exercise Can Do for You," and think about how the author tries to influence you.

**Set Your Own Purpose** What would you like to learn from the article to help you answer the Big Question? Write your own purpose on your "What Exercise Can Do for You" Foldable page.

## **Keep Moving**

Use these skills as you read the following selection.



hat's so great about exercise? "It gives me energy," says Brinley, a member of the Junior Olympic Diving Team. "Instead of always being tired, I'm more awake and can **focus** on my schoolwork better."

Albee, a 15-year-old football player who lifts weights in the off-season, admits that pregame workouts and scrimmages¹ tire him out. But, he says, "I feel a lot stronger and I'm a better player, especially since I started weight lifting."

Beth, a ninth grader, plays field hockey and lacrosse.<sup>2</sup> She says that exercise helps her look and feel better and gives her a chance to be on a team with her friends. "It gives us a chance to work toward a common goal," she says.

- 1. Scrimmages are practice games.
- Native Americans invented *lacrosse*, a ball game played using long-handled rackets with pouches.

#### Vocabulary

**focus** (FOH kus) v. to keep the mind on; concentrate

## **Practice the Skills**

#### Key Literary Element

**Tone** How would you describe the tone of this article so far? Do you think the writer feels positively or negatively about her subject? Why?

## **Shaping Up**

We all know we should exercise: It's good for the heart, can help keep your weight under control, and might even help you live longer. Studies show, however, that as teenagers get older, they exercise less. Few can run a mile in under 10 minutes. Fewer still get the recommended 30 minutes of moderate exercise three or more times a week. In fact, as the use of computers and technology continues to grow, many teenagers are exercising little more than their fingers, tapping away at the keyboard.

It takes effort to make exercise a habit, but those who invest the time and energy are seldom disappointed. "Our coach makes us do a half-hour workout before we get into the pool," says Brinley, a high school sophomore. "We do sit-ups, run stairs, do crunches, and stretch. That's what helped me get stronger, build more endurance, and stay loose and limber.<sup>3</sup> I think it's also made me a better diver."

Brinley has the right idea. Just participating in a sport doesn't automatically get you into shape. To really get fit, you have to develop each component of fitness—cardiovascular endurance, muscle strength, and flexibility. For that, a combination of aerobics, 4 stretching, and strengthening exercises works best.

## **Reducing Risk**

Fitness experts say that nearly half of all young people ages 12 to 21 aren't active enough. That can lead to problems later in life, including heart disease, high blood pressure, diabetes, osteoporosis (thin, brittle bones that break easily), and even early death. What's more, a <u>couch-potato</u> lifestyle is harder to change the older you get. **2** §

- **3.** A person who can bend and stretch easily is *limber*. The words *flexible* and *supple*, used later in the article, are synonyms for *limber*.
- 4. A component is a part of something. Anything involving the heart and blood vessels is called cardiovascular. Aerobics are exercises designed to strengthen a person's heart and lungs as well as the muscles.
- Diabetes is a disease in which the body does not produce or properly use a chemical called insulin.

#### **Vocabulary**

**endurance** (en DUR uns) *n.* the ability to handle stress

## **Practice the Skills**

#### 2 Key Reading Skill

**Opinion** Is the second sentence in this paragraph a fact or an opinion? Could the statement that lack of exercise leads to these problems be checked and proved to be true?

#### 3 English Language Coach

# **Denotation and Connotation**What are the denotations, or dictionary definitions of the words

tionary definitions, of the words couch and potato? How do you think the term couch-potato came to mean "person who watches too much TV"?

## Going for the "Caloric Burn" 5

You may burn more or fewer calories per hour, depending on how vigorously you do the following activities.

Activity	Calories Burned per 30 Minutes			
100	(Your Weight in Pounds)			
	120 pounds	150 pounds		
swimming	209	261		
walking	130	162		
running (9 min/mile)	314	393		
tennis	179	224		
skiing	194	243.		
cycling (10 mph)	163	204		
racquetball	217	272		
hiking (vigorous)	191	239		

Besides reducing your risk of these diseases, regular exercise can help you in smaller ways, too, such as helping you **bounce back** quicker from a cold and boosting your metabolism<sup>6</sup> so that you burn more calories. A healthy heart, stronger bones, and a trim and toned body, however, are just the **physical** benefits of exercise. Even more important is what it does for your mood and your mind.

"Exercise makes me feel better about myself and about the way I look," says Brinley. "I can even see my muscles. I always feel better after diving practice. I'm more confident, too—not just about diving, but about everything."

Finding an exercise that's fun is the key to getting something out of it. If lessons or team sports aren't your thing, try other activities that you think you might enjoy more. "Five years of karate made me a lot more flexible," says Rachel, "but it was boring. What I really like is step aerobics. I always leave the class feeling energized and stronger."

#### **Vocabulary**

**physical** (FIH zih kul) *adj.* having to do with the body

## **Practice the Skills**

#### 4 English Language Coach

**Denotation and Connotation** In this sentence the denotation of "bounce back" is "recover." What is its connotation?

#### 5 Reviewing Skills

**Understanding Text Features**Would this chart help you choose a particular kind of exercise?
Why or why not?

<sup>6.</sup> The process of breaking down substances in the body is called metabolism.



Wheelchair racers compete in the Los Angeles marathon in 1991.

## **Fitting Exercise In**

Even if you're not into sports, you can still find ways to sneak in a little extra physical activity wherever you can. Walk the dog, take the stairs instead of escalators, ride your bike to school. You won't be sorry. Here are some other ideas:

- Plan some fun into your schedule—a couple sets of tennis, a game of volleyball, a leisurely jog or hike along a trail.
- Shovel snow for a great heart-strengthening activity. (Builds your biceps, too, if you lift and toss it.)
- Vacuum, sweep, and scrub around the house (preferably with the stereo playing in the background).
- Help out in the yard raking leaves, or weeding and planting, depending on the season.

Exercise that's fun is exercise you'll stick with. In addition to possibly concentrating on developing a single skill, like sinking baskets or executing a perfect dive, think about all the things exercise can do for you—and go for it. You'll condition your heart and lungs, build strong muscles, make your tendons and ligaments supple, and maintain a healthy weight. What's more, you'll feel great. Take it from Brinley: "Even if I never make it to the Olympics, I won't ever stop doing exercise," she says. "It feels too good." 67

## **Practice the Skills**

### **6** Key Reading Skill

**Opinion** Review the article. Do you think the article is more about facts or opinions? Has the writer supported her opinions with facts?

## 7 BIG Question

Does Globus succeed in influencing you about the importance of exercise? How does she do it? Write your answers on the inside of your Foldable. Your response will help you answer the Unit Challenge later.

# After You Read What Exercise Can Do

# for You



## Answering the **QBIG Question**

- **1.** After reading this article, what are your thoughts about the benefits of exercise? How did the author influence you?
- **2. Recall** What is the first answer in this selection to the question "What's so great about exercise?" Who gives that answer?
  - **Right There**
- **3. Summarize** According to the article, why is exercise good for you?
  - Think and Search

## **Critical Thinking**

- **4. Distinguish Fact and Opinion** When Rachel talks about karate and says, "but it was boring," (page 444) is that a fact or an opinion? Explain how you know.
  - Author and Me
- **5. Analyze** How would you describe the style of this selection?
  - **III** Author and Me
- **6. Evaluate** How well does this article persuade teens to exercise more? **Author and Me**
- **7. Evaluate** Do you think that the information in this article will have an effect on your own life? Explain your answer.
  - **IIP** Author and Me

## Write About Your Reading

On a separate sheet of paper, use the RAFT system to write about "What Exercise Can Do for You."

**Role:** Write as if you were one of the students in the article

**Audience:** Write to your peers (other students in your school)

**Format:** Write an article that might appear in your school newspaper **Topic:** Explain your regular exercise routine and the benefits you get

from it

#### **Objectives**

(pp. 446-447)

**Reading** Distinguish fact from opinion **Literature** Identify literary elements: style **Vocabulary** Distinguish denotation and connotation

Writing Use the RAFT system: newspaper

**Grammar** Identify sentence fragments

## **Skills Review**

# **Key Reading Skill: Distinguishing Fact and Opinion**

**8.** Think about the article you just read. What do you think is the author's opinion about exercise? What facts did you learn from reading this article? Is the combination of facts and opinion in the article persuasive? Why or why not?

## **Key Literary Element: Tone**

- 9. In your own words, how would you describe the tone of the article? For example, is it serious or silly? Is it hopeful or sad? Use some of your own words to describe the author's tone. And remember that the tone is the writer's attitude toward the subject, not yours or someone the author quotes in the article.
- 10. Do you think the writer's tone helped convince her audience that exercise is important? Why or why not?

# **Reviewing Skills: Understanding Text Features**

**11.** Why do you think the chart "Going for the 'Caloric Burn'" was included in this article?

## **Vocabulary Check**

Rewrite the sentences below. Mark each sentence with a *T* or an *F* depending on whether it is true or false.

- **12.** \_\_\_\_ When you **focus**, your attention wanders.
- **13.** You have to have **endurance** to run a marathon.
- **14.** \_\_\_\_ Running is a **physical** activity.
- **15. English Language Coach** Review the denotation and the connotations for the words *chef* and *cook*. Write a sentence for each word that explains its connotation.

# **Grammar Link: Sentence Fragments**

A **sentence fragment** is an incomplete sentence. Any sentence that is missing a subject or a verb or that doesn't express a complete thought is incomplete (see page 437).

- Fragment: Everyone in town.
   (What about everyone in town? The sentence is incomplete because the verb is missing.)
- Complete: Everyone in town should vote.
- Fragment: <u>Drove</u> down the street. (Who or what drove? The sentence is incomplete because the subject is missing.)
- **Complete:** My sister <u>drove</u> down the street.

**Fragment:** Whenever you <u>need</u> a friend. (What should you do whenever you need a friend? The sentence has a subject and verb, but it does not express a complete thought.)

**Complete:** Whenever you need a friend, you should lean on me.

#### **Grammar Practice**

Which sentences below are fragments? Copy them (and only them) on another piece of paper.

- **16.** Went outside for a while.
- **17.** I wanted to catch a breath of fresh air.
- **18.** The warm, beautiful spring day.
- **19.** Because the sun shone and the birds sang.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# Before You Read Oprah Winfrey

#### **Meet the Author**

Born in 1927 in Miami. Florida, Sidney Poitier was one of eight children in a farm family. After they moved to the Bahamas, Poitier saw his first movie. Later, as a young man in New York, he began to study acting. In 1963, he became the first African American to win the Academy Award for Best Actor.



**Author Search** For more about Sidney Poitier, go to www.glencoe.com.

**Objectives** (pp. 448–451) **Reading** Distinguish fact from opinion Literature Identify literary elements: tone Vocabulary Identify euphemisms

## **Vocabulary Preview**

**implied** (im PLYD) v. suggested; hinted; form of the verb imply (p. 451) Oprah implied that her life would be different if she hadn't seen Poitier win the Academy Award.

**compassion** (kum PASH un) *n.* deep concern for the troubles of others, mixed with a desire to help; sympathy (p. 451) Compassion leads Oprah to do charity work.

**Write to Learn** Write a few sentences about an action that you have seen that implied compassion.

## **English Language Coach**

**Denotation and Connotation** A euphemism is the substitution of a mild or general term for one that seems harsh or, perhaps, icky. In other words, euphemisms have softer or more polite connotations than the original term.

The word *euphemism* comes from the Greek language and means "good or fortunate speech." There are many euphemisms in our language. Every time we say "restroom," we are using a euphemism. Often, euphemisms are used in politics, business, and advertising in order to mislead people. However, euphemisms aren't always misleading. Sometimes they are very effective and even more descriptive than harsher language.

**Group activity** Copy the euphemisms listed below in your Learner's Notebook. With your classmates, discuss the connotations of the euphemisms. Why do you think they are used?

Euphemism	meaning	connotations	
pass away	die		
lay off	fire from a job		
pre-owned vehicle	used car		
senior citizen	old person		
fixer-upper	old house needing work		
casualties	deaths		
landfill	garbage dump		

## **Skills Preview**

# **Key Reading Skill: Distinguishing Fact and Opinion**

It's often difficult to tell the difference between fact and opinion.

- A fact can be proved.
- An opinion is what someone believes to be true.

Television commercials, political speeches, the evening news, and ordinary, everyday conversations—they all contain both facts and opinions. As a viewer, listener, and reader, you must learn to distinguish what can be proved from what can't.

Decide whether each of the next sentences is a fact or an opinion.

She was born to unwed teenage parents and living in a segregated society.

Besides being compassionate, Oprah is well-informed, dazzlingly curious, and as down-to-earth and loving as any human being I've ever known.

**Partner Talk** With a partner, talk about some event in your lives, in your school, or in your community. Discuss what the facts are about that event. Then discuss opinions people might have about the event.

## **Key Literary Element: Tone**

As you read, think about the tone of this article. How does the writer feel about his subject? Is the tone positive or negative? Then think about how the tone of the article influences you. Does the writer's tone make you agree with his opinions?

## **Get Ready to Read**

## **Connect to the Reading**

"If he could do that, I wonder what I could do?"

Have you ever had a thought like this before? Maybe you'd like to sink a perfect slam-dunk or start your own fashion line.

**Write to Learn** In your Learner's Notebook, freewrite about a time when you saw someone do something that influenced you. Tell what that person did and what you thought and felt about it.

## **Build Background**

In this article, a famous actor tells how he influenced the young girl to become an internationally famous talk show host and media personality.

- In 1954, when Oprah Winfrey was born, African Americans faced prejudice because of their race.
- There were very few major roles for African Americans in film and television in the 1960s.
- Sidney Poitier was the first African American to win an Academy Award for Best Actor.
- Oprah now hosts an extremely popular and influential television talk show. She is one of the wealthiest and most famous people in the world.

## **Set Purposes for Reading**

Read "Oprah Winfrey" to find out how she was influenced by an actor she saw on TV when she was only ten years old.

**Set Your Own Purpose** What would you like to learn to help you answer the Big Question? Write your own purpose on the "Oprah Winfrey" page of Foldable 4.



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

## **Keep Moving**

Use these skills as you read the following selection.

# TIME



Her influence has reached far and wide



**OPRAH WINFREY** shares a moment with actor Sidney Poitier, who won the 1964 Academy Award for Best Actor in *Lilies of the Field*.

#### By SIDNEY POITIER

he future of a poor African American female born in Kosciusko, Mississippi, on January 29, 1954, was not promising. Oprah Gail Winfrey had enormous obstacles in front of her. She was born to unwed teenage parents and living in a segregated society.

For the first six years of her life, Oprah was raised by her maternal<sup>2</sup> grandmother on a farm in rural Mississippi. Oprah's grandmother taught her how to read at an early age. The young girl developed a love for books that continues today. And by the age of 3, she was reciting speeches in church. Oprah often heard her grandmother tell others that Oprah was "gifted." Perhaps it was this feeling of being special that helped Oprah get through the difficult years that she would later spend living with her mother. I 2

#### 1. In a **segregated** society, people of different races or religions live separately.

#### 1 Key Reading Skill

**Opinion** Does the last sentence of this paragraph state a fact or an opinion? How can you tell?

#### **2** Key Literary Element

**Tone** Based on the title, subtitle, and these first few paragraphs, what do you think the writer's tone is?

<sup>2.</sup> Oprah's *maternal* grandmother was her mother's mother.

Oprah moved in with her mother and half sister in Milwaukee, Wisconsin, when she was 6. She lived in a crowded two-bedroom apartment shared with family and friends. Oprah was lonely and unhappy. She suffered both physical and mental abuse from family members and friends of her family. **E** 

But even during those difficult years, seeds of hope were being planted. On April 13, 1964, 10-year-old Oprah was sitting on the linoleum floor of her mother's apartment watching television. She witnessed an event that connected to something deep inside of her. She saw me, a young African American actor, receive an Academy Award. Sharing in that moment and all it **implied**, she later told me, caused her to say softly to herself, "If he can do that, I wonder what I could do?"

Life with her mother became worse, and as Oprah grew up, she repeatedly ran away and got in trouble. Her mother tried to place her in a home for **troubled** teens, but fortunately there were no openings. Oprah's father offered to take her into his home in Nashville, Tennessee. With strict rules and discipline, Oprah's father helped her turn her life around.

The journey of Oprah Winfrey had begun. For more than 20 years, Oprah's openness about her own life, **compassion** for others, and vision for a better world have made her talk show enormously influential. Oprah inspires her viewers to effect change in their lives and the lives of others. She is a perfect example of someone who has succeeded in spite of the disadvantages she has faced.

Oprah's wide-ranging charity work with children and families in Africa and elsewhere, her popular book club and magazine, and her contributions to improving race relations—all speak to the human family, to touching hearts and leaving each one uplifted.

Besides being compassionate, Oprah is well-informed, dazzlingly curious, and as down-to-earth and loving as any human being I've ever known.

-From TIME, April 26, 2004

#### Vocabulary

**implied** (im PLYD) v. suggested; hinted

**compassion** (kum PASH un) *n.* deep concern for the troubles of others, mixed with a desire to help; sympathy

## **3** Key Reading Skill

**Opinion** What information is stated as fact in this paragraph? Is it possible to prove these statements? How?

#### 4 English Language Coach

**Denotation and Connotation**The word *troubled* is a euphemism. What does it mean? What is its connotation?

## 5 BIG Question

How did Poitier influence Oprah? What kinds of influence does she have on other people today? Write your answer on the "Oprah Winfrey" page of Foldable 4. Your response will help you complete the Unit Challenge later.

# After You Read Oprah Winfrey



## Answering the **Guestion**

- 1. Has anyone ever influenced you in the way Sidney Poitier influenced Oprah Winfrey? Explain.
- **2. Recall** List two "enormous obstacles" Oprah had to face as a child.
  - **IIP** Right There
- **3. Recall** Who raised Oprah until she was six? Where was she raised until she was six?



## **Critical Thinking**

- **4. Infer** Why do you think Oprah does charity work with families in Africa? **IIP** Author and Me
- **5. Evaluate** Why do you think Poitier wrote this article? Explain your answers.
  - **IP** Author and Me
- **6. Respond** Based on this selection, what do you think of Oprah Winfrey? Do you like her? Do you think that reading about her will have an influence on your life? Explain your answers.



## **Write About Your Reading**

Write a short summary of this article. Follow these steps to decide what you'll write. Take notes about the points you want to make.

**Step 1:** Recall the facts you learned about Oprah's early life. For example:

- When and where was she born?
- What conditions made her early life difficult?
- How did she learn to read?

**Step 2:** Think about the event she saw that influenced her life. How did it affect the path she took later in life?

**Step 3:** This is a summary of the article, so remember:

- Don't include your own opinions.
- You can include the writer's opinions in your summary.

**Step 4:** Use your notes to write your summary.

**Objectives** (pp. 452–453) **Reading** Distinguish fact from opinion **Literature** Identify literary elements: tone **Vocabulary** Distinguish denotation and connotation

**Grammar** Fix sentence fragments

## **Skills Review**

# **Key Reading Skill: Distinguishing Fact and Opinion**

- Think about what you've learned about the difference between fact and opinion. In your Learner's Notebook
  - make a list of opinions you noticed in this article.
  - make a list of at least five facts you read in this article.
- **8.** Did distinguishing fact from opinion help you read and understand this article? Why or why not? Give examples from the article to support your answer.
- **9.** Is your answer to number 8 above a fact or an opinion? Explain.

## **Key Literary Element: Tone**

- **10.** How would you describe the tone of this selection?
- **11.** How has the writer created that tone?

## **Vocabulary Check**

Choose the best word from the list to fill in the blanks below. Rewrite each sentence with the correct word in place.

## implied compassion

- **12.** She didn't say it directly, but she \_\_\_\_ that I cheated.
- **13.** Millions of people gave money to the Red Cross out of \_\_\_\_ for the flood victims.
- **14. English Language Coach** Poitier says that Winfrey is "down to earth." What does this expression mean to you? Does it have a positive or negative connotation? Explain.

# **Grammar Link: Fixing Fragments**

You learned on page 447 what a sentence fragment is. To fix a fragment, add the missing part, or connect the fragment to a complete thought.

- Fragment: <u>Wrote</u> about her vacation. (Who or what wrote? The sentence is incomplete because the subject is missing. To fix the fragment, add a subject.)
- Complete: Jen wrote about her vacation.
- Fragment: The twins, Jess and Jerry.
   (What about the twins? The sentence is incomplete because the verb is missing. To fix the fragment, add a verb.)
- Complete: The twins, Jess and Jerry, <u>have gone</u>.
- Fragment: After we eat... what? The sentence has a subject and verb, but it does not express a complete thought. To fix the fragment, complete the thought.)

Complete: After we eat, we will watch TV.

#### **Grammar Practice**

Copy the sentence fragments below and make them into complete sentences. You can fix the sentences any way you like as long as they have a subject, a verb, and express a complete thought.

My mom so busy. All the delicious food. Nobody else in the world.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

## **READING WORKSHOP 3**

## **Skills Focus**

You will practice using these skills when you read the following selections:

- "The Courage That My Mother Had," p. 458
- "Two People I Want to Be Like," p. 459
- "Volunteers Welcome!" p. 464

## Reading

 Identifying the author's purpose and perspective

#### Literature

 Recognizing the author's use of diction, language, and word choice in what you read and its effect on your understanding of the subject

## **Vocabulary**

- Understanding denotation, connotation, and semantic slanting
- Academic Vocabulary: perspective

## **Writing/Grammar**

 Identifying the complete subject and complete predicate **Skill Lesson** 

# Identifying Author's Purpose and Perspective

## **Learn It!**

**What Is It?** The author's purpose is his or her reason for writing about a topic. The author's **perspective** is the way he or she looks at, or sees, the topic.

People see things differently because of their own experiences, interests, and values. Many times, an author's purpose for writing is affected by his or her perspective.





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## **Analyzing Cartoons**

It's all a matter of perspective, isn't it? What would a turkey say about Thanksgiving? (And would you want to hear it?)

#### **Objectives** (pp. 454–455) **Reading** Identify author's purpose • Identify author's perspective

### **Academic Vocabulary**

**perspective** *n.* (pur SPEK tiv) a belief or set of beliefs; opinion; way of looking at or thinking about something

**Why Is It Important?** You will understand more about what you read if you know where the author is "coming from." You need to be able to tell the difference between the topic and how the author thinks and feels about the topic. This helps you form your own opinions about the topic.

**How Do I Do It?** You can begin to identify the author's purpose and perspective by looking at word choices and how the writing is organized. This will help you decide if the author is informing, expressing an opinion, or trying to persuade you.

Here's how one student identified the author's purpose and perspective in "Violence in Hockey."

It helps me understand the author's purpose and perspective by looking at his word choice. The title has the word violence. People don't usually write good things about violence, so I'm already thinking that the author is against violence in hockey. I notice that he uses the words mugged and thuggery. These words sound negative, so I think the author feels angry. I think his perspective has influenced his purpose for writing. He wants to convince readers that violence in hockey is dangerous and must be stopped.



**Study Central** Visit www.glencoe.com and click on Study Central to review identifying author's purpose and perspective.



## **Practice It!**

In your Learner's Notebook write one possible purpose (entertain, inform, persuade, express a feeling) for each type of writing.

poem mystery advertisement magazine article

## Use It!

As you read, look for clues that will help you identify the author's purpose and perspective. Write more purposes in your Learner's Notebook.

# Before You Read Mother Had and Two

## The Courage That My Mother Had *and* Two People I Want to Be Like

#### **Meet the Authors**

Edna St. Vincent
Millay was born
in Maine in
1892. As a
young woman,
she wrote poems
but dreamed of

becoming a pianist. After winning the Pulitzer Prize for poetry, she focused on her writing.

Eve Merriam was also an award-winning poet and playwright.

Merriam was born in 1916 and died in 1992. See

page R5 of the Author Files in the back of the book for more about these poets.



**Author Search** For more about Edna St. Vincent Millay and Eve Merriam, go to www.glencoe.com.

Objectives (pp. 458–461)
Reading Identify author's purpose
Identify author's perspective
Literature Identify literary devices: diction, language, and word choice
Vocabulary Distinguish denotation and connotation

## **Vocabulary Preview**

**quarried** (KWAIR eed) *adj.* cut or blasted from the earth **(p. 458)** *Quarried marble is often used on floors and walls.* 

**brooch** (brohch) *n.* a piece of jewelry pinned to one's clothing **(p. 458)** *The mother's brooch was her most beautiful and important jewelry.* 

**Write to Learn** Copy these words into your Learner's Notebook. Next to each word, write the definition in your own words.

## **English Language Coach**

**Denotation and Connotation** What is the denotation of the word *rock*? It is a very common word. When it is used as a noun, its dictionary definition is "hard, naturally formed mineral; stone." However, when it is used in a comparison or a simile, the word can have many different connotations. A rock can be heavy, solid, steady, strong, unmovable, or unbreakable.

**Class Discussion** Below are some sentences that use the word *rock*. As a group discuss the connotations of *rock* in each sentence. Are they different from each other?

"It was like talking to a rock."

"He fell like a rock."

"She was the rock of the family."

"That cake was hard as a rock."

"She stood like a rock for her beliefs."

"After the first punch, he dropped like a rock."

"They all have rocks in their heads."

In the first poem, the author describes her mother as having "courage like a rock." Do you know anyone like this?

## **Skills Preview**

# **Key Reading Skill: Identifying Author's Purpose and Perspective**

As you read each poem, look at the details the poet tells you and the words she chooses. Think about the poet's purpose. Is she trying to entertain you? Is she telling you something about herself or life? How does the author feel about her subject? What does she want you to feel or do? Write your thoughts in your Learner's Notebook.

## **Key Literary Element: Diction, Language, and Word Choice**

Poetry is a compact form of writing. Every word and image counts. Poets choose their words very carefully. Use these tips to help you learn about the poet's choices.

- Think about the effect a certain word or phrase has on you.
  - What does the word not show about the man in the beginning of the second poem?
- Think about why the poet uses an image or comparison.
  - In the first poem, what does comparing the mother's courage to a rock say about the mother?
- Think about how the diction, or choice and arrangement of words, fits the setting and topic of the poem.

Why is the language in the second poem plain, with short phrases and no fancy words?



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To review or learn more about the literary
elements, go to www.glencoe.com.

## **Get Ready to Read**

## **Connect to the Reading**

Think about a time when you noticed someone being kind or doing something special for a stranger. Maybe you saw someone carry groceries or fix a flat tire for someone they didn't know. What did you think about the person who was kind?

**Write to Learn** In your Learner's Notebook, freewrite for one minute about how it makes you feel to see someone be kind or helpful to a stranger.

## **Build Background**

Poetry is a type of writing that uses words, form, imagery, and figurative language to deliver its message.

- The form of a poem is the way it looks, or its structure.
- Poets use patterns of rhyme and rhythm to form their poems.
- When words help the reader see, hear, smell, taste, or feel what the poet is writing about, it's called imagery.
- When poets use figurative language, they use words that describe or express ideas beyond what they mean in the dictionary.

## **Set Purposes for Reading**

Mother Had" and "Two People I Want to Be Like" to find out how people influenced the speakers.

**Set Your Own Purpose** What would you like to learn from these poems to help you answer the Big Question? Write your own purpose on the Foldables for these selections.

## **Keep Moving**

Use these skills as you read the following selections.

# Courage That My Mother Had

#### by Edna St. Vincent Millay

The courage that my mother had Went with her, and is with her still: Rock from New England quarried; Now granite in a granite hill.

<sup>5</sup> The golden **brooch** my mother wore She left behind for me to wear; I have no thing I treasure more: Yet, it is something I could spare. ■

Oh, if instead she'd left to me

10 The thing she took into the grave!—

That courage like a rock, which she

Has no more need of, and I have. 2

#### **Vocabulary**

**quarried** (KWAIR eed) *adj.* cut or blasted from the earth **brooch** (brohch) *n.* a piece of jewelry pinned to one's clothing

## **Practice the Skills**

## 1 Key Reading Skill

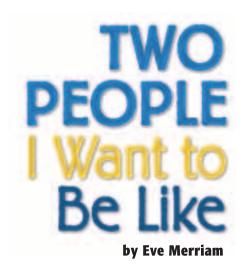
**Identifying Author's Purpose and Perspective** How do you think the speaker feels about her mother? Is she happy to have the brooch?

## 2 BIG Question

How do you think the speaker's mother influenced her? Does she feel that her mother left her with enough courage? Write your answer on the Foldable for this selection. Your response will help you complete the Unit Challenge later.



The Way It Is. GG Kopilak. Private collection.





That man stuck in traffic not pounding his fists against the steering wheel not trying to shift to the next lane just using the time for a slow steady grin of remembering all the good unstuck times

and that woman clerking in the supermarket at rush hour bagging bottles and cartons and boxes and jars and cans punching it all out slapping it all along and leveling a smile at everyone in the line.

I wish they were married to each other.

Maybe it's better they're not, so they can pass their sweet harmony around. 

①

## **Practice the Skills**

### **3** Key Literary Element

**Choice** Think about the words punching and slapping and the phrase bagging bottles. Think about how they sound as well as what they mean. How does the author's language affect the rhythm and the feeling of the poem?

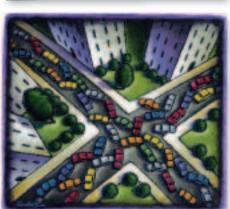
## 4 BIG Question

Look back at the title of the poem. Why do you think the speaker wants to be like the two people described? Write your answer on the Foldable for this selection. Your response will help you answer the Unit Challenge later.

# **After You Read**

## The Courage That My Mother Had *and* Two People I Want to Be Like





## Answering the **QBIG Question**

- 1. In the second poem, the speaker is influenced by two people she doesn't even know. Name someone you don't know very well who has influenced you. How did they influence you?
- **2. Recall** To what does Millay compare the mother's courage?
  - **Right There**
- **3. Recall** What is the one thing the mother has left the daughter?
  - **Right There**
- **4. Recall** Who does Merriam focus on in her poem?
  - **Right There**

## **Critical Thinking**

- **5. Respond** What feeling does the setting of the poem create for you?

  Author and Me
- **6. Interpret** Why do you think Merriam describes what the first person is *not* doing?
  - Author and Me
- 7. What do you think Merriam's purpose was in writing this poem?
  - **Author and Me**

## **Talk About Your Reading**

**Literature Groups** Most poetry should be read aloud to be fully appreciated. As a poem is read, listeners may close their eyes, picture the images, and hear the natural rhythm of the lines. In your group, take turns reading these poems to each other. Discuss the images that come to mind and the rhythms you hear.

**Write to Learn** Are the images and rhythms different when different group members read. If so, why? Write your answer in a short paragraph and discuss your answer with your group.

Objectives (pp. 460–461)
Reading Identify author's purpose
Identify author's perspective
Literature Identify literary elements:
diction, language, and word choice
Vocabulary Distinguish denotation and connotation

**Grammar** Identify subjects and predicates

## **Skills Review**

## **Key Reading Skill: Identifying Author's Purpose and Perspective**

- 8. Freewrite your thoughts on why Millay wrote this poem. In your opinion, did she want to inform, entertain, express a feeling, or persuade? How do you know?
- **9.** Freewrite your thoughts on why Merriam wrote "Two People I Want to Be Like"? Was her purpose to inform, entertain, express a feeling, persuade, or something else entirely?

## **Key Literary Element: Diction, Language,** and Word Choice

- **10.** In either poem, find two words that describe something. Write the lines with these words and circle the words.
- **11.** Why do you think the poet used these descriptive words? How do they help you visualize the poem?

## **Vocabulary Check**

For each sentence below, choose the vocabulary word that could replace the underlined word. Rewrite each sentence with the vocabulary word in place.

## quarried brooch

- **12.** The **pin** on her dress was very old and valuable.
- **13.** The marble was **taken** from an underground cave.
- **14. Academic Vocabulary** How would you describe the author's perspective in "Two People I Want to Be Like"? How does the poet "see" the people in the poem?
- 15. English Language Coach Think about the connotations of the word *grin.* How would "Two People I Want to Be Like" be different if the poet had used a synonym, such as *smile* or *beam*?

## **Grammar Link: Subjects and Predicates**

Every sentence has two parts: a subject and a predicate.

- The **complete subject** tells who or what a sentence is about.
- The **complete predicate** tells what the subject is doing, being, or has.

Al and his brother play basketball.

Who plays basketball? Al and his brother. The complete subject is "Al and his brother."

What do Al and his brother do?

They play basketball.

The complete predicate is "play basketball."

Al and his brother play basketball

#### **Grammar Practice**

- **16.** On a separate piece of paper, write three sentences of your own. In each, underline the complete subject once and the complete predicate twice.
- **17.** On a separate sheet of paper, copy one of the poems you have just read. For each sentence in the poem, underline the complete subject once and the complete predicate twice.

**Writing Application** Choose a paragraph you wrote in your Learner's Notebook. Check to see if your subjects and predicates were clear. If they were not clear, rewrite to clarify your sentences.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **Before You Read** Volunteers Welcome!

#### **Meet the Author**

Who writes museum brochures? It may be museum employees or people at an advertising agency. The same is true for many other organizations and businesses that use brochures to inform the public about their products and services.



Author Search For more about brochure writers, go to www.glencoe.com.

#### **Objectives** (pp. 462–465) **Reading** Identify author's purpose Identify author's perspective **Literature** Identify literary elements: diction, language, and word choice **Vocabulary** Distinguish denotation and connotation

## **Vocabulary Preview**

**energized** (EN ur jyzd) adj. active or lively (p. 465) The energized workers put in a long day's work.

enhance (en HANS) v. to improve; make better or bigger (p. 465) New trees and flowers will enhance the appearance of the park.

Write to Learn In your Learner's Notebook, write a sentence about each of these.

- something that *energizes* you in the morning
- a way to enhance the look of your school

Next, in your Learner's Notebook, write the words *energized* and enhanced. Next to each word, write what you already know about it. If you don't know the word very well, write "I will learn this word by the end of the story."

## **English Language Coach**

**Semantic Slanting** "Semantic slanting" means deliberately using words to create particular emotional responses. A writer might "slant" what he or she writes in an effort to create a positive response or a negative one. Any time someone wants to persuade someone else to do or believe something, semantic slanting is probably involved.

In the selection "Volunteers Welcome!" the statement "Get energized! Meet ... for juice, coffee, donuts, and fruit" simply means "Wake up and eat breakfast."

When you are not sure whether something you read is slanted, try to say the same thing in words that do not have strong positive or negative connotations.

**Individual Activity** Look through a magazine or newspaper and try to find an example of semantic slanting. It can be in an advertisement, an article, or an editorial.

## **Skills Preview**

# **Key Reading Skill: Identifying Author's Purpose and Perspective**

One of the best ways to understand an author's perspective is to learn about the author, but in this case we don't know who the author is. What can we figure out, though? Well, both authors work or volunteer for the places that need the volunteers. What does that tell you about their perspective? Preview the selections. Who do you think is the audience? What does that tell you about the authors' perspectives? In your Learner's Notebook, make notes on your thoughts.

## **Key Literary Element: Diction, Language, and Word Choice**

As you read the next two selections, think about which words are used and how those words are put together. The selections are meant to get people interested in volunteering and to get information about those people. Keep these questions in mind as you read the selections:

- Are the selections easy to preview?
- Do the selections use complete sentences?
- Is the language simple or complicated?
- Do the authors include a lot of details?

Keep in mind that the choice of words and how those words are put together are very important in semantic slanting. For example, the writer of the first selection uses words like "inspire," "gain," and "receive." The writer of the second selection uses phrases like "get energized" and "get connected." How does this language affect the selections?



Interactive Literary Elements Handbook To review or learn more about the literary elements, go to www.glencoe.com.

## **Get Ready to Read**

## **Connect to the Reading**

A volunteer is someone who works for no pay. If you had to write an application to persuade people to work for free, how would you do it? How would you keep the reader's interest? How would you make the job sound fun?

**Class Talk** As a class, talk about some times you tried to convince someone to help you. How did you do it? Were you successful? Why or why not?

## **Build Background**

Museums and community centers are great places. They have exhibits and activities for people of all ages and backgrounds. But exhibits and activities cost money. When there isn't enough money, volunteers are often needed to help. Why do people volunteer?

- Volunteers often get things for free that most people pay for. For example, a volunteer usher at a theater may see a play without buying a ticket.
- Volunteers may get experience that they can use later in a paying job.
- Many people volunteer because it makes them happy to help other people.

## **Set Purposes for Reading**

Read the two volunteer application forms. Find out if the authors are able to influence you to become a volunteer.

**Set Your Own Purpose** What would you like to learn from the selections to help you answer the Big Question? Write your own purpose on the "Volunteers Welcome!" page of Foldable 4.

## **Keep Moving**

Use these skills as you read the following selections.



## Volunteers Welcome!

Museum of Industry and Technology Volunteer Information and Application

#### WHAT YOU'LL DO

Depending on your skills and interests and our needs, you'll be a

- presenter, involving visitors in interactive demonstrations.
- project assistant, leading craft projects and other activities.
- sales assistant, helping visitors choose gifts and souvenirs.

#### WHAT YOU'LL GET

The Museum of Industry and Technology seeks to inspire genius. You'll

- help to inspire a million visitors each year.
- polish old skills and gain new ones.
- receive discounts in the store, restaurant, and parking garage.
- meet new people and have fun. 2

#### HOW YOU CAN VOLUNTEER

To become a volunteer, follow these simple steps:

- Promise to work at least 30 hours a year. You can volunteer once a month, once a week, or every day. Volunteer work hours are 10:00 A.M. to 5:00 P.M. Tuesday through Saturday.
- Fill out the application form and deliver it to the Volunteer Office.
- 3. Schedule an interview so we can find the best spot for you.
- 4. Attend one Saturday-morning orientation.

LAST NAME	FIRST NAME		AGE 14-18
STREET ADDRESS		APT	☐ 66 and up
CITY	STATE	***	ZIP
EMAIL ADDRESS OR PHONE	BEST TO		k all that apply) y

- In an interactive demonstration, a visitor gets involved. For example, they might push a button to hear a recording or view a video.
- 2. Here, genius has to do with smartness and creativity.
- **3.** An **orientation** is a class where volunteers learn about the work they'll be doing.

## **Practice the Skills**

## 1 Key Reading Skill

Identifying Author's Purpose and Perspective Why did the writer create this application? Notice that the writer puts the focus on the reader rather than on the museum.

#### 2 Reviewing Skills

Drawing Conclusions In
Unit 3 you learned how to figure
out more than what a writer tells
you directly. Rethink the idea
of a discount here. Volunteers
work for free when they could
be doing jobs that pay. What
conclusion could you draw about
whether museum discounts are
really a great benefit?

#### VOLUNTEER TO TAKE A BITE OUT OF GRIME

Riverside's 20th Annual Cleanup Day Saturday, May 7, 2007

#### READY!

 8:00 A.M. Get energized! Meet at the Community Center, 1170 E. Walnut, for juice, coffee, donuts, and fruit.



- 8:30 A.M. Get grounded! Celebrate Arbor Day by planting a tree and meeting the village arborist. Jim Day.
- 9:00 A.M. Get connected! Join teams headed by the mayor and city council members. Then clean up the village. Gloves and trash bags will be provided.
- 12:30 P.M. Get fed! Meet back at the Community Center for lunch.

#### SET!

Signing up isn't required, but will help us plan for breakfast and lunch. To volunteer, sign up by Wednesday, May 4. Call Maria at 555-2647, or fill out the form below and mail it to Village Hall, 1182 E. Walnut St., Riverside.

#### GO!

NAME 9 OF OTHERS WHO WILL BE VOLUNTEERING WITH ME

ADDRESS

PHONE

#### KEEP RIVERSIDE BEAUTIFUL!

- Homeowners: Spruce up your street, yard, and home.
- Business owners: Enhance the appearance of your buildings.
- Church and school leaders: Arrange cleanup projects around your facilities.
- . Everyone: Donate the price of a tree to be planted in a Riverside park.

For more information, call Maria at the Parks Department (555-2647).

Riverside Cleanusp Day	Riverside Cleanup Day	Riverside Cleanup Day	Riverside Cleanup Day	Riverside Cleanup Day	Riverside Cleanup Day	Riverside Cleanup Day
Maria/Parks Department						
555-2647	555-2647	585-2647	555-2647	855-2647	555-2647	555-2647

- **4.** Young plants grown from seeds are **seedlings**. The **birch** is a particular kind of tree.
- **5.** An *arborist* is an expert at growing and taking care of trees.

#### Vocabulary

**energized** (EN ur jyzd) *adj.* active or lively

**enhance** (en HANS) v. to improve; make better or bigger

## **Practice the Skills**

## **3** Key Literary Element

**Diction, Language, and Word Choice** Why does the writer use the words, "Ready! Set! Go!" to organize the information? The words are energetic and call up ideas of a race or competition. They also move the reader quickly through the document.

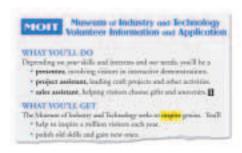
#### 4 Key Reading Skill

Identifying Author's Purpose and Perspective Does the writer seem to believe that volunteering is a good idea?

## 5 B G Question

What are these selections trying to do? Write your answer on the "Volunteers Welcome!" page of Foldable 4. Your response will help you answer the Unit Challenge later.

## After You Read Volunteers Welcome!



## Answering the **BIG** Question

- 1. After reading both of the applications, which job would you rather volunteer for? Why?
- **2. Recall** What is the subject of the museum application?
  - **Right There**
- **3. Recall** What is the subject of the second application?
  - **Right There**

## **Critical Thinking**

- **4. Summarize** What is the main message in the museum application?
  - Think and Search
- **5. Infer** How would the Cleanup Day application be different if the writer used a different tone?
  - **IIP** Author and Me
- **6. Infer** What do you think the author wants you to feel about volunteering for Cleanup Day?
  - Think and Search
- **7. Evaluate** Do you think these are effective applications?
  - **IIP** Author and Me
- **8. Synthesize** What would you say to persuade your classmates to sign up for Cleanup Day? Explain your answer.
  - On Your Own

## **Write About Your Reading**

Write a paragraph saying why you want to volunteer for something. It can be working in a community garden, at the local library, on building a new skateboard park, or something you think up yourself. The point is that your language and word choice must inspire the readers. You must convince the readers that they would be good volunteers and that the place for which they want to volunteer really needs them.

**Objectives** (pp. 466–467) **Reading** Identify author's purpose Identify author's perspective **Literature** Identify literary elements: diction, language, and word choice **Vocabulary** Recognize semantic slanting **Writing** Write a persuasive paragraph **Grammar** Identify complete subjects and predicates • Recognize the understood subject in commands and requests

## **Skills Review**

# **Key Reading Skill: Identifying Author's Purpose and Perspective**

- **9.** In the museum application, what parts of the application gave you clues about the author's purpose?
- **10.** In the Clean Up Day application, what parts of the application gave you clues about the author's purpose?
- **11.** In each application, what do you think is the author's perspective? What clues helped you figure out the author's perspective?

## **Key Literary Element: Diction, Language,** and Word Choice

- **12.** If you want to persuade someone that a museum is a neat place, which words are better: "The place inspires genius" or "A lot of learning happens"?
- **13.** Would you describe the language in these applications as friendly or unfriendly? Why?
- **14.** Pick three words from the applications that appeal to you as a reader. What do you like about them?

## **Vocabulary Check**

- **15.** In which of the following sentences is *energized* used correctly?
  - **a.** The energized snow fell all afternoon.
  - **b.** The energized runners broke records.
  - **c.** Tony was so energized that he fell asleep.
- **16.** In which of the following sentences is *enhance* used correctly?
  - **a.** The museum will enhance to open early.
  - **b.** A tornado will enhance the city.
  - **c.** These spices will enhance the flavor.

17. English Language Coach These selections put a positive slant on activities that volunteers perform. There are usually some things a volunteer might be asked to do that are not much fun. Think of one such duty or activity. Write a sentence that describes it in a way that makes it sound exciting, fun, interesting, or, at least, not awful.

# **Grammar Link: Subjects and Predicates**

What are the complete subject and complete predicate of the following sentence?

Turn down that radio now!

If you said *turn down that radio now* is the complete predicate, you're right. But what's the subject? Does the command even have a subject?

Yes, it does. The subject of the above command is the word *you*. Yet *you* is not written down or spoken in many commands and requests. It's just "understood" that the subject is *you*.

#### **Grammar Practice**

Copy each sentence below. If it's a declarative sentence, underline the subject. If it's a command or request and doesn't include a subject, write the sentence again, adding the word *You* as the subject.

- 18. Don't be late.
- 19. Trees grow.
- **20.** Please stop that.
- **21.** Juan had an interview.
- **22.** Grow up!
- **23.** Mom gave me five bucks.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.



## **VRITING WORKSHOP PART 2**

## **Editorial**

**Revising, Editing, and Presenting** 

**ASSIGNMENT** Write an editorial

**Purpose:** To take a stand on a problem, propose a solution, and persuade others to agree with you

**Audience:** You, your teacher, other students at your school, or the general public

## **Revising Rubric**

Your revised editorial should have

- evidence to support your ideas
- responses to possible counterarguments
- precise and lively word choices
- an emotional appeal
- an appropriate style and tone for the audience and the purpose

**Objectives** (pp. 468–473) Writing Revise your writing for key elements, style, and word choice • Present your writing Listening, Speaking, and Viewing Recognize and distinguish persuasive techniques

You've already chosen a topic, organized your ideas, and written a draft of your editorial. You've done a lot of work! Now it's time to revise, edit, and share your draft with your audience. Also, you'll keep a copy of it in a writing portfolio so that you and your teacher can evaluate your writing progress over time.

#### Revising

## **Make It Better**

Even a good draft can be improved. Revising can help organize your writing, clarify your points, and make your editorial more persuasive.

## **Check for Key Elements**

Read over your draft and add any important information that your editorial is missing. These questions may help guide your revisions.

- Does the beginning of your editorial explain the problem in an interesting way to grab readers' attention?
- Does your editorial include evidence that supports your points?
- Does your editorial respond to possible counterarguments?
- Does your editorial make an emotional appeal to your readers?

## **Rearrange Your Reasons**

The order of your points can affect how persuasive your writing is. This activity can help you figure out the most convincing order for your ideas.

- **1.** Draw a line down the center of a piece of paper to make two columns.
- **2.** Read through your draft and find the main reasons you give to support your opinion.
- **3.** In the first column, write down the reasons in order from the *most* important reason to the *least* important reason.
- **4.** In the second column, write down the same reasons in the opposite order—from *least* important to *most* important.
- **5.** Look at your lists and think about which order is more convincing. If you like, talk it over with a friend before making a decision.
- **6.** Reorder the points in your editorial so they are in the most persuasive order.

## **Applying Good Writing Traits**

**Analyzing Cartoons** *Old* and *lazy* may not be

the best word choices.

## **Word Choice**

Words work hard. They carry your ideas into the minds of your readers, so make sure you choose them carefully.

## What Is Word Choice?

Word choice is the use of interesting and precise words that clearly express the writer's images and ideas.

# BOY, YOU DIDN'T KNOW | WAS RETIRED? YOU THOUGHT | WAS JUST UNEMPLOYED ALL THIS TIME?! I KNEW YOU WERE RETIRED | JUST DIDN'T KNOW WHAT THE WORD MEANT. I WAS QUIP FOORE SLANG FOR "LAZY." BOONDOCKS © 2003 Aaron McGruder. Reprinted with permission of UNIVERSAL PRESS SYNDICATE. All rights reserved.

## Why Is Word Choice Important?

Word choice affects how well readers can "see" the image you have in your mind.

The squirrel ran under the stove.

The squirrel scurried across the floor and squeezed under the stove.

Word choice also gives readers a sense of your **style** and **tone**—your writing voice and your attitude toward your subject. You're not there with readers to explain what you meant to say, how you really feel about your subject, or how the image in your head really looked. So your words have to deliver your message for you.

# How Do I Use Word Choice in My Writing?

- Use lively verbs to show action. Avoid boring verbs such as do, go, and make. Instead use more specific and energetic words such as cackle, create, dazzle, flail, float, glow, launch, poke, pounce, scratch, sprint, and sprout.
- Add adjectives and adverbs to your writing.
   Instead of writing about the couch, write about

the overstuffed couch. Instead of saying kids watch TV explain that kids stare blankly at it.

- Use specific nouns. Avoid using the word thing
  whenever possible. Take the time to think of the
  word that names what you're writing about. If
  you don't know the word for the item, use as
  specific a term as you can. For instance, gadget is
  a general word for a small tool or mechanical
  device.
- Keep your vocabulary natural. Big words can get in the way of meaning if you use them incorrectly or you use too many of them. Use a thesaurus only with careful thought. Otherwise, you may end up writing sentences that don't make sense, like the sentence below.

TV can be a foundation of information and entertainment, but it can also keep you from burden other belongings with your time.

**Write to Learn Activity** Read through your draft carefully and look for boring and general words. If you find one, replace it with a more energetic and specific word.

## **Send the Right Message**

Remember that **style** is what makes a writer's work different from the work of all other writers. Word choice, sentence length, level of formality, and the information the writer chooses to provide are all part of a writer's style. **Tone** is a writer's attitude toward the subject. The tone can be angry, sad, humorous, or serious, for example.

The style and the tone of your editorial should be appropriate for the subject and the audience. The audience of your editorial is most likely a general audience, or a mixed group of people that you don't know. When you write for a general audience, your style should be formal.

- Use complete sentences.
- Use Standard English (not slang).

If you're writing for young children, be sure to choose words they understand.

Your tone should show respect for your topic and the thoughts, feelings, and experiences of your audience.

- If you're writing about a serious problem, your tone should be serious. A light and joking tone may make your readers feel hurt or angry.
- If you're writing about something funny, humor should come through your ideas and words on the page.

These sentences have a concerned tone. The style is formal, but not boring.

As a result, some kids don't get enough exercise and gain weight.

Kids who like to pretend to be such TV characters can get trapped in a fantasy world.

#### **Writing Tip**

**Style and Tone** If you have trouble recognizing the style and tone of your writing, read your editorial aloud. Hearing the words may help you recognize how formal your writing is and the attitude you show toward your subject.

Read your draft and think about the style and tone of your writing. Ask yourself the following questions.

- Does my writing sound like me?
- Does the formality or informality of my writing match my audience?
- Does my writing reflect how I feel about my topic?
- Is my tone appropriate for my topic and audience?

If you answer *no* to any of the above questions, start revising. Your writing should sound as formal and serious as you would if you were talking to your audience face-to-face about your topic.



Don't let mistakes take away from the persuasive power of your editorial! For your final copy, read your editorial one sentence at a time and use the **Editing Checklist** to help you spot errors. Use the proofreading symbols in the chart on page R19 to mark needed corrections.

## **Editing Checklist**

- ✓ All sentences end with the correct punctuation.
- **✓** Spelling is correct.
- **☑** Capitalization is correct.



Read your editorial to a small group of your classmates. As you read, be sure to vary the volume and pitch of your voice to emphasize your main points.

As your classmates read their editorials, listen carefully to figure out which parts are fact and which parts are opinion. Then give the speaker feedback about the logic and the persuasiveness of the editorial.

Submit a neatly written or typed copy of your editorial to your school or local newspaper. Or post it on the Internet. To find a good Web site, try an Internet search for sites dedicated to your topic.

#### **Writing Tip**

**Punctuation** Place a question mark or exclamation point inside quotation marks when it punctuates the quotation and outside when it punctuates the main sentence.

#### Writing Tip

**Spelling** Remember this spelling rule: There are exceptions to every rule. So use a dictionary to double-check the spelling of any words you're not sure about.

#### Writing Tip

Handwriting Your editorial won't be published if it can't be read! Carefully form your letters and space your words. Then read over your editorial one more time to be sure you dotted your i's and crossed your t's.

### **Active Writing Model**

The introduction grabs readers' attention and suggests a solution. The word choice sets a concerned tone.

The writer provides evidence to support a point.

The style of the writing is appropriate for the audience and the topic. The writing is formal, yet personal.

The writer arranges the negative effects of watching too much television in increasing order of importance.

The writer responds to possible counterarguments to help convince readers to participate in TV Turn-Off Week.

This emotional appeal helps persuade readers to take action to solve the problem.

#### **Writer's Model**

Watching too much television has awful effects on people, especially kids my age. Let's help solve the problem by having a TV Turn-Off Week. I suggest that all families from our school unplug their TV sets for one week. Why is this a good idea? Here are three reasons.

First, too many students in King Middle School are becoming couch potatoes. A school poll shows that 84 percent of students sit on their sofas and stare at their TVs for at least two hours every day. Many students munch on junk foods like chips and candy while they watch TV. As a result, some kids don't get enough exercise, and they gain weight. TV Turn-Off Week would force kids to get off their sofas and do something.

Second, some kids watch TV instead of talking to their families and making friends. For example, my cousin Raymond talks to TV characters. He likes to tell them what to do or say. Sometimes his mom calls to him and he doesn't even answer because he's so involved watching TV. TV Turn-Off Week would encourage kids like my

Third, watching too much TV can cause some kids to have behavior problems. Last month, the principal asked us to stop watching violent shows. TV characters who use violence seem strong and powerful. Kids who like to pretend to be such TV characters can get trapped in a fantasy world. A TV Turn-Off Week could help kids find better ways to use their imaginations.

cousin to have relationships with real people.

I know some people won't agree with my proposal. They'll say, "We need to watch the news," or, "We'll be so bored without TV." I suggest that those people read the newspaper or listen to the radio to find out what's going on in the world. Have fun playing a game or reading your favorite magazine. One week without a TV won't do any harm.

Don't be a couch potato! Don't use TV as a substitute for friendship or a family relationship! Don't let TV violence twist your imagination! Let's break the television habit for just seven days by having a TV Turn-Off Week.

Monica Sosa

#### Listening, Speaking, and Viewing

#### **Persuasive Techniques**

Persuasive messages are all around us. You may even come across messages that you don't realize are persuasive.

#### What Are the Persuasive **Techniques Used in Ads?**

Ads contain both obvious and hidden messages. The following persuasive techniques are some of the techniques commonly used in ads.

- **Bandwagon**—People are urged to follow the crowd by buying a product, voting for a candidate, or doing whatever else the advertiser wants. This technique works because people generally don't want to be left behind.
- **Glittering generalities**—The advertiser uses positive, good-sounding words to impress people. Examples include *all-American* and *medi*cally proven. These words are vague and mean different things to different people. As a result, the advertiser may mean something different than what you think of when you hear or see the word.
- **Testimonial**—Famous and admired people praise a product. These people are not experts, but the advertiser hopes consumers will follow their advice or use the same products.
- **Transfer**—The advertiser creates a certain feeling and hopes that it will transfer to the product being sold. For example, an ad picturing happy teens on a sunny beach expresses a positive feeling. The advertiser hopes that viewers will transfer that feeling to the product being advertised.

#### **Analyzing Cartoons**

The "best" commercial is not effective if you can't remember the product.



#### Why Is It Important to Understand **Persuasive Techniques?**

When you recognize and understand the techniques advertisers use to persuade you, you are less likely to be easily persuaded. You can use reason and logic to make better choices about what you want or what you believe.

#### **How Do I Recognize the Persuasive Techniques?**

As you watch, listen to, or read advertisements, think about what you're seeing and/or hearing. Ask yourself the following questions:

- What does the advertiser want?
- How is the advertiser trying to influence me?
- What catches my attention? Does the ad use catchy music, sound effects, or repetition?

**Get the Message** Think of a commercial that you have seen or heard often. Answer the guestions below in your Learner's Notebook.

- What is the purpose behind the ad?
- What techniques does the advertiser use to persuade viewers?
- How effective is the commercial? Why?

**Send a Message** Make a print ad or write a script for a radio commercial related to the same topic as your editorial. Use at least one of the persuasive techniques you learned about.

#### **READING WORKSHOP 4**

#### **Skills Focus**

You will practice using these skills when you read the following selections:

- "Should Naturalized Citizens Be President?"
   p. 478
- "The Teacher Who Changed My Life,"
   p. 484

#### Reading

 Using text structure: Compare and contrast

#### Literature

- Identifying hyperbole
- · Understanding argument

#### **Vocabulary**

- Understanding denotation, connotation, and semantic slanting
- Academic Vocabulary: structure

#### **Writing/Grammar**

 Identifying and writing declarative, exclamatory, and imperative sentences, and using end punctuation

#### **Skill Lesson**

# Using Text Structure: Compare and Contrast

#### Learn It!

**What Is It?** Comparing and contrasting are two techniques that writers often use in persuasive writing.

- Comparing is looking at how things are similar.
- Contrasting is looking at how things are different.

When writers want to inform and persuade readers, they need to present their arguments clearly. Compare and contrast is a great **structure** for organizing and sharing information. Comparing and contrasting show similarities and differences and may help readers relate to the topic.



I KNOW! I'LL QUIT MY JOB AND DEYOTE MY LIFE TO CHOOSING PEANUT BUTTER! IS "CHUNKY" CHUNKY ENOUGH, OR DO I NEED EXTRA CHUNKY?



I'LL COMPARE INGREDIENTS!
I'LL COMPARE BRANDS! I'LL
COMPARE SIZES AND PRICES!
MAIBE I'LL DRIVE AROUND AND
SEE WHAT OTHER STORES HAVE!
SO MUCH SELECTION AND
SO LITTLE TIME!



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#### **Analyzing Cartoons**

Too many choices! Too many things to compare! Don't try to compare everything—whether you're shopping or you're writing.

#### **Academic Vocabulary**

**structure** (STRUK chur) *n.* the arrangement of parts; the way in which a thing is put together

**Objectives** (pp. 474–475) **Reading** Use text structure: compare and contrast **Why Is It Important?** A comparison is one of the best ways to explain something. (Even though it's just called a comparison, it usually involves contrasting as well.) It's hard to understand anything that's completely different from anything you know. If you had never seen an elephant, a writer could describe it clearly to you by saying that it's "much taller than a horse, with harder, rougher skin and a long nose like a gigantic hose."

**How Do I Do It?** Watch for any time a writer looks at two things. If the writer points out ways they are similar or different, that's a comparison. Often the comparison will be signaled by comparison words, such as *same as, similar to,* and *like,* or contrast words, such as *on the other hand, however,* and *different.* You will also often see comparative forms such as *stronger* or *better.* See how the comparison provides a text structure.

Here is part of a letter a student wrote to a newspaper. Below that is how a second student used compare and contrast to think about the letter.

In health class, we learn about a healthy diet. It is important to eat whole grains, fresh fruits and vegetables, dairy products, and protein such as meat and fish. Foods high in sugar and fat are not healthy. Our cafeteria serves grains, fruits, vegetables, dairy products, and protein. But the "grain" is bleached white bread. The fruit is from a can. The vegetables are overcooked. The dairy products are full of sweeteners. The meat is fried in high-fat oil. Does anybody else see something wrong with this picture?

This student compares and contrasts what she's learning in class with what the cafeteria serves. When she compares and contrasts, she talks about things in the same order. Her argument is easy to follow.

## Literature

**Study Central** Visit www.glencoe.com and click on Study Central to review compare and contrast.



#### **Practice It!**

In your Learner's Notebook, write one possible comparison and one contrast that you can think of for the following topic.

· Citizens who were born in this country and citizens who were not

#### **Use It!**

As you read, remember the similarity and difference you listed. If you find more as you read, add them to your list.

# **Before You Read** Should Naturalized

# Should Naturalized Citizens Be President?

#### **Meet the Authors**



how economic issues affect racial and ethnic minorities. He has served on the President's Council of Economic Advisers.

Matthew Spalding is an expert on American political history, the Constitution, and religious liberty. An author and editor, he also runs the Heritage Foundation's B. Kenneth Simon Center for American



Studies.

**Author Search** For more about John Yinger and Matthew Spalding, go to www.glencoe.com.

**Objectives** (pp. 476–479) **Reading** Recognize text structure:
compare and contrast **Literature** Understand argument **Vocabulary** Recognize semantic slanting:
loaded words

#### **Vocabulary Preview**

**principle** (PRIN suh pul) *n.* a basic idea or concept (**p. 478**) *The principle* of fairness is important in any new law.

**relevant** (REH luh vunt) *adj.* having a connection to **(p. 478)** The values on which the Constitution was based are still relevant to Americans today.

**ensure** (en SHUR) v. to guarantee or make certain (p. 478) Careful consideration of the pros and cons will help to ensure a wise decision.

**requirement** (rih KWY ur munt) *n.* a demand or condition **(p. 479)** *A presidential candidate must meet many requirements.* 

**assurance** (uh SHUR uns) *n.* confidence; certainty **(p. 479)** Assurance of loyalty to this country is part of the promise immigrants make.

**Write to Learn** For each vocabulary word, write a sentence using the word correctly.

#### **English Language Coach**

**Semantic Slanting** You have learned that many words have two parts to their meaning—their denotation and their connotation. Some words don't have many, or any, connotations. They don't bring up emotions or images in us when they're used. Are there feelings and ideas connected with *the*, *where*, and *you*? Of course not. But some words, often called "value words" or "loaded words," have very strong emotions connected to them.

Words like American, democracy, loyal, family, safety, and citizen are so important to us that they make us emotional. They can be so powerful that they interfere with our ability to think. They can make us proud, or they can make us afraid. They can inspire us to great actions, or they can keep us from seeing our way clearly.

**Group Talk** In a small group, talk about the value words in your life. Consider the name of your school and sports teams and words you associate with your family, your city, and your country.

#### **Skills Preview**

#### **Key Reading Skill: Using Text Structure: Compare and Contrast**

One way to present ideas is through comparison and contrast. There are two major ways to organize this type of writing. A writer can compare and contrast ideas one by one or write about all the ways two things are alike and then all the ways they are different.

Writers often compare a new idea with one you already agree with. If the comparison works, you may then agree with the new idea. Be careful when reading this kind of comparison. There may be differences that the writer doesn't point out.

**Write to Learn** Write a few paragraphs that compare and contrast being a citizen of the United States with being a visitor here. Use either method of presenting your ideas. Then check with a few of your classmates to see which type of organization they used.

#### **Key Literary Element: Argument**

In writing, an **argument** is the reason or reasons an author gives for his opinion. Suppose your mother says that it's important for you to brush your teeth twice a day. You ask why. She says, "Because teeth that aren't cleaned well can get cavities. Cavities can lead to losing your teeth. Then you'd have to wear false teeth. You wouldn't like that." That's a pretty good argument for brushing your teeth.

Each author in "Should Naturalized Citizens Be President?" could answer with one word: yes or no. Instead, they present arguments to make other people believe as they do. Those arguments include both facts and opinions. They are presented in language that is chosen to persuade you. It's your job as a reader to try to understand each argument and decide whether it's a good one.



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

#### **Get Ready to Read**

#### **Connect to the Reading**

Americans believe that people should have equal rights and can become whatever they want to be. Do you believe this? Why or why not?

**Partner Talk** With a partner, discuss what it means to be an American. What rights, privileges, and duties does an American citizen have? In your Learner's Notebook, write some of your ideas about citizenship.

#### **Build Background**

Many Americans believe that anyone can become President of the United States. But this is *not* true. The law says that only someone born in this country can be President. You're about to read two sides of the argument: Should this law be changed?

- People born in the United States are natural-born citizens.
- Naturalized citizens are people who move here from other countries and gain the same rights as those who were born here.
- The basic laws of the United States are written in the Constitution. Amendments, or changes, have been made to the Constitution over the past two hundred years.

#### **Set Purposes for Reading**

**43 G Question** As you read "Should Naturalized Citizens Be President?" think about which writer's argument influences you the most.

**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "Should Naturalized Citizens Be President?" page of Foldable 4.

#### **Keep Moving**

Use these skills as you read the following selection.

# Should Naturalized Citizens be PRESIDENT?

YES My son, Jonah, came to the U.S. from Vietnam as a 4-month-old baby. When his second-grade class studied the presidency, he was told that he cannot run for President when he grows up, even if he wants to. According to the Constitution, only a "natural-born Citizen" can be President.

More than 12.8 million naturalized citizens, including 250,000 foreign-born adoptees like Jonah, are second-class citizens who cannot hold the highest office in the land.

The natural-born-citizen clause violates a central **principle** of American democracy: All citizens should have equal rights. When written, the Constitution embraced this principle but failed to protect the rights of women and of racial and ethnic minorities. The 14th, 15th, and 19th Amendments have been added to protect these groups. The next step is to remove the natural-born-citizen clause. **2** 

The Founding Fathers¹ included the . . . clause so no foreign prince could buy his way into the presidency. This concern is no longer **relevant**. Some people say we still need this clause to **ensure** that the President is loyal to the country, but naturalized citizens are a very loyal group.

Arnold Schwarzenegger is a native of Austria. He became a U.S. citizen in 1983 and was elected California's governor in 2003. He cannot run for President unless the Constitution is changed.

 The Founding Fathers are the leaders who wrote the U.S. Constitution after the colonies won independence from Great Britain.

#### Vocabulary

**principle** (PRIN suh pul) *n.* a basic idea or concept **relevant** (REH luh vunt) *adj.* having a connection to **ensure** (en SHUR) *v.* to guarantee or make certain

The Constitution says that only 'natural-born' citizens can be President. Should we change that?

#### **Practice the Skills**

#### Reviewing Skills

Identifying Author's Purpose and Perspective The writer says he has a son who was born in another country. That's part of his perspective on the issue. How do you think it affects his thoughts and opinions? Read "Meet the Authors" to find out more about him.

#### 2 Key Reading Skill

#### Using Text Structure: Compare and Contrast

The writer compares the past situation of women and minorities with the current situation of naturalized citizens. Does using this structure make the situation clearer? Is there anything missing in the comparison?



Moreover, the Constitution allows any natural-born citizen, loyal or not, to run for President and relies on voting rights and the judgment of the American people to keep disloyal people from being elected. These protections would work just as well if we let naturalized citizens run for President, too.

—John Yinger, Syracuse University

America has always been open to foreign-born immigrants becoming full and equal citizens—with one exception: Only a "natural-born Citizen" can become President. This **requirement** strikes a reasonable balance between our society's openness and the ongoing requirements of national security. 3

One of the legal conditions for becoming an American citizen is to be "attached to the principles of the Constitution of the United States." New citizens also must take an oath to renounce "all allegiance and fidelity" to other nations. But in the case of the presidency we need even more assurance of that allegiance than an oath. 4

The presidency is unique: One person makes crucial decisions, many having to do with foreign policy and national security. With a single executive, there are no checks to override the possibility of foreign influence, or mitigate<sup>3</sup> any lingering favoritism for one's native homeland.

Unlike any other position or office, the attachment<sup>4</sup> of the President must be absolute. This comes most often from being born in—and educated and formed by—this country.

In general, constitutional amendments should be pursued only after careful consideration, when it is necessary to address a great national issue and when there is broad-based support among the American people. That is not the case here.

—Matthew Spalding, The Heritage Foundation 5 6

- 2. To *take an oath* is to swear or promise to do something. To become a citizen, an immigrant must promise to give up (renounce) loyalty (allegiance and fidelity) to any other nation.
- 3. To make something less important is to *mitigate* it. Spalding is saying that there is danger in having a foreign-born President who may be too connected to his or her native land.
- 4. Here, attachment refers to his earlier statement that the President must be dedicated (attached) only to the United States.

#### Vocabulary

**requirement** (rih KWY ur munt) *n.* a demand or condition **assurance** (uh SHUR uns) *n.* confidence, certainty

#### **Practice the Skills**

#### 3 Key Literary Element

**Argument** Have the two writers stated their arguments? If so, what sentence in each half of the selection states that writer's main argument?

#### 4 English Language Coach

**Semantic Slanting** Both allegiance and fidelity mean "loyalty." How do these words make you feel?

#### **5** Reviewing Skills

**Identifying Author's Purpose** and Perspective How might it help you understand this writer's perspective if you found out what the Heritage Foundation is?

#### 6 B G Question

Which argument do you think is more persuasive? Why? Write your answer on the "Should Naturalized Citizens Be President?" page of Foldable 4. Your response will help you complete the Unit Challenge later.

# After You Read Should Naturalized

# **Citizens Be President?**



#### Answering the **BIG** Question

- 1. After reading the arguments, what is your opinion? How did the two writers influence you?
- **2. Recall** What personal example does John Yinger use to support his "ves" argument?
  - **Right There**

#### **Critical Thinking**

- **3. Summarize** What are the main arguments for and against allowing naturalized citizens to become President?
  - Think and Search
- **4. Evaluate** Yinger says that more than 12.8 million naturalized citizens cannot be President. Is this fact or opinion? Why?
  - On My Own
- **5. Infer** Why do you think one of the legal conditions for becoming an American citizen is to be "attached," or dedicated, to the Constitution?
- **6. Evaluate** Which argument do you think is more persuasive? Why? Author and Me

#### Write About Your Reading

Use the RAFT system to write about the issue discussed in "Should Naturalized Citizens Be President?"

**Role:** Write as if you were a lawmaker.

**Audience:** Write to your peers, other lawmakers.

**Format:** A persuasive letter.

**Topic:** Explain why you think the law should, or should not, be changed to

allow foreign-born citizens to be President.

**Objectives** (pp. 480–481)

Reading Use text structure: compare and

**Literature** Understand argument

**Vocabulary** Recognize semantic slanting: loaded words

Writing Use the RAFT system: persuasive

**Grammar** Identify compound subjects

#### **Skills Review**

#### **Key Reading Skill: Using Text Structure: Compare and Contrast**

**7.** One of the authors says that the presidency is not like any other office. (An office is a high government position). He is contrasting that office with all others. What does he think is the difference? Write two or three sentences explaining your answer.

#### **Key Literary Element: Argument**

- **8.** Restate the argument of the "Yes" half of the selection in your own words. Then write two sentences that state what you think about the argument.
- **9.** Restate the argument of the "No" half of the selection in your own words. Then write two sentences that state what you think about the argument.

#### **Vocabulary Check**

**10.** Choose the best word from the list to replace each underlined phrase. Rewrite the passage with the words in place.

#### assurance ensure principle relevant requirement

"Jeremy," said Ms. Saville, "you can't take second-year Spanish until you've taken first-year Spanish. It's a thing that is considered necessary."

"But I speak Spanish with my neighbors."

"That is not connected to the situation. We need the complete confidence that you understand Spanish grammar. Having you take the first course is one way we make certain of that. Seeing to it that our students really know their subjects is a basic ideas or concept of this school."

11. Academic Vocabulary How does compare and contrast help you understand the **structure** of an argument or piece of writing?

12. English Language Coach Write a sentence using one of these "value words": family, country, democracy, or citizen. Then write the same sentence, but substitute a definition for the value word. Do the sentences have the same effect?

#### **Grammar Link: Compound Subjects**

A **compound subject** is made up of two or more subjects that are joined by and, or, or nor.

Kendra, Terry, and Melissa are sisters.

The subjects Kendra, Terry, and Melissa are joined by *and*.

The compound subject is "Kendra, Terry, and Melissa."

Jaylon's shirt, pants, and jacket are all purple.

The subjects shirt, pants, and jacket are joined by

The compound subject is "shirt, pants, and jacket."

• When the parts of compound subjects are joined by and, they take a plural verb. When they are joined by or or nor, the verb goes along with the part of the subject that comes last.

#### **Grammar Practice**

Copy the sentences below on a separate piece of paper. Then underline the compound subject in each sentence.

- **13.** The written report and presentation are due.
- **14.** Neither you nor I am ready!
- **15.** My mom or my sister will help us.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# Before You Read The Teacher Who

# **Changed My Life**



#### **Meet the Author**

Nicholas Gage was born Nikos Gatzoyiannis in Epiros, Greece, in 1939. In this essay, he writes of his mother's tragic death and his escape to the United States. He has become a world-famous. award-winning writer whose books have become films and a TV series. See page R3 of the Author Files for more on Nicholas Gage.



**Author Search** For more about Nicholas Gage, go to www.glencoe.com.

**Objectives** (p. 482-491)

**Reading** Use text structure: compare and contrast

**Literature** Identify literary devices: hyperbole

Vocabulary Identify semantic slanting

#### **Vocabulary Preview**

authoritarian (uh thor ih TAIR ee un) adi, having or expecting complete obedience (p. 484) Workers were annoyed by the boss's authoritarian style.

**ultimately** (UL tuh mut lee) *adv.* in the end; finally (p. 485) *Ultimately*, we're all responsible for our own decisions.

**impoverished** (im PAH vur isht) *adj.* reduced to poverty; very poor (p. 486) We need to try to improve the lives of the most impoverished people.

**mortified** (MOR tih fyd) v. greatly embarrassed; a form of the verb *mortify* (p. 488) Seeing his underwear drying in the backyard mortified Joe.

tact (takt) n. the ability to handle people or situations without causing bad feelings (p. 488) A person needs tact when trying to make new friends.

ecstatic (ek STAT ik) adj. filled with great joy (p. 488) My sister was ecstatic when she could afford her first car.

avidly (AV id lee) adv. eagerly; enthusiastically (p. 490) Whenever a new issue of my favorite magazine arrives, I avidly read every page.

**Write to Learn** Copy these words into your Learner's Notebook. Next to each word, write down what you already know about that word. Try to write a sentence using each word.

#### **English Language Coach**

**Denotation, Connotation, and Semantic Slanting** As you read the next article, watch for "slanted" words and phrases that the author uses to influence the reader. Here are two examples:

Word/Phrase	no-nonsense	layabout
Denotation	efficient; to-the-point	a lazy person
Connotation	positive	negative

#### **Skills Preview**

#### **Key Reading Skill: Using Text Structure: Compare and Contrast**

As you read, look for places where the author compares two things or contrasts two things.

**Write to Learn** Jot down these examples in your Learner's Notebook. Then think about how comparing and contrasting helps Gage get his message across.

#### **Literary Element: Hyperbole**

A batter steps up to the plate and says, "I'll send that ball out of the park." This may or may not be an exaggeration, depending on how good the batter is.

Another batter says, "I'll send that ball to the moon." This is not only exaggeration, it's **hyperbole** (hi PUR buh lee), which is a really big exaggeration.

If you've ever said, "I could have died of embarrassment," you've used hyperbole. You couldn't really have died of embarrassment, and nobody thinks you mean it. The statement, however, makes it clear that you were deeply, not just slightly, embarrassed.

Writers often use hyperbole to make a point. Sometimes they use it for humor, but often they use it simply for emphasis. Here are some common (or famous) examples of hyperbole and their understood meanings:

- We could have heard a pin drop. (It was incredibly quiet.)
- Cry me a river. I cried a river over you. (Go ahead and be horribly sad. You made me horribly sad.)
- He's got a heart as big as all outdoors. (He is amazingly kind and caring.)



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

#### **Get Ready to Read**

#### **Connect to the Reading**

Think about how it would feel to be a new student in a new school in a new country. Nearly everyone else speaks a language that you don't understand. This was Nicholas Gage's experience. He tells how he felt when, as a boy, he came to America from war-torn Greece.

**Write to Learn** In your Learner's Notebook, guickwrite about a time when you were a newcomer in a place where everyone else knew each other. How did you feel? How did other people treat you?

#### **Build Background**

In this selection, journalist Nicholas Gage describes coming to the United States in 1949, after leaving Greece.

- Greece is in southern Europe, along the Mediterranean Sea. In ancient times, it was the center of a very important culture.
- During and at the end of World War II, many immigrants from war-torn countries came to the U.S. They hoped to find peace and opportunity for themselves and their families.
- Gage's book about his mother, *Eleni*, became an award-winning bestseller.

#### **Set Purposes for Reading**

Read "The Teacher Who Changed My Life" to find out how an "undersized nine-year-old" non-English-speaking immigrant boy became an award-winning American journalist.

**Set Your Own Purpose** What would you like to learn to help you answer the Big Question? Write your own purpose on the "Teacher Who Changed My Life" page of Foldable 4.

#### **Keep Moving**

Use these skills as you read the following selection.

by Nicholas Gage

The person who set the course of my life in the new land I entered as a young war refugee—who, in fact, nearly dragged me onto the path that would bring all the blessings I've received in America—was a salty-tongued, no-nonsense schoolteacher named Marjorie Hurd. When I entered her classroom in 1953, I had been to six schools in five years, starting in the Greek village where I was born in 1939.

When I stepped off a ship in New York Harbor on a gray March day in 1949, I was an undersized 9-year-old in short pants who had lost his mother and was coming to live with the father he didn't know. My mother, Eleni Gatzoyiannis, had been imprisoned, tortured, and shot by Communist guerrillas<sup>2</sup> for sending me and three of my four sisters to freedom. She died so that her children could go to their father in the United States. **1** 

The portly, bald, well-dressed man who met me and my sisters seemed a foreign, **authoritarian** figure. I secretly

- 1. A salty-tongued person speaks in a sharp, witty, and often sarcastic way.
- Guerrillas (guh RIL uhz) are members of small, organized forces. They're usually volunteers who are not soldiers in a regular army.

#### Vocabulary

authoritarian (uh thor ih TAIR ee un) adj. having or expecting complete obedience

#### **Practice the Skills**

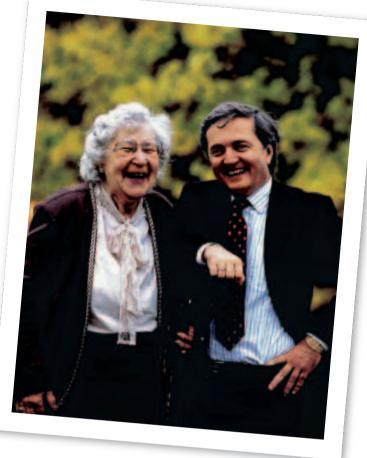
#### 1 Reviewing Skills

**Sequence** The author describes events that took place at different times in his life. List the events in the first two paragraphs in time order.

resented him for not getting the whole family out of Greece early enough to save my mother. Ultimately, I would grow to love him and appreciate how he dealt with becoming a single parent at the age of 56, but at first our relationship was prickly, full of hostility.

As Father drove us to our new home—a tenement in Worcester, Mass.—and pointed out the huge brick building that would be our first school in America, I clutched my Greek notebooks from the refugee camp, hoping that my few years of schooling would impress my teachers in this cold, crowded country. They didn't. When my father led me and my 11-year-old sister to Greendale Elementary School, the grim-faced Yankee principal put the two of us in a class for the mentally retarded. There was no facility in those days for non-English-speaking children.

By the time I met Marjorie Hurd four years later, I had learned English, been placed in a normal, graded class and had even been chosen for the college preparatory track in the Worcester public school system. I was 13 years old when our father moved us yet again, and I entered Chandler Junior High shortly after the beginning of seventh grade. I found myself surrounded by richer, smarter and better-dressed classmates who looked askance<sup>5</sup> at my strange clothes and heavy accent. Shortly after I arrived, we were told to select a hobby to pursue during "club hour" on Fridays. The idea of hobbies and clubs made no sense to my immigrant ears, but I



#### **Practice the Skills**

#### 2 Key Reading Skill

Using Text Structure:
Compare and Contrast Look
at the structure of this paragraph
and the one before it. How does
the author contrast his early
feelings for his father with his
later feelings? How does he contrast how he hoped to impress
his teachers with what actually
happened?

#### **Vocabulary**

**ultimately** (UL tuh mut lee) *adv.* in the end; finally

**<sup>3.</sup>** Here, **prickly** means "difficult; troublesome."

 <sup>[</sup>Worcester] This city's founders brought its oddly pronounced name with them from England. It's pronounced as if it were spelled Wooster, with an o sound as in wood.

<sup>5.</sup> The expression looked askance means "looked at with suspicion or disapproval."

decided to follow the prettiest girl in my class—the blue-eyed daughter of the local Lutheran minister. She led me through the door marked "Newspaper Club" and into the presence of Miss Hurd, the newspaper adviser and English teacher who would become my mentor and my muse.<sup>6</sup>

A formidable, solidly built woman with salt-and-pepper hair, a steely eye and a flat Boston accent, Miss Hurd had no patience with layabouts. "What are all you goof-offs doing here?" she bellowed at the would-be journalists. "This is the Newspaper Club! We're going to put out a *newspaper*. So if there's anybody in this room who doesn't like work, I suggest you go across to the Glee Club now, because you're going to work your tails off here!"

I was soon under Miss Hurd's spell. She did indeed teach us to put out a newspaper, skills I honed during my next 25 years as a journalist. Soon I asked the principal to transfer me to her English class as well. There, she drilled us on grammar until I finally began to understand the logic and structure of the English language. She assigned stories for us to read and discuss; not tales of heroes, like the Greek myths I knew, but stories of underdogs—poor people, even immigrants, who seemed ordinary until a crisis drove them to do something extraordinary. She also introduced us to the literary wealth of Greece—giving me a new perspective on my war-ravaged, impoverished homeland.

I began to be proud of my origins.

One day, after discussing how writers should write about what they know, she assigned us to compose an essay from our own experience. Fixing me with a stern look, she added, "Nick, I want you to write about what happened to your family in Greece." I had been trying to put those painful memories behind me and left the assignment until the last moment. Then, on a warm spring afternoon, I sat in my room with a yellow pad and pencil and stared out the window at the buds on the trees. I wrote that the coming of spring

#### Vocabulary

**impoverished** (im PAH vur isht) *adj.* reduced to poverty; very poor

#### **Practice the Skills**

#### **3 Literary Element**

**Hyperbole** What hyperbole does Miss Hurd use in the last sentence of the paragraph?

**<sup>6.</sup>** A *mentor* is a wise and trusted counselor, and a *muse* is a source of artistic inspiration.

Greece's literary wealth, dating from about 750 to 300 B.C., includes plays, poems, and other texts that greatly influenced the development of European and American civilization.



Nicholas Gage's third-grade class. Nicholas is in the back row, second from the left. **Analyzing the photo** Compare this class photo with the ones on pages 228 and 230. How did students change between the early 1900s and the middle 1900s? How do today's students differ from both earlier groups?

always reminded me of the last time I said goodbye to my mother on a green and gold day in 1948.

I kept writing, one line after another, telling how the Communist guerrillas occupied our village, took our home and food, how my mother started planning our escape when she learned that the children were to be sent to **re-education** camps behind the Iron Curtain<sup>8</sup> and how, at the last moment, she couldn't escape with us because the guerrillas sent her with a group of women to thresh wheat in a distant village. She promised she would try to get away on her own, she told me to be brave and hung a silver cross around my neck, and then she kissed me. I watched the line of women being led down into the ravine and up the other side, until they disappeared around the bend—my mother a tiny brown figure at the end who stopped for an instant to raise her hand in one last farewell.

#### **Practice the Skills**

#### 4 English Language Coach

Semantic Slanting The camps Gage is talking about were used to brainwash children. They were taught to forget the values and loyalties they had grown up with and to replace them with loyalty to the Communist government. Why might this have been called re-education? What ideas or feelings do you think people associate with this word? Do those ideas match the reality of the camps?

During the years following World War II, the *Iron Curtain* was an imaginary barrier separating the former Soviet Union and its allies from the non-Communist world.

#### **READING WORKSHOP 4**

I wrote about our nighttime escape down the mountain, across the minefields, and into the lines of the Nationalist soldiers, who sent us to a refugee camp. It was there that we learned of our mother's execution. I felt very lucky to have come to America, I concluded, but every year, the coming of spring made me feel sad because it reminded me of the last time I saw my mother. **5** 

I handed in the essay, hoping never to see it again, but Miss Hurd had it published in the school paper. This mortified me at first, until I saw that my classmates reacted with sympathy and tact to my family's story. Without telling me, Miss Hurd also submitted the essay to a contest sponsored by the Freedoms Foundation at Valley Forge, Pa., and it won a medal. The Worcester paper wrote about the award and quoted my essay at length. My father, by then a "five-and-dime-store chef," as the paper described him, was ecstatic with pride, and the Worcester Greek community celebrated the honor to one of its own.  $\Box$ 

For the first time I began to understand the power of the written word. A secret ambition took root in me. One day, I vowed, I would go back to Greece, find out the details of my mother's death and write about her life, so her grandchildren would know of her courage. Perhaps I would even track down the men who killed her and write of their crimes. Fulfilling that ambition would take me 30 years. **7** 

Meanwhile, I followed the literary path that Miss Hurd had so forcefully set me on. After junior high, I became the editor of my school paper at Classical High School and got a part-time job at the Worcester *Telegram and Gazette*. Although my father could only give me \$50 and encouragement toward a college education, I managed to finance four years at Boston University with scholarships and part-time jobs in journalism. During my last year of college, an article I wrote about a

#### Vocabulary

mortified (MOR tih fyd) v. greatly embarrassed

**tact** (takt) *n.* the ability to handle people or situations without causing bad feelings **ecstatic** (ek STAT ik) *adj.* filled with great joy



Young Nicholas with his sister and his father in 1950.

#### **Practice the Skills**

#### **5** Reviewing Skills

**Responding** As Gage tells the story of his mother, how do you respond?

#### **6** Reviewing Skills

Identifying Author's Purpose and Perspective There is a great deal of information in this selection about the author. How does this help you understand his purpose for writing the article and his perspective on Mrs. Hurd?

#### 7 Key Reading Skill

#### Using Text Structure: Compare and Contrast

Compare and contrast Gage's feelings before he wrote the essay with his feelings after his story was published.

friend who had died in the Philippines—the first person to lose his life working for the Peace Corps<sup>9</sup>—led to my winning the Hearst Award for College Journalism. And the plaque was given to me in the White House by President John F. Kennedy.

For a refugee who had never seen a motorized vehicle or indoor plumbing until he was 9, this was an unimaginable honor. When the Worcester paper ran a picture of me standing next to President Kennedy, my father rushed out to buy a new suit in order to be properly dressed to receive the congratulations of the Worcester Greeks. He clipped out the photograph, had it laminated in plastic and carried it in his breast pocket for the rest of his life to show everyone he met. I found the much-worn photo in his pocket on the day he died 20 years later.  $\blacksquare$ 

In our isolated Greek village, my mother had bribed a cousin to teach her to read, for girls were not supposed to attend school beyond a certain age. She had always dreamed of her children receiving an education. She couldn't be there when I graduated from Boston University, but the person who came with my father and shared our joy was my former teacher, Marjorie Hurd. We celebrated not only my bachelor's degree but also the scholarships that paid my way to Columbia's Graduate School<sup>10</sup> of Journalism. There, I met the woman who would eventually become my wife. At our wedding and at the baptisms of our three children, Marjorie Hurd was always there, dancing alongside the Greeks. 2

By then, she was Mrs. Rabidou, for she had married a widower when she was in her early 40s. That didn't distract her from her vocation<sup>11</sup> of introducing young minds to English literature, however. She taught for a total of 41 years and continually would make a "project" of some balky student in whom she spied a spark of potential.<sup>12</sup> Often these

#### **Practice the Skills**

#### 8 Reviewing Skills

**Drawing Conclusions** What conclusion can you draw from the details in this paragraph?

#### 9 Key Reading Skill

#### Using Text Structure: Compare and Contrast

Look at the structure of this paragraph. Gage begins by describing his mother's difficulty in getting an education. What does he contrast this with? How does that make Gage's own accomplishments seem more important?

<sup>9.</sup> A scholarship is money given to help a student continue his or her education. The Peace Corps is a U.S. program that sends volunteers to help people in poorer countries to improve their living conditions. It was begun by President Kennedy in 1961.

**<sup>10.</sup>** After completing four years (usually) of study, college students receive an honor called a **bachelor's degree.** Some then go on to **graduate schools** for more advanced training.

**<sup>11.</sup>** One meaning of **vocation** is "occupation." It can also refer to the particular work one feels called to do or is especially suited for.

A balky student is one who tends to stop short and refuse to go on. A student with potential
has qualities or abilities capable of being developed.

were students from the most troubled homes, yet she would alternately bully and charm each one with her own special brand of tough love until the spark caught fire. She retired in 1981 at the age of 62 but still **avidly** follows the lives and careers of former students while overseeing her adult stepchildren and driving her husband on camping trips to New Hampshire.

Miss Hurd was one of the first to call me on Dec. 10, 1987, when President Reagan, in his television address after the summit meeting with Gorbachev, told the nation that Eleni Gatzoyiannis' dying cry, "My children!" had helped inspire him to seek an arms agreement "for all the children of the world."

"I can't imagine a better monument for your mother," Miss Hurd said with an uncharacteristic catch in her voice.

Although a bad hip makes it impossible for her to join in the Greek dancing, Marjorie Hurd Rabidou is still an honored



Visual Vocabulary Shish kebab consists of chunks of meat and vegetables threaded on a long, thin skewer and broiled.

and enthusiastic guest at all our family celebrations, including my 50th birthday picnic last summer, where the shish kebab was cooked on spits, clarinets and *bouzoukis* wailed, and costumed dancers led the guests in a serpentine<sup>14</sup> line around our colonial farmhouse, only 20 minutes from my first home in Worcester.

My sisters and I felt an aching void er was not there to lead the line, balanc

because my father was not there to lead the line, balancing a glass of wine on his head while he danced, the way he did at every celebration during his 92 years. But Miss Hurd was there, surveying the scene with quiet satisfaction. Although my parents are gone, her presence was a consolation, because I owe her so much. **10** 

This is truly the land of opportunity, and I would have enjoyed its bounty even if I hadn't walked into Miss Hurd's

#### Vocabulary

**avidly** (AV id lee) *adv.* eagerly; enthusiastically

#### **Practice the Skills**

#### 10 Key Reading Skill

#### Using Text Structure: Compare and Contrast

In this paragraph, how does Gage compare or contrast Miss Hurd with himself and his sisters? With his own parents?

<sup>13.</sup> In 1987 Mikhail Gorbachev was the leader of the Soviet Union. An arms agreement is a treaty in which nations agree to put limits on certain weapons.

**<sup>14.</sup>** A **bouzouki** (boo ZOO kee) is a stringed instrument. A **serpentine** (SUR pun teen) line winds around, like a snake's body.

classroom in 1953. But she was the one who directed my grief and pain into writing, and if it weren't for her I wouldn't have become an investigative reporter and foreign correspondent, recorded the story of my mother's life and death in *Eleni* and now my father's story in A Place for Us, which is also a testament to the country that took us in. She was the catalyst<sup>15</sup> that sent me into journalism and indirectly caused all the good things that came after. But Miss Hurd would probably deny this emphatically.

A few years ago, I answered the telephone and heard my former teacher's voice telling me, in that won't-take-nofor-an-answer tone of hers, that she had decided I was to write and deliver the eulogy<sup>16</sup> at her funeral. I agreed (she didn't leave me any choice), but that's one assignment I never want to do. I hope, Miss Hurd, that you'll accept this remembrance instead. 12 O

#### **Practice the Skills**

#### 11 Reviewing Skill

**Responding** How do you feel about Marjorie Hurd after learning how she helped Gage? Have you ever had someone push you to do something you didn't think you could do? What was it?

#### 12 B G Question

How would you describe the influence that Marjorie Hurd had on Gage's life? Write your answer on the "Teacher Who Changed My Life" page of Foldable 4. Your response will help you complete the Unit Challenge later.

**<sup>15.</sup>** Here, the **testament** is a statement of gratitude and respect. A **catalyst** is one who stirs to action.

**<sup>16.</sup>** At a funeral, the **eulogy** (YOO luh jee) is a speech praising the dead.

# **After You Read** The Teacher Who

# **Changed My Life**



#### Answering the **QBIG Question**

- 1. Nicholas Gage writes about more than one person who had a strong influence on him. If you were writing about your life, who would you say has had the most influence so far? Explain in two or three sentences.
- **2. Recall** What makes Gage decide to sign up for the "Newspaper Club"? **Right There**

#### **Critical Thinking**

- **3. Infer** What do you think Gage means when he says, "The idea of hobbies and clubs made no sense to my immigrant ears"?
  - **IP** Author and Me
- **4. Evaluate** What do you think is the author's purpose for writing this story?
  - Think and Search
- **5. Compare and Contrast** How is Gage different from his classmates at Chandler Junior High?
  - **ID** Think and Search

#### **Write About Your Reading**

Compare the hopes of Gage's mother for her children with Gage's achievements in life. Make notes for each of these steps:

**Step 1:** Think about Gage's early life. Where was he born? What happened in his country? Why did his mother want her children to escape? What opportunities did she want them to have?

**Step 2:** Find specific examples from the story to compare what his mother wanted for her children and what Gage achieved.

**Step 3:** Think about the importance of people who inspire and help others.

Use your notes to write a paragraph explaining the similarities between Eleni's hopes and Gage's achievements. Include at least two examples from the story to back up your statements.

**Objectives** (pp. 492–493) **Reading** Use text structure: compare and contrast • Identify author's perspective **Literature** Identify literary devices: hyperbole

**Vocabulary** Understand connotation **Writing** Write to compare and contrast **Grammar** Identify compound predicates

#### **Skills Review**

# **Key Reading Skill: Using Text Structure: Compare and Contrast**

- **6.** Look over the notes you made as you were reading this selection. How many examples of comparing and contrasting did you find?
- **7.** Write a few sentences about how Gage used compare and contrast to tell his story. Did this technique help make his story more understandable and more convincing to you?

#### **Literary Element: Hyperbole**

- **8.** How many examples of exaggeration can you find in this selection? Can you find any hyperbole?
- **9.** How do you decide if a writer is exaggerating or simply stating the facts?
- **10.** Do you think more exaggeration would have made Gage's story more effective? Why or why not?

# Reviewing Skills: Identifying Author's Purpose and Perspective

11. Think about the fact that Gage had lost his mother and that he knew how much she had valued education. Might he have looked at Mrs. Hurd from a different perspective than other students? Explain.

#### **Vocabulary Check**

On a sheet of paper, write the numbers 12–18. Then write a *T* next to the number of each true sentence and an *F* next to the number of each false sentence.

- **12. Authoritarian** people are sometimes called "bossy."
- **13.** A team that's losing a game might **ultimately** win.
- **14.** An Olympic ice skater would be **ecstatic** about falling after a jump.
- **15.** An **impoverished** family has all the money they need.
- **16.** An actor might be **mortified** if he forgot his lines on stage.

- Having tact will help you point out someone's mistakes without having that person get upset.
- **18.** Someone who has no interest in sports is likely to read the sports pages **avidly**.
- **19. English Language Coach** What impression of Miss Hurd do you get when the author describes her as a "no-nonsense" teacher?

# **Grammar Link: Compound Predicates**

A **compound predicate** is made up of two or more verbs that have the same subject and that are joined by *and*, *or*, or *nor*.

- Athletes <u>practice</u> often and <u>play</u> hard.
   The verbs <u>practice</u> and <u>play</u> both go with the subject <u>athletes</u>. The verbs are joined by <u>and</u>.
   The compound predicate is <u>practice</u> and <u>play</u>.
- Josie neither knows nor cares what you are doing tonight.

The verbs *knows* and *cares* both go with the subject Josie. The verbs are joined by *nor*. The compound predicate is *knows nor cares*.

#### **Grammar Practice**

Copy the sentences below on a separate piece of paper. Then underline the compound predicate in each sentence.

- **20.** We walked to the store and bought groceries.
- **21.** I fry or bake my own potato chips.
- **22.** Tom neither washed nor dried the dishes.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

#### **READING ACROSS TEXTS WORKSHOP**



#### **Skills Focus**

You will practice using these skills when you read the following selections:

- "Take the Junk Out of Marketing to Kids," p. 499
- "Grainies Toasted Whole-Grain Flakes," p. 502

#### **Point of Comparison**

Persuasive techniques

#### **Purpose**

 To compare the techniques used in an editorial and on a cereal box cover

#### **Vocabulary**

- Distinguish between connotation and denotation
- Academic Vocabulary: standards

**Objectives** (pp. 494–495) **Reading** Use text structure: compare and contrast In this unit, you have seen that persuasive writing is common. People have many decisions to make. It can be helpful to know what other people believe.

However, you need to be able to think for yourself. That's why it's important to know the difference between fact and opinion, to think about the author's purpose and perspective, and to pay attention to words—what they make you feel and think about beyond their actual meanings. Because words are powerful tools, they can carry information. But they can also affect you in ways you're not aware of.

Trying to spread ideas that help one cause or hurt another is called **propaganda**. You've already learned about the use of "value words." (These may also be called "loaded language," "virtue words," or "glittering generalities.") Some other techniques include the following:

- **Testimonial** Famous, admired people "testify" as to how good something is.
  - Gloria Glamour won't drive to her TV studio in anything but the new Panzer convertible.
- **Bandwagon** People are urged to "follow the crowd." Everyone is crazy about the new best-selling novel by Harry Hackman. Don't be left out. Get your copy today!

#### **Get Ready to Compare**

Before you make your comparison, look at each type of text and its intended audience. Then think about the "point of camparison" that will best help you compare the two selections. The left column of the chart below shows the points of comparison one student used.

Points of Camparison	Take the Junk Out of Marketing Food to Kids	Grainies Toasted Whole-Grain Flakes
Type of Text	Editorial	Text from Cereal Box
Who is the audience?		
What is the writer's purpose?		
What does the author want you to do?		
What might the author gain if you do it?		
Who is talking to you?  A real person?		
Are the "facts" really facts?		
Other Comments		and the same

#### **Use Your Comparison**

A chart like this will provide a place for you to look at the two selections side by side. Copy it into your Learner's Notebook and fill it in with comments and examples as you read. After you've read both selections, look at all the information to make your comparison. Then you can draw some conclusions about these selections and about the unit's Big Question.

# Before You Read Take the Junk Out of

# **Marketing Food to Kids**

#### **Meet the Author**

Newspaper editorials seldom have named authors. The opinions in them are supposed to be the opinion of the newspaper. They are often written by one of the paper's editors. This editorial, however, names its writer. For information about Sheila Globus, see page 440.



**Author Search** For more about editorial writers, go to www.glencoe.com.

#### **Vocabulary Preview**

**prominent** (PROM uh nunt) adj. easy to see; standing out (p. 498) Advertisements for foods with high fat content should be banned from prominent positions.

entice (en TYS) v. to attract by making (something) seem desirable; tempt (p. 498) Many of the commercials on daytime TV try to entice young people into buying something.

**Write to Learn** For each vocabulary word, write a sentence using the word correctly.

#### **English Language Coach**

**Connotations** The denotation of the word **reap** is "to cut and gather. especially a crop." In the editorial, however, the word refers to the "huge profits" big food companies make. In this context, does reap have a positive or negative connotation?

#### **Get Ready to Read**

#### **Connect to the Reading**

What do you know about junk food? How does it affect your health?

#### **Build Background**

The editorial was written for the *Detroit Free Press*, a city newspaper.

- Junk food has little or no nutritional value.
- The editorial was written during a time when studies found that children were gaining weight from eating too much junk food.
- Some schools allowed junk food ads in their lunchrooms.

#### **Set Purposes for Reading**

Read the editorial to find out why the writer wants to limit advertising aimed at children.

**Set Your Own Purpose** What else do you want to know about junk-food advertising? Write your own purpose on your Foldable for this selection.

**Objectives** (pp. 496–498) **Reading** Analyze persuasive techniques Vocabulary Distinguish denotation and connotation



# Take the JUNK Out of Marketing to Kins

by Sheila Globus

Detroit Free Press 
January 18, 2005

he food pyramid¹ is a great guide for adults who can understand it. But for young people, the information they get about food is more likely to come from the halls of school or the advertisements they see on TV.

That's why a proposal to limit the marketing of junk food to kids makes so much sense. The Center for Science in the Public Interest wants food manufacturers voluntarily to stop marketing low-nutritional drinks<sup>2</sup> and step up marketing of water, low-fat milk and drinks offering at least 50 percent fruit juice. The nonprofit health research group—often called

#### 1. The **food pyramid** was created by the U.S. Department of Agriculture. It's meant to be an easy guide to which foods and how much of them the average adult should eat for a healthy diet.

#### **Practice the Skills**

#### Reading Across Texts

#### **Analyzing Persuasive**

**Techniques** The title tells that the writer will be expressing an opinion. The credit tells that the editorial came from a newspaper. That tells you something about the author's audience and purpose.

<sup>2.</sup> Food that is *low-nutritional* has little healthful benefit.

#### **READING ACROSS TEXTS WORKSHOP**

the food police for ruining people's unhealthy fun—favors allowing companies free range in marketing healthy foods but banning the **prominent** placement of ads for foods with high fat content<sup>3</sup> in movies or other programs designed for kids. . . . **2** 

With the huge profits food manufacturers have reaped targeting children, they have the resources to think smarter about them. It's true that the companies don't put junk in young people's mouths. But their marketing messages, to the tune of \$15 billion a year, have added to the reasons so many children find it impossible to say no. **\(\mathbf{I}\)** 

About half of the commercials targeted at children every day **entice** young people with foods that make them fat, CSPI researchers estimate. The fact that vending machines in a growing number of school districts now feature as much milk and water as sugar-loaded soda is proof companies can still profit from being more responsible.

Only in a perfect world, manufacturers would swallow these limitations easily. They'll resist. But parents and other outraged citizen groups should press that much harder to make their views known to the food companies.

They need to get the firm message: Stop playing with children's health. **5** O

#### **Practice the Skills**

#### **Reading Across Texts**

**Techniques** It seems that this is one person writing and that she really believes what she's saying.

#### 3 Reading Across Texts

**Analyzing Persuasive Techniques** There are lots of facts here. There are opinions, too. But the author is supporting them with facts most of the time.

#### 4 Reading Across Texts

**Techniques** It's clear now what the author wants readers to do. She doesn't seem to have anything to gain from it.

#### 5 BIG Question

According to this editorial, who influences you and how? Do you agree? Write your answer on your Foldable for this selection.

#### Vocabulary

**prominent** (PROM uh nunt) *adj.* easy to see; standing out

entice (en TYS) v. to attract by making (something) seem desirable; tempt

Junk foods often have a high fat content. Eating a lot of fat in food is considered unhealthy for anyone.

# **Before You Read**

#### Grainies Toasted Whole-Grain Flakes

#### **Meet the Author**

The text on a cereal box is written by people at an advertising agency, a business that creates ads for other businesses. One agency may do all of a product's advertising, or different agencies may split the work—one doing TV commercials, another doing "print," and others doing Web ads, boxes, and so on. Of course, all ads must be approved by people at the company that hired the ad agency.

#### **English Language Coach**

**Semantic Slanting** Cereal boxes, like many other containers, usually include advertising. They use words and phrases with connotations that suit their purpose, which is selling the product.

There's one part of the cereal box that has absolutely no semantic slanting. The way it is written, the words that are used, and even the type it is printed in are all set by law. As you read, look for which part this is. Ask yourself why the requirements for this section are so strict. Think about it as you read and compare.

#### **Get Ready to Read**

#### **Connect to the Reading**

The back of a cereal box is a powerful advertising tool. If you're a reader, what else are you going to do while you're eating your cereal? Advertising writers know this. And they have a lot of space to convince you that this is the best cereal there is. They also know that people look up to famous athletes. So they get them to lend their names, words, and faces. How many ads have you seen that use celebrities to sell you something?

**Partner Talk** With a partner, talk about all the celebrities you know of who advertise products. What products do they advertise? Are you more likely to buy a product if a celebrity is in that product's advertisement? Why or why not?

#### **Set Purposes for Reading**

Read to see what techniques the writer uses to try to persuade you to eat Grainies.

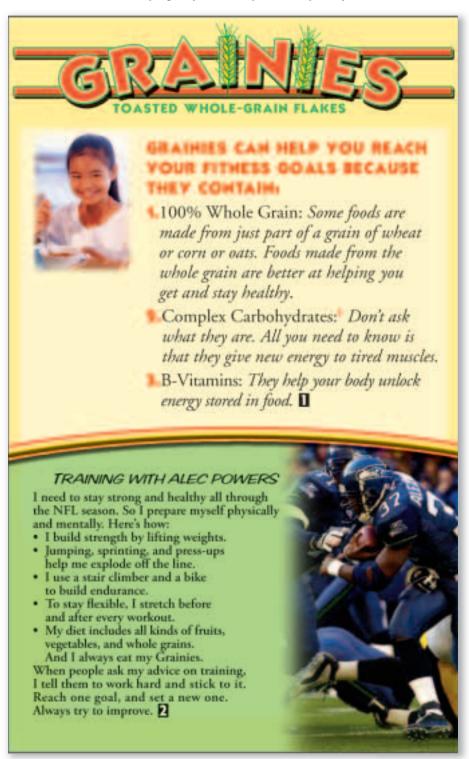
**Set Your Own Purpose** What else do you want to know about cereals and advertising? Write your own purpose on the cover of your Foldable for this selection.

**Objectives** (pp. 499–501) **Reading** Identify author's purpose

- Identify author's perspective
- Distinguish fact and opinion
   Vocabulary Identify semantic slanting

#### **READING ACROSS TEXTS WORKSHOP**

Product boxes often give you information about what's inside. They also act as advertisements trying to persuade you to buy the product.



**1. Complex carbohydrates** (kar boh HY draytz) are a source of energy the body gets from foods such as breads, pasta, grains, and vegetables. They usually take longer to digest than the simple carbohydrates found in fruits and processed foods.

#### **Practice the Skills**

#### Reading Across Texts

Identifying Author's Purpose and Perspective It isn't hard to figure out the purpose of this cereal box copy. It's advertising for a breakfast cereal. Fill in the writer's purpose part of your Comparison Chart. What other details can you add to the cereal box part of the chart?

#### **2** Reading Across Texts

**Analyzing Persuasive Techniques** When you read this testimonial, ask yourself if you think the person speaking has expert knowledge. Does his job teach him a lot about keeping fit? Would you read this differently if he were a songwriter?

3

#### **Nutrition Facts**

Serving Size 1 cup (30g)

out thing once	i onb ioofii		
Servings Per Container	about 10		
Amount per Serving	Grainles	Grainies with 1/2 cup skim milk	
Calories	110	150	
Calories from Fat	10	10	
	% Daily Value **		
Total Fat 1g*	1%	2%	
Saturated Fat 0g	0%	0%	
Trans Fat 0g			
Polyunsaturated Fat 0g			
Monounsaturated Fat 0g			
Cholesterol 0mg	0%	1%	
Sodium 220mg	9%	12%	
Potassium 105mg	3%	9%	
Total Carbohydrate 24g	8%	10%	
Dietary Fiber 3g	12%	12%	
Sugars 4g			
Other Carbohydrate 17g			
Protein 3g			
Vitamin A	10%	15%	
Vitamin C	10%	10%	
Calcium	2%	15%	
Iron Vitamin D	45% 10%	45% 25%	
Thiamin	50%	50%	
Riboflavin	50%	60%	
Niacin	50%	50%	
Vitamin B6	50%	50%	
Folic Acid	50%	50%	
Vitamin B12	50%	60%	
Phosphorus	10%	20%	
Magnesium	8%	10%	
Zing	50%	50%	

<sup>\*</sup> Amount in cereal. A serving of cereal plus skim milk provides 1g total fat, less than 5mg cholesterol, 280mg sodium, 310g potassium, 30g total carbohydrate (10g sugars) and 7g protein.

4%

Coppe

<sup>\*\*</sup> Percent Daily Values are based on a 2,000 calorie diet. Your daily values may be higher or lower depending on your calorie needs.

	Calories	2,000
Total Fat	Less than	65g
Sat Fat	Less than	20g
Cholesterol	Less than	300mg
Sodium	Less than	2,400mg
Potassium		3,500mg
Total Carbohydrate		300g
Dietary Fiber		25g

Ingredients: Whole grain wheat, sugar, salt, corn syrup, canola and/or rice bran oil, brown sugar syrup, trisodium phosphate, natural flavor, freshness preserved by BHT. Vitamins and minerals: zinc and iron (mineral nutrients), A B vitamin (niacinamide), vitamin C (sodium ascorbate), vitamin B6 (pyridoxine hydrochloride), vitamin B2 (riboflavin), vitamin B1 (thiamin mononitrate), vitamin A (palimitate), A B vitamin (folic acid), vitamin B10, vitamin D. Contains wheat ingredients.

#### **Practice the Skills**

#### **3** Reading Across Texts

**Distinguishing Fact and Opinion** Everything in this long list is information required by the U.S. Food and Drug Administration (FDA). Why do you think this law exists?

#### 4 B G Question

Look back at the answer to the Big Question you wrote on your Foldable at the end of the first selection in this workshop. Has this second selection changed your answer in any way? Replace, revise, or add to your earlier answer as necessary.

# **After You Read**





**Objectives** (pp. 502–503) **Reading** Analyze persuasive techniques **Vocabulary** Identify semantic slanting **Writing** Write to compare texts





#### **Vocabulary Check**

Copy each sentence, filling in the blank with the best word from the list. Each word will be used twice in items 1–4.

#### prominent entice

- **1.** \_\_\_\_ means to tempt someone by making a thing seem desirable.
- **2.** We all immediately recognized the \_\_\_\_ movie star.
- **3.** \_\_\_ means very noticeable or easy to see.
- **4.** To \_\_\_\_ children to buy the product, the manufacturers printed pictures of puppies on the packaging.
- **5. English Language Coach** Write a description of "Grainies" using words with positive connotations. Make the cereal sound as good as you can. The ingredients list says Grainies are made from whole grain wheat and contain brown sugar syrup. You can use some of the words in the list below to get you started.

delicious

tasty

crunchy

crisp

sweet

healthy

wholesome

nutritious

#### **Reading/Critical Thinking**

On a separate sheet of paper, answer the following questions. The Tips after each question give you hints about where to find the information you need.

## Take the Junk Out of Marketing Food to Kids

- **6. Identify** What is the topic of this selection?
  - **Right There**
- **7. Infer** What is the main purpose of this selection?
  - Think and Search

#### **Grainies Toasted Whole-Grain Flakes**

- **8. Identify** Does this selection have a negative and concerned tone, a positive and upbeat tone, or a tone that is neither negative nor upbeat?
  - **Author and Me**
- 9. Connect Did this selection make you want to eat Grainies rather than your present favorite cereal or, say, a donut? Why or why not?
  - **Author and Me**

# Writing: Read Across the Texts

- 10. Follow these steps to compare the persuasive techniques in these selections. Remember that the goal of persuasive writing is to have an effect on readers in some way. The purpose is to convince readers of an argument and, as a result, make them think, do, or buy something.
  - **Step 1:** Look over the chart you completed. Underline the details that are similar for both sections. Circle the details that are different.
  - **Step 2:** On a separate sheet of paper, make two lists. In one, list the details that are similar. In the other, list the details that are different.
  - **Step 3:** Look at the lists you've made. Is the tone of one selection more serious and concerned than the tone of the other? Think about how each tone has a different effect on you.

- **Step 4:** Notice which techniques are used in both selections. But also note how the techniques are different.
- What is the main idea of the editorial? How is it stated?
- What is the main idea of the cereal box text?
   How is that stated?

You will use this information to support your answers in the next section. Put a check beside the details that have a strong effect on you.

#### **Get It on Paper**

To show what you found about the use of persuasive techniques in the editorial and the cereal box text, copy these statements on a separate piece of paper and complete them with the right answers.

- **11.** In the editorial, the author's perspective is stated near the editorial's
  - (a) end.
- (b) beginning.
- **12.** In the cereal box text, the author's perspective is that you should eat Grainies because they
  - (a) taste better.
- (b) will make you healthier.
- **13.** In the editorial, the writer's word choices help the reader imagine the contrast between big business and \_\_\_\_.
- **14.** In the cereal box text, the writer's word choices help the reader think about fitness and \_\_\_\_\_.
- **15.** The editorial writer wants me to agree that \_\_\_\_.
- **16.** The cereal box writer wants me to agree that

#### **B** G Question

17. Think about who tried to influence you in these selections. Think about how they tried. Think about whether they were successful. Then write a paragraph telling whether you were influenced by either selection. If you were, how? If not, why not?



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# UNIT 4 WRAP-UP



You've just read several different selections about who or what influences us. Now use what you've learned to do the Unit Challenge.

#### **The Unit Challenge**

Choose Activity A or Activity B and follow the directions for that activity.

#### A. Group Activity: "Kids Today Watch Too Much TV"

- You and two friends received a call from a local TV station. The producer from the show "Let the Kids Speak!" is inviting your group to present the topic you sent in, called "Kids Today Watch Too Much TV."
- The TV station wants you to make a poster about your topic.
- You may use words, photographs, charts, and other graphics to show your position on the topic.
- 1. Discuss the Assignment Choose one group member to be the note-keeper for the discussion. Start by discussing what you think about how much time kids spend watching TV. Learn what members of your group feel about TV's influence. On your Foldable notes, review how different people influenced others in their lives and in their writing. Consider how your poster can draw on what you have read in this unit. Recall how something Oprah Winfrey learned from TV when she was ten influenced her and how a teacher's words influenced Nicholas Gage.
- 2. Make a Decision and Divide the Work As a group, review your notes and decide on the argument you want to present

on the poster. Brainstorm a list of words and phrases related to that argument. Then decide which items on the list could be illustrated instead of written. Finally, divide up the tasks. Who will gather facts? Who will find or create graphics—draw pictures, take photographs, cut out magazine images, and so on?

- **3. Make the Poster** Here are some tips on putting it all together:
  - Review the facts and select those you'll use. You don't want to confuse your audience by presenting too many facts at once.
  - Review the graphics and select those you'll use. A good poster has one main graphic that grabs attention and directs the audience to the words.
  - Put together a few different layouts until you find one the group agrees on. Work together to put your best ideas on the poster.
- 4. Present Your Poster Check all writing for spelling or grammar errors. Is the poster clear? Is it catchy? Does it surprise or get attention? Most important: make sure your argument is clear. Hang it in the classroom.

#### B. Solo Activity: "Don't Just Think It. Say It!"

Some authors write books about people they admire—President Lincoln or Mother Theresa or even the latest pop star. Poets sometimes write poems praising such people. Some songwriters make up lyrics to remember people—such as a ballad about John Henry. In Activity B you'll put your own creative genius to work to praise someone who has been a good influence on you. It's a little like making up a cheer for someone.

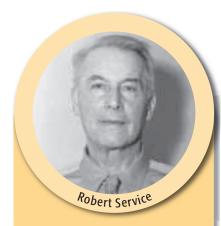
- **1. Decide on a Person** Whom do you want to honor for the good influence he or she has had on you? Think about these questions:
  - In this unit, how did the selections describe people who influenced others?
  - What notes from your Unit 4 Foldable tell about brilliance, greatness, humor, or bravery—whatever it is that you admire in the person?
  - Which selections in Unit 4 did you like reading the most?

#### 2. Decide on Your Genre

- Write a poem, song, or rap that tells what the person means to you.
- Write a thank-you letter telling this real person why he or she is important to you.
- Make a list of the five or ten best things about that person.

- **3. Brainstorm** Jot down everything that comes to your mind about this person.
  - What qualities does he or she have?
  - · How did he or she handle big challenges?
  - Why does he or she have an influence on you?
  - Why would you like to tell others about this person?
- 4. Give It Some Shape Turn some of your ideas into the form you chose earlier. Remember that it doesn't have to be long or complicated. It should be a short work in praise of somebody who has made a difference in this world or a difference in your life.
- 5. Say It! Present it to your classmates or send it to the school paper. You may even want to send it to the person whom it honors. Someday, someone may send you a poem that shows how important your influence has been to them. So don't just think it. Say it!

# **Your Turn: Read and Apply Skills**



#### **Meet the Author**

While writing poems about the rugged Yukon Territory and the wild, colorful characters found there. Robert Service worked as a bank teller. His life, however, was certainly not dull. At one time or another, he worked in professional sports, theater, construction, journalism, and other jobs. As a writer, he produced poetry, novels, and an autobiography. He is best remembered today as the author of "The Cremation of Sam McGee." Service was born in England in 1874 and died in France in 1958. See page R6 of the Author Files for more on Robert Service.



**Author Search** For more about Robert Service, go to www.glencoe.com.



by Robert Service

There are strange things done in the midnight sun
By the men who moil\* for gold;
The Arctic trails have their secret tales
That would make your blood run cold;
The Northern Lights have seen queer sights,
But the queerest they ever did see
Was that night on the marge,\* of Lake Lebarge
I cremated Sam McGee.

Now Sam McGee was from Tennessee,
where the cotton blooms and blows.

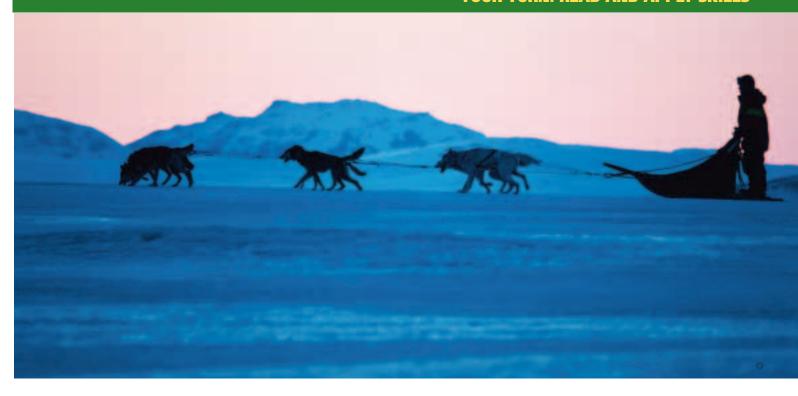
10 Why he left his home in the South to roam
'round the Pole, God only knows.
He was always cold, but the land of gold
seemed to hold him like a spell;
Though he'd often say in his homely\* way that
"he'd sooner live in hell."

On a Christmas Day we were mushing\* our way

- 2 To **moil** is to work hard.
- **7** *Marge* is an old word for margin, or edge.

over the Dawson\* trail.

- 12 Here, *homely* means "ordinary."
- Dogsled drivers say "Mush!" to keep the dogs moving faster, so driving the dogsled is **mushing**; and **Dawson** was a gold-mining city in the Yukon Territory of Canada.



Talk of your cold! through the parka's fold it stabbed like a driven nail.

<sup>15</sup> If our eyes we'd close, then the lashes froze till sometimes we couldn't see;

It wasn't much fun, but the only one to whimper was Sam McGee.

And that very night, as we lay packed tight in our robes beneath the snow,

And the dogs were fed, and the stars o'erhead were dancing heel and toe,

He turned to me, and "Cap," says he, "I'll cash in\* this trip, I guess;

<sup>20</sup> And if I do, I'm asking that you won't refuse my last request."

Well, he seemed so low that I couldn't say no; then he says with a sort of moan:

"It's the cursed cold, and it's got right hold till I'm chilled clean through to the bone.

Yet 'tain't being dead—it's my awful dread of the icy grave that pains;

<sup>19</sup> Here, cash in means "die."

So I want you to swear that, foul or fair, you'll cremate\* my last remains."

<sup>25</sup> A pal's last need is a thing to heed,\* so I swore I would not fail;

And we started on at the streak of dawn; but God! he looked ghastly pale.

He crouched on the sleigh, and he raved all day of his home in Tennessee;

And before nightfall a corpse was all that was left of Sam McGee.

There wasn't a breath in that land of death, and I hurried, horror driven,

<sup>30</sup> With a corpse half hid that I couldn't get rid, because of a promise given;

It was lashed to the sleigh, and it seemed to say: "You may tax\* your brawn\* and brains,

But you promised true, and it's up to you to cremate those last remains."

Now a promise made is a debt unpaid, and the trail has its own stern code.

In the days to come, though my lips were dumb, in my heart how I cursed that load.

<sup>35</sup> In the long, long night, by the lone firelight, while the huskies, round in a ring,

Howled out their woes\* to the homeless snows— O God! how I loathed\* the thing.

And every day that quiet clay\* seemed to heavy and heavier grow;

And on I went, though the dogs were spent and the grub was getting low;

**<sup>24</sup>** To *cremate* a body is to burn it and not bury it.

**<sup>25</sup>** To *heed* is to pay careful attention.

**<sup>31</sup>** Here, *tax* means "to strain"; and *brawn* refers to how strong one's muscles are.

**<sup>36</sup> Woes** are troubles; and **loathed** means "hated."

**<sup>37</sup>** The **quiet clay** is Sam's body.

The trail was bad, and I felt half mad,
but I swore I would not give in;

40 And I'd often sing to the hateful thing, and
it hearkened with a grin.

Till I came to the marge of Lake Lebarge,
and a derelict\* there lay;
It was jammed in the ice, but I saw in a trice\*
it was called the "Alice May."

And I looked at it, and I thought a bit, and
I looked at my frozen chum;
Then "Here," said I, with a sudden cry,
"is my cre-ma-tor-eum."

45 Some planks I tore from the cabin floor, and I lit the boiler fire;
Some coal I found that was lying around, and I heaped the fuel higher;
The flames just soared, and the furnace roared—such a blaze you seldom see;
And I burrowed a hole in the glowing coal, and I stuffed in Sam McGee.

- **41** A *derelict* is an abandoned ship.
- **42** To see *in a trice* is to see quickly.





The Northern Lights are streams of light that appear in the sky in areas near the North Pole.

Analyzing the Photo How does this image help you get a feel for the setting of the poem?

Then I made a hike, for I didn't like
to hear him sizzle so;

50 And the heavens scowled, and the huskies howled,
and the wind began to blow.

It was icy cold, but the hot sweat rolled down
my cheeks, and I don't know why;

And the greasy smoke in an inky cloak
went streaking down the sky.

I do not know how long in the snow I wrestled with grisly fear; But the stars came out and they danced about ere\* again I ventured near;

55 I was sick with dread, but I bravely said:

"I'll just take a peep inside.

I guess he's cooked, and it's time I looked,"

. . . then the door I opened wide.

And there sat Sam, looking cool and calm, in the heart of the furnace roar;
And he wore a smile you could see a mile, and he said: "Please close that door.

It's fine in here, but I greatly fear you'll let in the cold and storm—

60 Since I left Plumtree, down in Tennessee, it's the first time I've been warm."

There are strange things done in the midnight sun
By the men who moil for gold;
The Arctic trails have their secret tales
That would make your blood run cold;

65 The Northern Lights have seen queer sights,
But the queerest they ever did see
Was that night on the marge of Lake Lebarge
I cremated Sam McGee.

# **Reading on Your Own**

To read more about the Big Question, choose one of these books from your school or local library. Work on your reading skills by choosing books that are challenging to you.

#### **Fiction**

#### **The Slave Dancer** by Paula Fox

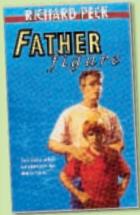
Jesse is kidnapped and forced to serve on a slave ship. He witnesses the horrors of slavery while providing music as the slaves are forced to exercise so they will remain profitable investments.



#### **Sounder** by William

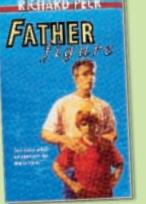
**Armstrong** 

This award-winning novel deals with the hard lives of African American sharecroppers in the rural South a century ago and a young boy's growth of understanding with the help of a devoted dog.



#### **Father Figure** by Richard Peck

Jim's role as a substitute father for his younger brother is threatened when, after their mother's death, the boys are sent to spend the summer with their long-absent father.



#### **Dragonwings**

by Laurence Yep

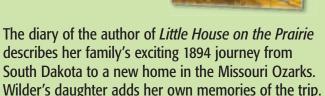


A Chinese immigrant father and son build a flying machine in the era of the Wright brothers and the San Francisco earthquake.

#### **Nonfiction**

#### On the Way Home

by Laura Ingalls Wilder and Rose Wilder Lane



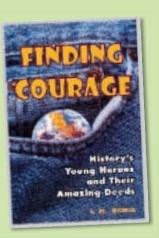


#### **Finding Courage**

by J. M. Bedell

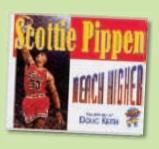
Read this book to meet Louis Braille, the inventor of the Braille language,

and Fa Mu-lan, the great Chinese warrior. This book profiles twenty-seven young people from around the globe who grew up to change the world with their determination and courage. Think you can't make a difference? Check out this book and think again.



# **Reach Higher** by Scottie Pippen

Scottie Pippen tells about his life and the challenges he faced to become an NBA champion with the Chicago Bulls. The title describes his advice to his young readers.



#### **My Story** by Rosa Parks

When Rosa Parks refused to give up her seat on a bus in 1955, it's been said that her act marked the beginning of the Civil Rights movement. After her brave deed, the African American community boycotted the buses while legal teams worked to fight the segregated bus laws.



# **UNIT 4** SKILLS AND STRATEGIES ASSESSMENT

#### **Test Practice**

#### **Part 1: Literary Elements**

Read the passage. Then, on a separate sheet of paper, write the numbers 1–7. For the first six questions, write the letter of the right answer next to the number for that question. Then, next to number 7, write your answer to the final question.

#### **Progress**

'Sometime between the time I was a girl of eleven and now, twenty years later, something happened in Lawson County.

'The miles of farmland with small white houses and three-acre vegetable gardens vanished. 'The curving two-lane road that was County Highway 13 became a fourlane highway. 'What was special is now ordinary; what was beautiful is ugly.

<sup>5</sup>The land isn't gone. <sup>6</sup>Where would it go? <sup>7</sup>But it's hidden now, invisible. <sup>8</sup>Where there once were pastures and cornfields right up to the foot of the mountains, there are now large brick "estates" with garage doors like huge blind eyes. <sup>9</sup>Their yards are tiny, no bigger than postage stamps. <sup>10</sup>Where there were meadows with nodding buttercups, there are stores and parking lots. <sup>11</sup>The sounds were once those of leaves rustling

#### **Objectives**

**Literature** Identify literary elements: tone, style • Identify literary devices: hyperbole, diction, language, word choice

in the breeze and an occasional rooster crowing. <sup>12</sup>Now, nothing can be heard above the endless roar of traffic.

<sup>13</sup>There must be children here, but there are none to be seen. <sup>14</sup>None of them have set up card tables on the front edges of their yards to sell strawberries that they spent the morning picking. <sup>15</sup>None of them are swinging from apple trees in the endless, sunny afternoons or walking knee deep through fields of wildflowers. <sup>16</sup>There are no strawberry patches, no apple trees, no wildflowers.

<sup>17</sup>I don't know when all this happened.
<sup>18</sup>After my grandfather died, I had no reason to visit Lawson County. <sup>19</sup>I missed the days of gathering fruit and swimming in the community pool and taking long walks to nowhere. <sup>20</sup>I missed the peaceful nights, silent except for the sweet sound of crickets. <sup>21</sup>But with Grandpa gone and his old house sold, there was no reason to go there, and we didn't go.

<sup>22</sup>I'm glad we stopped going. <sup>23</sup>If we hadn't, I'd have seen the city come creeping out to swallow everything in its way. <sup>24</sup>I'd have heard it chew up the barns. <sup>25</sup>It's painful to see that everything I loved there is gone—everything except the mountains, for even the city can't devour the mountains. <sup>26</sup>It would have been far worse to watch it go.

- **1.** Which sentence from the first paragraph states an opinion?
  - A. Sentence 1
  - **B.** Sentence 2
  - C. Sentence 3
  - **D.** Sentence 4
- **2.** Which of the following best describes the tone of this passage?
  - A. curious
  - **B.** amused
  - C. regretful
  - **D.** frightened
- **3.** Which sentence contains an example of hyperbole?
  - A. Sentence 3
  - **B.** Sentence 9
  - C. Sentence 14
  - **D.** Sentence 25
- **4.** What is the most likely reason that the writer used exaggeration in this passage?
  - A. to make her description amusing
  - **B.** to show that her description is fictional
  - **C.** to emphasize the changes in Lawson County
  - **D.** to trick the reader into believing untrue statements

- **5.** What synonym could be substituted for *walking* in sentence 15 without changing the tone?
  - **A.** trudging
  - **B.** marching
  - C. plodding
  - **D.** wandering
- **6.** What is the most likely reason that the author chose to describe the city as "creeping out" to "swallow," "chew up," and "devour"?
  - A. to show that cities need to grow
  - **B.** to honor the strength and power of cities
  - **C.** to provide a factual description of change
  - **D.** to make the city seem dangerous and destructive
- **7.** How would you describe the author's style of writing in this passage? Do you think it is effective or not, and why?



**Unit Assessment** To prepare for the Unit Test, go to www.glencoe.com.

#### **Part 2: Reading Skills**

Read the passage. Then, on a separate sheet of paper, write the numbers 1–4. Write the letter of the right answer next to the number for that question.

Wolves are scary. <sup>2</sup>They're horrible, dangerous beasts. <sup>3</sup>They follow children through the forest and eat grandmothers, and only the bravest of heroes can defeat them. <sup>4</sup>That's all true . . . if one is describing the wolves in fairy tales. 5In real life, wolves are almost always harmless to people. <sup>6</sup>Unlike bears and cougars, they would much rather flee from a person than attack and will do their best to avoid any contact at all. <sup>7</sup>In the Superior National Forest of Minnesota, which has always been home to hundreds of



wolves, not a single human visitor has ever been attacked by a wolf. 8Captured wolves may be dangerous because they are wild animals, not pets, but the dogs we keep in our homes and feed from our tables are more dangerous to people than wolves who are roaming free. 9Wolves are amazing creatures that should be admired, not feared.

- 1. What was the author's main purpose in writing this passage?
  - **A.** to entertain readers with a story about wolves
  - **B.** to persuade readers to change their negative views of wolves
  - **C.** to express feelings about nature and natural creatures
  - **D.** to inform readers about wolves by providing details about their lives

- 2. This passage contrasts wolves in fairy tales to
  - **A.** wolves in real life
  - **B.** bears and cougars
  - **C.** captured wolves
  - **D.** pets we keep in our homes
- **3.** Which sentence in the passage is a statement of fact?
  - **A.** Sentence 1
- Sentence 7
- **B.** Sentence 2
- Sentence 9
- **4.** What is the most likely reason this particular picture of wolves was used to illustrate this passage?
  - **A.** It makes wolves seem harmless.
  - **B.** It provides important information about wolves.
  - C. It encourages viewers to form their own opinions.
  - **D.** It shows a situation that cannot be described in words.

#### **Objectives**

**Reading** Identify author's purpose • Distinguish fact from opinion • Understand comparison/contrast

**Vocabulary** Distinguish denotation and connotation

Identify semantic slanting



#### **Part 3: Vocabulary Skills**

On a separate sheet of paper, write the numbers 1–10. Next to each number, write the letter of the right answer for that question.

For questions 1–5, write the letter of the word or phrase that means about the same as the underlined word.

- 1. need to focus
  - A. finish
- C. pay attention
- **B.** remember
- be successful
- 2. what she implied
  - A. feared
- C. imagined
- **B.** hinted at
- recognized as true
- **3.** a <u>frail</u> person
  - A. weak
- familiar C.
- **B.** kind
- well-known D.
- **4.** to <u>enhance</u> my appearance
  - A. hide
- C. improve
- **B.** damage
- D. show pride in
- **5.** a sign of compassion
  - **A.** strength
- selfishness C.
- **B.** deep love
- D. kind concern
- **6.** Which synonym would best communicate the idea of a mild feeling?

#### rage anger fury irritation

- **A.** rage
- fury
- **B.** anger
- D. irritation

**7.** Which synonym would best communicate the idea that a house is small, pleasant, and cozy?

#### hut cottage shack residence

A. hut

- shack
- **B.** cottage
- residence D.
- **8.** Which description is an example of semantic slanting?
  - **A.** They listened to the idea and decided against it.
  - **B.** They objected firmly to the idea that was presented.
  - **C.** They heard the idea, considered it, and then rejected it.
  - **D.** They stubbornly refused to give the idea the attention it deserved.
- **9.** Which statement illustrates an awareness of the connotation of words?
  - **A.** Don't say she's *old*; call her *mature*.
  - **B.** A frog is an *amphibian*; a snake is a *reptile*.
  - **C.** She's not the team's *pitcher*, she's the catcher.
  - **D.** Some people call that a *sofa*; some call it a couch.
- **10.** What is the "denotation" of a word?
  - **A.** its part of speech
  - **B.** its meaning, as described by a dictionary
  - **C.** its meaning, with all its emotional associations
  - **D.** its history, including the language it came from

#### **Part 4: Writing Skills**

On a separate sheet of paper, write the numbers 1–10. Next to each number, write the letter of the right answer for that question.

- 1. Which sentence below has a compound subject?
  - **A.** They both ran and jumped in the car.
  - **B.** My sister and her best friend arrived.
  - C. Our dog, Sarge, weighs 100 pounds.
  - **D.** The animals at the zoo were interesting.
- 2. Which sentence below has a compound predicate?
  - **A.** They had traveled quite a long way.
  - **B.** Jorge looked for his shoes and socks.
  - **C.** We didn't finish the salad or the potatoes.
  - **D.** Mr. Franklin stopped and stared at the truck

Use the paragraph below to answer questions 3-8.

¹Before the 1960's, the only seatbelts were on airplanes or amusement park rides. ²Cars didn't have them. ³Babies, children, teenagers, and even adults. ⁴Nobody used seatbelts. ⁵How safe were passengers in a crash? ⁶They weren't safe at all! ⁴A sudden crash could send people flying and throw them into the windshield. ⁶Cars are much safer today. ⁶Wear your seatbelt every time you travel in a car. ¹⁰Is that too much to ask. ¹¹After all, using seatbelts saves lives!

#### **Objectives**

**Writing** Organize structure, anticipate and address counterarguments

**Grammar** Identify compound subjects and predicates

- Identify sentence types
   Identify sentence fragments
- Use end punctuation correctly

- **3.** Which of the following is a sentence fragment?
  - A. Sentence 2
  - **B.** Sentence 3
  - C. Sentence 4
  - **D.** Sentence 6
- **4.** Which of the following is an interrogative sentence?
  - A. Sentence 5
  - **B.** Sentence 7
  - C. Sentence 8
  - **D.** Sentence 9
- **5.** Which of the following is an exclamatory sentence?
  - A. Sentence 3
  - B. Sentence 6
  - C. Sentence 9
  - **D.** Sentence 10
- **6.** Which of the following is a declarative sentence?
  - **A.** Sentence 1
  - **B.** Sentence 5
  - C. Sentence 6
  - **D.** Sentence 9
- **7.** Which of the following is an imperative sentence?
  - A. Sentence 3
  - **B.** Sentence 4
  - C. Sentence 9
  - **D.** Sentence 11

- 8. Which of the following has incorrect end punctuation?
  - A. Sentence 5
  - **B.** Sentence 8
  - C. Sentence 9
  - **D.** Sentence 10
- **9.** What is the best way to organize the points you want to make in an editorial?
  - **A.** in order of length
  - **B.** in the order you think of them
  - **C.** in the order you decide is most convincing
  - **D.** always from most important to least important
- **10.** If, while writing an editorial, you think of what someone who disagrees with you might say, what should you do?
  - **A.** Leave out the ideas people might disagree with.
  - **B.** Respond to possible disagreements in your editorial.
  - **C.** Be brave and pay no attention to what others might think.
  - **D.** Cover both sides of the issue and let readers decide who's right.

# UNIT 5



# Is Progress Always Good?

**66** Progress imposes not only new possibilities for the future but new restrictions.

-Norbert Wiener, mathematician

# **LOOKING AHEAD**

The skill lessons and readings in this unit will help you develop your own answer to the Big Question.

	Hip-Hop from <i>The Story of Music</i>
1	<b>EADING WORKSHOP 1</b> Skill Lesson: Paraphrasing and Summarizing
	LAFFF
	Cyber Chitchat
y	RITING WORKSHOP PART 1 Research Report
	EADING WORKSHOP 2 Skill Lesson: Using Text Features
	Conserving Resources
	from Glencoe Science
	There Will Come Soft Rains
	EADING WORKSHOP 3 Skill Lesson: Taking Notes
	The Next Big Thing
	Big Yellow Taxi
,	RITING WORKSHOP PART 2 Research Report
	<b>EADING WORKSHOP 4</b> Skill Lesson: Identifying Problem and Solution
	Fireproofing the Forests
	Missing! 616 by Claire Miller
	Birdfoot's Grampa
	EADING ACROSS TEXTS WORKSHOP Comparing Author's Craft
	America the Not-So-Beautiful
	A Glimpse of Home

# UNIT 5 WARM-UP

# Connecting to Is Progress Always Good?

Today, most of us use computers to write papers and e-mail friends. Computers have changed the way we communicate with one another. But is this progress always good? Many people think that, because of computers, we don't spend enough time talking to one another. In this unit, you'll read about progress and how people respond to the changes that it brings.

### **Real Kids and the Big Question**



**ZACK** likes taking a shortcut through an open lot on his way to school. This route gets him to school faster. Soon, however, the city will build a mini-mall on this lot. Zack understands that the development will be good for his community. The stores will bring more business into the neighborhood. However, Zack will have to leave home earlier and take the long way to school. He will miss the open space. What would you say to Zack about this kind of progress?

NINA won a handheld computer in her school's raffle. She spent hours filling the computer with her friends' phone numbers and e-mail addresses. She also used it to organize homework assignments. Nina liked getting the information she needed at the touch of a button. One day, however, her computer froze. She lost all of the information stored on it. Should Nina have used an old-fashioned paper address book?

#### **Warm-Up Activity**

Write about the changes that Zack and Nina are experiencing. Decide which parts of progress are good or bad in their situations.

### **You and the Big Question**

Long before CDs, people listened to music on records. Today we have MP3 players that hold thousands of songs. There's certainly been progress in the ways we listen to music. In this unit, you'll read about how people deal with progress. Reading about progress will give you ideas for your own answer to the Big Question.



**Big Question** Link to Web resources to further explore the Big Question at www.glencoe.com.

#### **Plan for the Unit Challenge**

At the end of the unit, you'll use notes from all of your reading to complete the Unit Challenge. You'll choose one of the following activities:

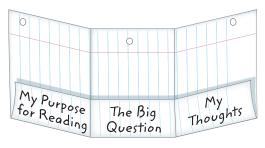
- **A. Debate** You and your classmates will debate whether it's a good idea to build a new shopping mall in your community.
- **B. Interview** You'll interview an adult to find out about his or her experiences with a new invention or a new type of technology.
- Start thinking about which activity you'd like to do so that you can collect ideas as you read the selections.
- In your Learner's Notebook, write your thoughts about which activity you'd like to do.
- As you go through this unit, take notes about ideas that will help you answer the Big Question. Also think about how your ideas will help you with the Unit Challenge activity you choose.

#### **Keep Track of Your Ideas**



As you read, you'll make notes about the Big Question. Later, you'll use these notes to complete the Unit Challenge. See pages R8–R9 for help with making Foldable 5. This diagram shows how it should look.

- 1. List all the selections on the Foldable's front. (See page 521 for the titles.) Then open the Foldable. You'll write answers on note cards and sort the cards into these three pockets.
- **2.** Write these labels on the pockets:
  - My Purpose for Reading
  - The Big Question
  - **My Thoughts** (This is for additional ideas you have about the Big Question.)



# UNIT 5 GENRE FOCUS: SCIENCE AND TECHNOLOGY WRITING

**Science and technology writing** teaches you about the world around you. Learning about the world can help you think about whether progress is always good.

#### **Skills Focus**

- Key skills for reading science and technology writing
- Key elements of science and technology writing

#### **Skills Model**

You will see how to use the key reading skills and literary elements as you read

• "Hip Hop" from *The Story* of *Music*, p. 525

#### Why Read Science and Technology Writing?

Reading about science and technology will inform you about scientific discoveries and improvements in technology. You'll also learn about

- scientific thinking and how to use scientific ideas to solve problems
- how people use science and technology to change the world around them

#### **How to Read Science and Technology Writing**

#### **Key Reading Skills**

These reading skills are especially useful tools for reading and understanding science and technology writing. The skills are modeled in the Active Reading Model on pages 525–527; you'll learn more about them later.

- Paraphrasing and summarizing After you read, paraphrase by retelling in your own words what you've read. Summarize by retelling in your own words the main ideas and important details. (See Reading Workshop 1.)
- **Using text features** Use parts of the text to locate and analyze information. Text features include drawings, side notes, headings, and graphic organizers. (See Reading Workshop 2.)
- **Taking notes** As you read, pick out and write down important information to help you understand the text. Your notes should include ideas, facts, names, and dates. (See Reading Workshop 3.)
- Identifying problem and solution Find places where the text explains how questions are answered or how problems are solved. (See Reading Workshop 4.)

#### **Key Literary Elements**

Recognizing and thinking about the following elements will help you understand more fully what the author is telling you.

- **Author's craft:** the way an author combines elements, such as purpose, character, theme, and tone, to create a piece of writing (See "LAFFF.")
- Concept and definition: an idea and an explanation of that idea (See "Conserving Resources.")
- **Organization:** the way an author puts information together (See "The Next Big Thing.")
- **Description:** a detailed portrayal of a person, place, thing, or event (See "Fireproofing the Forests.")

**Objectives** (pp. 524–527) **Reading** Paraphrase and summarize • Use text features: heads

• Take notes • Identify problem and solution

**Literature** Identify literary elements: author's craft, concept and definition, organization, description

#### INFORMATIONAL TEXT **REFERENCE BOOK**

from *The Story of Music* 



from *The Story of Music* 

In the late 1970s a radical new form of music emerged from the poor, black areas of New York. It was called hip-hop. Created by DJs, it produced a new type of musician—the rapper.

ip-hop is a style of music that originally evolved in the poor black areas of America's big cities in the late 1970s. In New York disk jockeys (DJs) like Kool Herc, Afrika Bambaata, and Grandmaster Flash made a name for themselves by collecting dance records—many of them hard to find—and mixing them together in an unusual, exciting way.

Using two turntables, these DJs would play records that had the same tempo,<sup>2</sup> switching back and forth between one disk and the other. To do this, they often used break beats —sections of the records that just had drums and bass on them. The DJs also invented a way of "scratching" records by winding them back and then letting them go, using their fingers to stop and start the disk. This technique produced a sound that could be used as a kind of percussion. 2

#### The first rappers **3**

While DJs like Kool Herc and Grandmaster Flash were playing music, their friends would speak through a microphone, urging the crowd to dance. For example, Flash was usually accompanied by three friends who went by the names of Cowboy, Kid Creole, and Melle Mel, who would eventually form the core of his group The notes in the side columns model how to use the skills and elements you read about on page 524.

**Science and Technology Writing** 

**ACTIVE READING MODEL** 

#### ■ Key Reading Skill

Taking Notes Dates, places, and names are the details I should include in my notes. I'll jot down "big cities," "late 1970s," "Kool Herc," "Afrika Bambaata," and "Grandmaster Flash."

#### Key Reading Skill

Paraphrasing and **Summarizing** The author's point here is to explain how DJs created their sounds. They'd break beats and make scratching sounds by using their fingers to stop and start the disk.

#### **E** Key Reading Skill

**Using Text Features** Here's a new topic-the first rappers.



- 1. *Turntables* are round platforms that spin to play records.
- **2.** The *tempo* is the speed of the music.



**Grandmaster Flash** 

the Furious Five. At first these "masters of ceremony," or MCs, would just shout out a few catchy phrases. These phrases evolved into extended rhymes that became an important part of the music. 45

The rappers, as they were later called, went on to become the most important figures of the hip-hop movement, taking over from the DJs of its early days.

Rappers provided a running commentary on the status of young black people in America—sometimes positive and uplifting, more often bleak and despairing. And as more and more young white people began to buy the records, hip-hop became the biggest selling section of the popular music market. 7

#### **Grandmaster Flash**

Grandmaster Flash (b. 1958) was arguably the most innovative DJ in the history of hip-hop. As a teenager Flash used to attend the huge outdoor parties thrown by Kool Herc in the Bronx area of New York. Flash was impressed by the way that Herc could keep a crowd dancing by switching from the break beat of one record to another. However, he wasn't particularly impressed by Herc's slightly haphazard<sup>3</sup> way of mixing one record into the next, which he did without the use of headphones.

#### **ACTIVE READING MODEL**

- ☑ Key Literary Element

  Description I know from the
  author's description that as the
  DJs played the music, their
  friends would shout words and
  rhymes through a mic to get
  people to dance. They were
  called MCs.
- Organization This section explains how hip-hop music changed over time. The words "at first" and "evolved into" help signal the changes.
- Concept and Definition I think the concept here is who the first rappers were. The first rappers were the MCs who became the most important figures in hip-hop.
- Author's Craft The author explains what hip-hop is about. It's about young African Americans. The author uses the words bleak and despairing. Here I get a sense of what hip-hop is about.

**<sup>3.</sup>** *Haphazard* means "unplanned" or "accidental."

Luckily, Flash was an electronics student, so he was able to adapt his equipment so that he could cut seamlessly 4 from one record to another. Using headphones and a few simple switches, Flash could cut suddenly from record to record, creating a continuous piece of music. Later Flash would also add beats from a drum machine into the mix. From then on, the DJ wasn't just someone who played other people's records—he became the composer of a new improvised music. 8

#### **ACTIVE READING MODEL**

#### **8** Key Reading Skill

**Identifying Problem and Solution** *Flash has a prob*lem with Herc's mixing style. How does he solve this? Flash uses what he knows about electronics and finds a smoother way of mixing.

**<sup>4.</sup>** To play music **seamlessly** means to go from one song to the next without pauses or breaks.



**Partner Talk** With a partner, list the important ideas that you would take notes about while reading this selection. Explain why pieces of information should or should not be included.

**Write to Learn** If you were writing about technology that you use often (such as a computer or music player), how would you answer these questions?

- **1.** Why are clear descriptions and organization important?
- **2.** What concepts and definitions will help a reader understand my topic?



**Study Central** Visit www.glencoe.com and click on Study Central to review science and technology writing.

# **READING WORKSHOP 1**

#### **Skills Focus**

You will practice using these skills when you read the following selections:

- "LAFFF," p. 532
- "Cyber Chitchat," p. 546

#### Reading

· Paraphrasing and summarizing

#### Literature

 Analyzing an author's craft to understand meaning

#### **Vocabulary**

- Understanding base words
- Academic Vocabulary: summarize

#### **Writing/Grammar**

 Understanding clauses and phrases

#### **Skill Lesson**

# Paraphrasing and Summarizing

#### Learn It!

**What Is It?** When you summarize, you start by asking yourself questions. What's the big picture? What ideas are most important? You take the important ideas and details and put them in a logical order.

A good summary has the following:

- · the main ideas of the piece of writing
- only the details that support the main ideas

A summary needs to be in your own words. When you retell something in your own words, you paraphrase the information. A summary should be much shorter than the selection.



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#### **Analyzing Cartoons**

The woman with glasses summarizes her book by describing the main topic in a few sentences. Of course, since it's her diary, she knows the topic quite well.

**Objectives** (pp. 528–529) **Reading** Paraphrase and summarize

#### **Academic Vocabulary**

**summarize** (SUM ur yz) v. to tell the main points briefly

**Why Is It Important?** Paraphrasing and summarizing help you remember and organize information, as well as explain a series of events. You also paraphrase and summarize to show that you understand what you've read.

**How Do I Do It?** After you read, think about the most important information. To decide what's most important, answer the basic questions: Who? What? When? Where? Why? How? Then write the information in a logical order, or a way that makes sense. Leave out examples and extra information. Here's how one student paraphrased and summarized a paragraph of "Hip-Hop" from The Story of Music.

While DJs like Kool Herc and Grandmaster Flash were playing music, their friends would speak through a microphone, urging the crowd to dance. For example, Flash was usually accompanied by three friends who went by the names of Cowboy, Kid Creole, and Melle Mel, who would eventually form the core of his group the Furious Five. At first, these "masters of ceremony," or MCs, would just shout out a few catchy phrases. These phrases evolved into extended rhymes that became an important part of the music.

After I read this paragraph, I asked myself, "What is the most important idea?" The paragraph is about MCs. Then I thought about what details in the paragraph support the idea. Here is my summary:

MCs spoke into a microphone while the DJs played music. Their phrases eventually became rhymes that were part of the music.



**Study Central** Visit www.glencoe .com and click on Study Central to review paraphrasing and summarizing.



#### **Practice It!**

Think about one of your favorite stories or movies. How would you describe it to someone who has not read or seen it? In your Learner's Notebook, write a summary of the story or movie.

#### Use It!

As you read "LAFFF" and "Cyber Chitchat," paraphrase and summarize by putting parts of the stories in your own words.

# Before You Read LAFFF



#### **Meet the Author**

Lensey Namioka was born in China in 1929. Her family often moved from place to place. As a result, Namioka says, some of her stories "describe outsiders trying to fit into a new country and a new society." See page R5 of the Author Files for more on Lensey Namioka.



**Author Search** For more about Lensey Namioka, go to www.glencoe.com.

**Objectives** (pp. 530–541) **Reading** Paraphrase and summarize **Literature** Identify literary elements:

author's craft **Vecabulary** Identify word structure:

**Vocabulary** Identify word structure: base words

#### **Vocabulary Preview**

**immigrated** (IM uh gray tud) *v.* moved into a new country; form of the verb *immigrate* (**p. 532**) *Peter's family had immigrated to the United States from China.* 

**fantastic** (fan TAS tik) *adj.* not real; imaginary; amazing **(p. 533)** *People thought Peter was working on a fantastic machine.* 

**possibilities** (pah suh BIL uh teez) *n.* things that can or may happen (**p. 535**) *Angela saw the possibilities of Peter's machine.* 

**destination** (des tuh NAY shun) *n.* the place one plans or hopes to reach at the end of a journey (**p. 537**) *Angela chose the destination for her trip into the future* 

**Write to Learn** With a partner, write a paragraph that includes all of the vocabulary words above.

#### **English Language Coach**

**Base Words** Do you ever read a word that looks like it has a word you know *in* it? If so, you are probably looking at a **base word** that has a prefix, a suffix, or both. A **prefix** is something that is added to the beginning of a word to change its meaning. A **suffix** is something that is added to the end of a word, usually to modify (but sometimes to change) its meaning. In order to understand a new word, it can be helpful to recognize base words.

For example in the word *unhelpful* do you see a word you recognize? It's *help*, right? So *help* is the base word. In the following list of words, all the base words are underlined.

<u>read</u>able <u>truth</u>ful <u>employ</u>ment misbehave disagree rewrite

**Partner Talk** With a partner, discuss what the base word is in each word listed below.

worker courageous musical careless sadly

#### **Skills Preview**

# **Key Reading Skill: Paraphrasing and Summarizing**

Before you read, remember that you summarize to

- · organize main ideas and supporting details
- explain a sequence of events
- check that you understand the selection

You paraphrase, or restate in your own words, to

- make sure you understand the author's meaning
- make sure you're not plagiarizing

Plagiarizing is copying an author's words without giving the author credit. If you want to quote an author, you let the reader know you're using the author's exact words by using quotation marks.

#### **Key Literary Element: Author's Craft**

The **author's craft** is the way the author combines elements, such as purpose, character, theme, and tone, to create a piece of writing.

As you read, use these tips to help you learn about the author's craft.

- Think about the author's audience.
   Whom does the author expect to read this selection?
- Think about the characters.

  Who are the most important characters? From whose perspective does the author tell the story?
- Think about the theme and tone. The theme is the main message of the selection. The tone is how the author expresses his or her attitude.
  - What does the author want you to think about? How does he or she want you to feel?

**List Ideas** List other elements of the author's craft that you see in the story. Some examples are setting, plot, word choice, and dialogue. With a partner, discuss how these elements help you understand the story's meaning and the author's purpose.

#### **Get Ready to Read**

#### **Connect to the Reading**

Think about a time when you faced a problem because you tried something new. Angela and Peter have to overcome a number of problems while working with LAFFF. As you read, think about whether you faced your problems in a similar way.

**Small Group** In a small group, share examples of problems you faced when you tried something new. Discuss how you tried to solve these problems and whether you were successful.

#### **Build Background**

Time travel has been a very popular subject in literature. Many authors have used the idea to entertain, teach a moral lesson, or examine the effects of progress on society.

Perhaps the most famous story about time travel is *The Time Machine* by H. G. Wells. Mark Twain also wrote about time travel in *A Connecticut Yankee in King Arthur's Court.* 

#### **Set Purposes for Reading**

Read "LAFFF" to see if new ideas and inventions are always good. Think about the benefits and problems that come with new developments, such as Peter's time machine.

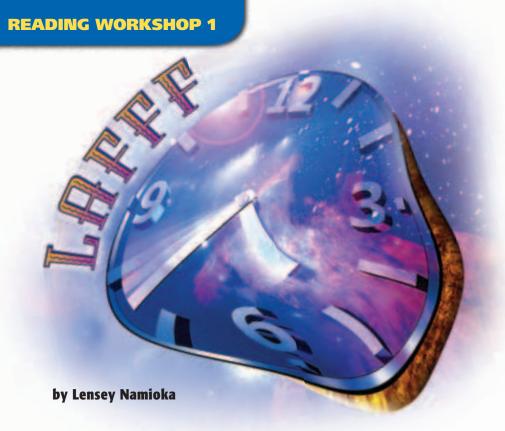
**Set Your Own Purpose** What else would you like to learn from the story to help you answer the Big Question? Write your own purpose on a note card and add it to Foldable 5.



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

#### **Keep Moving**

Use these skills as you read the following selection.



In movies, geniuses have frizzy white hair, right? They wear thick glasses and have names like Dr. Zweistein.

Peter Lu didn't have frizzy white hair. He had straight hair, as black as licorice. He didn't wear thick glasses, either, since his vision was normal.

Peter's family, like ours, had **immigrated** from China, but they had settled here first. When we moved into a house just two doors down from the Lus, they gave us some good advice on how to get along in America. **1** 

I went to the same school as Peter, and we walked to the school bus together every morning. Like many Chinese parents, mine made sure that I worked very hard in school.

In spite of all I could do, my grades were nothing compared to Peter's. He was at the top in all his classes. We walked to the school bus without talking because I was a little scared of him. Besides, he was always deep in thought.

Peter didn't have any friends. Most of the kids thought he was a nerd because they saw his head always buried in books. I didn't think he even tried to join the rest of us or cared what the others thought of him. 2

#### Vocabulary

immigrated (IM uh gray tud) v. moved into a new country

#### **Practice the Skills**

#### Key Literary Element

**Author's Craft** Here the author introduces important background information about two of the story's main characters. What does the author tell you about Peter and the narrator in this paragraph?

#### 2 Key Reading Skill

**Paraphrasing and Summarizing** What is the main idea of this paragraph?
Remember to paraphrase, or put your answer in your own words.

Then on Halloween he surprised us all. As I went down the block trick-or-treating, dressed as a zucchini in my green sweats, I heard a strange, deep voice behind me say, "How do you do."

I yelped and turned around. Peter was wearing a long, black Chinese gown with slits in the sides. On his head he had a little round cap, and down each side of his mouth drooped a thin, long mustache.



Visual Vocabulary
Many science fiction
movies feature a
mad scientist. *Dr.*Fu Manchu was a
popular Chinese villain
character in stories
and films of the early
1900s. He had a very
long moustache.

. . . . . . . . . . . . . . . .

"I am Dr. Lu Manchu, the mad scientist," he announced, putting his hands in his sleeves and bowing.

He smiled when he saw me staring at his costume. I smiled back. I knew he was making fun of the way some kids believed in stereotypes about Chinese people. Still his was a scary smile, somehow.

Some of the other kids came up, and when they saw Peter, they were impressed. "Hey, neat!" said one boy.

I hadn't expected Peter to put on a costume and go trick-or-treating like a normal kid. So maybe he did want to join the others after all—at least some

of the time. After that night he wasn't a nerd anymore. He was Dr. Lu Manchu. Even some of the teachers began to call him that.

When we became too old for trick-or-treating, Peter was still Dr. Lu Manchu. The rumor was that he was working on a **fantastic** machine in his parents' garage. But nobody had any idea what it was. **5** 

One evening, as I was coming home from a baby-sitting job, I cut across the Lus' backyard. Passing their garage, I saw through a little window that the light was on. My curiosity got the better of me, and I peeked in.

I saw a booth that looked like a shower stall. A stool stood in the middle of the stall, and hanging over the stool was something that looked like a great big shower head.

#### **Vocabulary**

**fantastic** (fan TAS tik) *adj.* not real; imaginary; amazing

#### **Practice the Skills**

#### 3 Reviewing Skills

**Reviewing** What have you already learned about Peter that suggests he could invent a fantastic machine? Think about the details that describe Peter.

Suddenly a deep voice behind me said, "Good evening, Angela." Peter bowed and smiled his scary smile. He didn't have his costume on and he didn't have the long, droopy mustache. But he was Dr. Lu Manchu.

"What are you doing?" I squeaked.

Still in his strange, deep voice, Peter said, "What are you doing? After all, this is my garage."

"I was just cutting across your yard to get home. Your parents never complained before."

"I thought you were spying on me," said Peter. "I thought you wanted to know about my machine." He hissed when he said the word *machine*.

Honestly, he was beginning to frighten me. "What machine?" I demanded. "You mean this shower-stall thing?"

He drew himself up and narrowed his eyes, making them into thin slits. "This is my time machine!"

I goggled at him. "You mean . . . you mean . . . this machine can send you forward and backward in time?"

"Well, actually, I can only send things forward in time," admitted Peter, speaking in his normal voice again. "That's why I'm calling the machine LAFFF. It stands for Lu's Artifact For Fast Forward."

Of course Peter always won first prize at the annual statewide science fair. But that's a long way from making a time machine. Minus his mustache and long Chinese gown, he was just Peter Lu.

"I don't believe it!" I said. "I bet LAFFF is only good for a laugh."

"Okay, Angela. I'll show you!" hissed Peter.

He sat down on the stool and twisted a dial. I heard some *bleeps, cheeps,* and *gurgles*. Peter disappeared.

He must have done it with mirrors. I looked around the garage. I peeked under the tool bench. There was no sign of him.

"Okay, I give up," I told him. "It's a good trick, Peter. You can come out now."

Bleep, cheep, and gurgle went the machine, and there was Peter, sitting on the stool. He held a red rose in his hand. "What do you think of that?"

I blinked. "So you produced a flower. Maybe you had it under the stool."

"Roses bloom in June, right?" he demanded.

#### **Practice the Skills**

#### 4 Key Reading Skill

**Paraphrasing and Summarizing** Explain in your own words why Peter named his time machine LAFFF.

#### 5 Key Literary Element

Author's Craft One element of author's craft is word choice. Look at the words bleep, cheep, and gurgle. Why do you think the author used these words? She could have just said that the machine made some noises. What does her word choice make you think the machine looks like?

That was true. And this was December.

"I sent myself forward in time to June when the flowers were blooming," said Peter. "And I picked the rose from our yard. Convinced, Angela?"

It was too hard to swallow. "You said you couldn't send things back in time," I objected. "So how did you bring the rose back?"

But even as I spoke I saw that his hands were empty. The rose was gone.

"That's one of the problems with the machine," said Peter. "When I send myself forward, I can't seem to stay there for long. I snap back to my own time after only a minute. Anything I bring with me snaps back to its own time, too. So my rose has gone back to this June."

I was finally convinced, and I began to see **possibilities**. "Wow, just think: If I don't want to do the dishes, I can send myself forward to the time when the dishes are already done."

"That won't do you much good," said Peter. "You'd soon

pop back to the time when the dishes were still dirty."

Too bad. "There must be something your machine is good for," I said. Then I had another idea. "Hey, you can bring me back a piece of fudge from the future, and I can eat it twice:

once now, and again in the future."

"Yes, but the fudge wouldn't stay in your stomach," said Peter. "It would go back to the future."

"That's even better!" I said. "I can enjoy eating the fudge over and over again without getting fat!"

It was late, and I had to go home before my parents started to worry. Before I left, Peter said, "Look Angela, there's still a lot of work to do on LAFFF. Please don't tell anybody about the machine until I've got it right."

A few days later I asked him how he was doing.

"I can stay in the future time a bit longer now," he said. "Once I got it up to four minutes."

#### Vocabulary

**possibilities** (pah suh BIL uh teez) *n.* things that can or may happen



#### **Practice the Skills**

#### 6 BIG Question

Peter asks Angela to keep his machine a secret until he gets it right. What good or bad things could happen if you used a machine that had not been perfected? Write your answer on a note card and add it to Foldable 5. Your response will help you answer the Unit Challenge later.

"Is that enough time to bring me back some fudge from the future?" I asked.

"We don't keep many sweets around the house," he said. "But I'll see what I can do."

A few minutes later, he came back with a spring roll for me. "My mother was frying these in the kitchen, and I snatched one while she wasn't looking."

I bit into the hot, crunchy spring roll, but before I finished chewing, it disappeared. The taste of soy sauce, green onions, and bean sprouts stayed a little longer in my mouth, though.

It was fun to play around with LAFFF, but it wasn't really useful. I didn't know what a great help it would turn out to be.

Every year our school held a writing contest, and the winning story for each grade got printed in our school magazine. I wanted desperately to win. I worked awfully hard in school, but my parents still thought I could do better.

Winning the writing contest would show my parents that I was really good in something. I love writing stories, and I have lots of ideas. But when I actually write them down, my stories never turn out as good as I thought. I just can't seem to find the right words, because English isn't my first language.

I got an honorable mention¹ last year, but it wasn't the same as winning and showing my parents my name, Angela Tang, printed in the school magazine. **7** 

The deadline<sup>2</sup> for the contest was getting close, and I had a pile of stories written, but none of them looked like a winner.

Then, the day before the deadline, boing, a brilliant idea hit me.

I thought of Peter and his LAFFF machine.

#### **Practice the Skills**

#### 7 Key Reading Skill

**Paraphrasing and Summarizing** Practice
paraphrasing this sentence.
How many different ways can
you retell the sentence in your
own words?



- **1.** An **honorable mention** is an award or honor given to those who don't earn the top honors.
- 2. A deadline is a date by which something must be turned in or completed.

I rushed over to the Lus' garage and, just as I had hoped, Peter was there, tinkering with his machine.

"I've got this great idea for winning the story contest," I told him breathlessly. "You see, to be certain of winning, I have to write the story that would be the winner."

"That's obvious," Peter said dryly. "In fact, you're going around in a circle."

"Wait, listen!" I said. "I want to use LAFFF and go forward to the time when the next issue of the school magazine is out. Then I can read the winning story." 

3

After a moment Peter nodded. "I see. You plan to write down the winning story after you've read it and then send it in to the contest."

I nodded eagerly. "The story would *have* to win, because it's the winner!"

Peter began to look interested. "I've got LAFFF to the point where I can stay in the future for seven minutes now. Will that be long enough for you?"

"I'll just have to work quickly," I said.

Peter smiled. It wasn't his scary Lu Manchu smile, but a nice smile. He was getting as excited as I was. "Okay, Angela. Let's go for it."

He led me to the stool. "What's your **destination**?" he asked. "I mean, *when's* your destination?"

Suddenly I was nervous. I told myself that Peter had made many time trips, and he looked perfectly healthy.

Why not? What have I got to lose—except time?

I took a deep breath. "I want to go forward three weeks in time." By then I'd have a copy of the new school magazine in my room.

"Ready, Angela?" asked Peter.

"As ready as I'll ever be," I whispered.

Bleep, cheep, and gurgle. Suddenly Peter disappeared.

What went wrong? Did Peter get sent by mistake, instead of me?

Then I realized what had happened. Three weeks later in time Peter might be somewhere else. No wonder I couldn't see him.

#### **Vocabulary**

**destination** (des tuh NAY shun) *n.* the place one plans or hopes to reach at the end of a journey

#### **Practice the Skills**

#### 8 BIG Question

Angela wants to use LAFFF to read the winning story. Does her plan suggest the good or bad effects of progress? Write your answer on a note card and add it to Foldable 5. Your response will help you answer the Unit Challenge later.

There was no time to be lost. Rushing out of Peter's garage, I ran over to our house and entered through the back door.

Mother was in the kitchen. When she saw me, she stared. "Angela! I thought you were upstairs taking a shower!"

"Sorry!" I panted. "No time to talk!"

I dashed up to my room. Then I suddenly had a strange idea. What if I met *myself* in my room? Argh! It was a spooky thought.

There was nobody in my room. Where was I? I mean, where was the I of three weeks later?

Wait. Mother had just said she thought I was taking a shower. Down the hall, I could hear the water running in the bathroom. Okay. That meant I wouldn't run into me for a while.

I went to the shelf above my desk and frantically pawed through the junk piled there. I found it! I found the latest issues of the school magazine, the one with the winning stories printed in it.

How much time had passed? Better hurry.

The shower had stopped running. This meant the other me was out of the bathroom. Have to get out of here!

Too late. Just as I started down the stairs, I heard Mother talking again. "Angela! A minute ago you were all dressed! Now you're in your robe again and your hair's all wet! I don't understand."

I shivered. It was scary, listening to Mother talking to myself downstairs. I heard my other self answering something, then the sound of her—my—steps coming up the stairs. In a panic, I dodged into the spare room and closed the door.

I heard the steps—my steps—go past and into my room.

The minute I heard the door of my room close, I rushed out and down the stairs.

Mother was standing at the foot of the stairs. When she saw me, her mouth dropped. "But . . . but . . . just a minute ago you were in your robe and your hair was all wet!"

"See you later, Mother," I panted. And I ran.

Behind me I heard Mother muttering, "I'm going mad!"

I didn't stop and try to explain. I might go mad, too. 2

It would be great if I could just keep the magazine with me. But, like the spring roll, it would get carried back to its own time after a few minutes. So the next best thing was to read the magazine as fast as I could.

#### **Practice the Skills**

#### 9 Key Literary Element

**Author's Craft** How does Angela feel about meeting herself in the future? What words does the author use to show how Angela feels? It was hard to run and flip though the magazine at the same time. But I made it back to Peter's garage and plopped down on the stool.

At last I found the story: the story that had won the contest in our grade. I started to read.

Suddenly I heard *bleep, cheep,* and *gurgle,* and Peter loomed up in front of me. I was back in my original time again.

But I still had the magazine! Now I had to read the story before the magazine popped back to the future. It was hard to concentrate with Peter jumping up and down impatiently, so different from his usual calm, collected self.

I read a few paragraphs, and I was beginning to see how the story would shape up. But before I got any further, the magazine **disappeared** from my hand.

So I didn't finish reading the story. I didn't reach the end, where the name of the winning writer was printed.

That night I stayed up very late to write down what I remembered of the story. It had a neat plot, and I could see why it was the winner.

I hadn't read the entire story, so I had to make up the ending myself. But that was okay, since I knew how it should come out.

The winners of the writing contest would be announced at the school assembly on Friday. After we had filed into the assembly hall and sat down, the principal gave a speech. I tried not to fidget while he explained about the contest.

Suddenly I was struck by a dreadful thought. Somebody in my class had written the winning story, the one I had copied. Wouldn't that person be declared the winner, instead of me?

The principal started announcing the winners. I chewed my knuckles in an agony of suspense, as I waited to see who would be announced as the winner in my class. Slowly, the principal began with the lowest grade. Each winner walked in slow motion to the stage, while the principal slowly explained why the story was good.

At last, at last, he came to our grade. "The winner is . . ." He stopped, slowly got out his handkerchief, and slowly blew his nose. Then he cleared his throat. "The winning story is 'Around and Around,' by Angela Tang."

I sat like a stone, unable to move. Peter nudged me. "Go on, Angela! They're waiting for you."

#### **Practice the Skills**

#### 10 English Language Coach

**Base Words** What is the base word in **disappeared**?

#### **READING WORKSHOP 1**

I got up and walked up to the stage in a daze. The principal's voice seemed to be coming from far, far away as he told the audience that I had written a science fiction story about time travel.

The winners each got a notebook bound in imitation leather for writing more stories. Inside the cover of the notebook was a ballpoint pen. But the best prize was having my story in the school magazine with my name printed at the end.

Then why didn't I feel good about winning?

After assembly, the kids in our class crowded around to congratulate me. Peter formally shook my hand. "Good work, Angela," he said, and winked at me.

That didn't make me feel any better. I hadn't won the contest fairly. Instead of writing the story myself, I had copied it from the school magazine.

That meant someone in our class—one of the kids here—had actually written the story. Who was it?

My heart was knocking against my ribs as I stood there and waited for someone to complain that I had stolen his story. Nobody did.

As we were riding the school bus home, Peter looked at me. "You don't seem very happy about winning the contest, Angela."

"No, I'm not," I mumbled. "I feel just awful."

"Tell you what," suggested Peter. "Come over to my house and we'll discuss it."

"What is there to discuss?" I asked glumly. "I won the contest because I cheated."

"Come on over, anyway. My mother bought a fresh package of humbow in Chinatown."<sup>3</sup>

I couldn't turn down that invitation. Humbow, a roll stuffed with barbecued pork, is my favorite snack.



#### **Practice the Skills**

#### **111** Key Reading Skill

**Paraphrasing and Summarizing** Summarize what happens at the school assembly. Figure out the main idea of each paragraph and then combine the ideas to write your summary. Include important details. Remember to use your own words.

#### 12 Key Literary Element

**Author's Craft** Angela is the narrator of the story. She reveals her thoughts and feelings. Why do you think the author chose to tell the story from Angela's perspective?

Many cities have a neighborhood called *Chinatown*, where people of Chinese heritage live and work.

Peter's mother came into the kitchen while we were munching, and he told her about the contest.

Mrs. Lu looked pleased. "I'm very glad, Angela. You have a terrific imagination, and you deserve to win."

"I like Angela's stories," said Peter. "They're original."

It was the first compliment he had ever paid me, and I felt my face turning red.

After Mrs. Lu left us, Peter and I each had another humbow. But I was still miserable. "I wish I had never started this. I feel like such a jerk."

Peter looked at me, and I swear he was enjoying himself. "If you stole another student's story, why didn't that person complain?"

"I don't know!" I wailed.

"Think!" said Peter. "You're smart, Angela. Come on, figure it out."

Me, smart? I was so overcome to hear myself called smart by a genius like Peter that I just stared at him.

He had to repeat himself. "Figure it out, Angela!"

I tried to concentrate. Why was Peter looking so amused?

The light finally dawned. "Got it," I said slowly. "I'm the one who wrote the story."

"The winning story is your own, Angela, because that's the one that won."

My head began to go around and around. "But where did the original idea for the story come from?"

"What made the plot so good?" asked Peter. His voice sounded unsteady.

"Well, in my story, my character used a time machine to go forward in time . . ."

"Okay, whose idea was it to use a time machine?"

"It was mine," I said slowly. I remembered the moment when the idea had hit me with a *boing*.

"So you s-stole f-from yourself!" sputtered Peter. He started to roar with laughter. I had never seen him break down like that. At this rate, he might wind up being human.

When he could talk again, he asked me to read my story to him.

I began. "In movies, geniuses have frizzy white hair, right? They wear thick glasses and have names like Dr. Zweistein. . . . '"

#### **Practice the Skills**

#### 13 B G Question

Do you think Angela's use of new technology helped her win the contest? Why or why not? Write your answer on a note card and add it to Foldable 5. Your response will help you answer the Unit Challenge later.

# **After You Read**

#### LAFFF



# Answering the **BIG Question**

- 1. After reading Namioka's story, do you think progress is always good? Why or why not?
- 2. Recall What does Peter invent?
  - **Right There**
- **3. Summarize** How do Angela and the other kids discover that Peter wants to join their activities?
  - Think and Search

## **Critical Thinking**

- **4. Draw Conclusions** What do you think Angela learns about herself during this story?
  - **Author and Me**
- **5. Interpret** What does this story suggest about possible problems with time travel?
  - **Author and Me**
- **6. Evaluate** How do you think the author of this story feels about science and technology? Support your answer with details from the story.
  - Author and Me

### **Write About Your Reading**

Copy this comparison chart into your Learner's Notebook. Describe how Angela's feelings about Peter and his time machine changed during the story. In the left column, explain how Angela felt at the beginning of the story. In the right column, explain how her feelings changed by the end of the story.

Beginning	End

**Objectives** (pp. 542–543) **Reading** Paraphrase and summarize **Literature** Identify literary elements: author's craft

**Vocabulary** Identify word structure: base words

**Grammar** Identify clauses

#### **Skills Review**

# **Key Reading Skill: Paraphrasing and Summarizing**

7. Review the chart you made on page 542. Get rid of any details that you don't need to understand the story. Use the information in the chart to write a short summary paragraph of "LAFFF." Remember to include only the most important pieces of information. Retell the main ideas and supporting details in your own words.

#### **Key Literary Element: Author's Craft**

- **8.** For what audience do you think the author wrote this story? Explain.
- **9.** Look at the author's word choice throughout the story. How does her word choice make the story more enjoyable? Explain.

#### **Reviewing Skills: Reviewing**

**10.** How does Angela feel about the time machine before she uses it? How does she feel when she uses it?

# **Vocabulary Check**

Match the following words with the definitions below. Rewrite each word and its correct definition.

#### immigrated fantastic possibilities destination

- 11. \_\_\_\_ things that can or may happen
- **12.** \_\_\_ not real; amazing or imaginary
- **13.** \_\_\_\_ the place one hopes to reach at the end of a journey
- **14.** \_\_\_ moved to a new country
- **15. Academic Vocabulary** What do you do when you summarize?
- **16. English Language Coach** Write the base word in each of the words listed below:

peaceful employee performance

#### **Grammar Link: Clauses**

A **clause** is a group of words that work together and contain a subject and a predicate. There are two kinds of clauses: independent and dependent.

 An independent clause expresses a complete thought. It can stand alone as a sentence.

**Independent clause:** mom yells **Simple sentence:** Mom yells.

**Independent clause:** she dislikes loud music **Simple sentence:** She dislikes loud music.

 A dependent clause does not express a complete thought. It cannot stand alone as a complete sentence. It "depends on" an independent clause to make its meaning complete.

**Dependent clause:** when we play loud music

**Dependent clause + independent clause:** 

When we play loud music, mom yells.

**Dependent clause:** because it hurts her ears

**Independent clause + dependent clause:** 

She dislikes loud music because it hurts her ears.

#### **Grammar Practice**

On a separate piece of paper, identify each clause as independent or dependent.

17. if the book is long

19. people who lie

**18.** a car sped by

**20.** we all laughed

**19.** when the movie ends

**Writing Application** Look at the paragraph you wrote for item 7 on this page. Underline two independent clauses and two dependent clauses in your paragraph.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# Before You Read Cyber Chitchat



#### **Meet the Author**

Cindy Kauffman lives in Green, Ohio, and writes weekly humor articles. More than 200 of her columns have been published. She is married and has four children.



**Author Search** For more about Cindy Kauffman, go to www.glencoe.com.

**Objectives** (pp. 544-549) **Reading** Paraphrase and summarize **Literature** Identify literary elements: author's craft

**Vocabulary** Identify word structure: base words

#### **Vocabulary Preview**

**monitor** (MON in tur) v. to watch over or check on (p. 546) The author decided to monitor her daughter's electronic conversation.

**decipher** (dih SY fur) v. to figure out the meaning of (p. 546) The daughter's spelling was hard to decipher.

atrocious (uh TROH shus) adj. very bad; terrible; horrible (p. 547) The mother thinks her daughter's spelling is atrocious.

**poised** (povzd) adi, in a position of being ready (p. 548) Her hands were poised to begin typing.

**Flash Cards** Make a flash card for each vocabulary word. Write the word on one side of the card and the definition on the other. When you have finished, use your flash cards to review vocabulary with a partner.

#### **English Language Coach**

**Base Words** Sometimes a base word changes a little when a suffix is added to it. For example if a word ends with -y, the y will usually change to i when you attach a suffix. You'll be able to recognize base words much more easily if you don't expect them all to look exactly like they do when they're standing alone.

For example, the word *easily* combines the base word *easy* and the suffix -ly. Argument combines the base word argue and the suffix -ment.

In the list below, all the base words have been underlined.

<u>happi</u>ness = happy + ness (the y becomes an i)

beginning = begin + ing (the last letter is doubled: an *n* is added)

<u>judgment</u> = <u>judge</u> + ment (the *e* is dropped)

 $\underline{\text{fun}}$ ny =  $\underline{\text{fun}}$  + y (the last letter is doubled: an n is added)

pianist = piano + ist (the *o* is dropped)

**Small Group Work** In the list below, all the base words are spelled a little bit differently than they would be if they had no suffixes. Can you figure out the base word?

inspiration batter loveliness denial inquiry

#### **Skills Preview**

### **Key Reading Skill: Paraphrasing and Summarizing**

When you read "Cyber Chitchat," think about the big picture. Use your own words to write the author's main ideas and supporting details. Be sure to choose only the most important ideas.

**Write to Learn** In your Learner's Notebook, jot down the main ideas of the selection as you read. Then list the supporting details that explain each main idea.

#### **Key Literary Element: Author's Craft**

Part of the **author's craft** is his or her purpose for writing. By looking at the selection's structure and word choices, you will find clues to help you recognize the author's purpose.

As you read, use these tips to help you learn about the author's craft.

- Look at the structure of the text.
   How does the author organize the information?
   Does this help you see what he or she wants to tell the reader?
- Notice the author's word choices. For example, the word atrocious is stronger than the word bad.
   What do the author's word choices tell you about his or her opinion of the topic?

**Partner Talk** With a classmate, review the above tips about author's craft. When you read a nonfiction article about someone's opinion, which tip do you think will be the most helpful? Why?



elements, go to www.glencoe.com.

### **Get Ready to Read**

#### **Connect to the Reading**

Have you ever felt confused when you saw or tried something for the first time? The author of this essay watches in surprise as her daughter chats online with her friends. As you read, think about how your reaction and the author's would be the same or different.

**Think-Pair-Share** Think of some times when you tried to understand something new but just didn't get it. With a classmate, discuss how each of you reacted.

#### **Build Background**

In this essay, the author and her daughter talk about the language of chatting on the Internet.

- The Internet was developed by the United States Department of Defense.
- In 2001, more children and teens used the Internet than adults.
- In 2003, 70 percent of students in grades 6–8 were using the Internet.

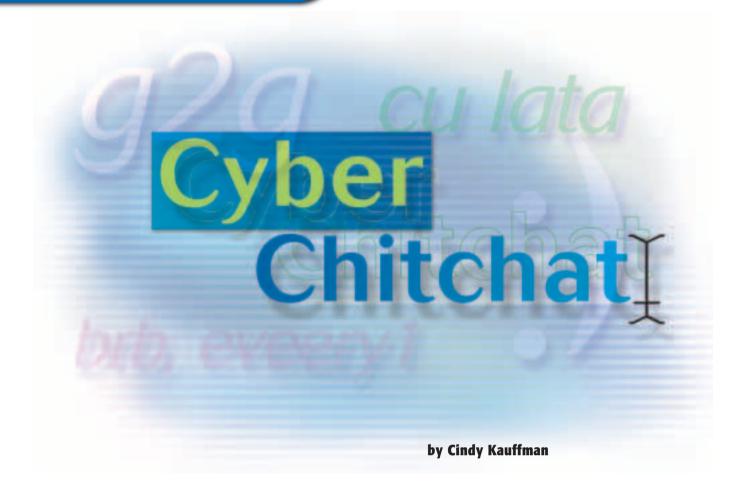
#### **Set Purposes for Reading**

As you read the selection "Cyber Chitchat," think about whether new technologies such as the Internet and online chatting are always good.

**Set Your Own Purpose** What else would you like to learn from the story to help you answer the Big Question? Write your own purpose on a note card and add it to Foldable 5.

#### **Keep Moving**

Use these skills as you read the following selection.



One day last week, I stood and watched my thirteen-yearold "chat" with some friends via e-mail. I thought I'd take the opportunity to **monitor** the electronic conversation being passed between these preteens—who long ago decided the telephone wasn't good enough for them.

Looking over her shoulder, I very quickly found that I needed a translator to decipher what was being said. Squinting down at the monitor, I asked my daughter,

1. Here, *monitor* refers to the computer screen.

#### Vocabulary

**monitor** (MON ih tur)  $\nu$  to watch over or check on **decipher** (dih SY fur)  $\nu$  to figure out the meaning of

#### **Practice the Skills**

#### 1 Reviewing Skills

#### **Setting a Purpose for**

**Reading** In Unit 1 you learned how to set a purpose for reading to improve your understanding. In the first paragraph, the author says that children unlearn spelling when they use the Internet. What purpose for reading does this information give you?

"What kind of **atrocious** spelling is *that?* And what does it mean?"

Peeved at the interruption, she kept typing and answered, "Wat duz *WAT* mean?" **2** 

"That writing on the screen. The jargon<sup>2</sup> your friends are sending you, which sounds an awful lot like the way E.T.<sup>3</sup> talked in the movie. Look—here comes some more . . . 'CU lata.' Now what does *that* mean? Is it a new coffee flavor of some kind?"

"No, Mom," she answered. "It means—Oh wait a minute!" She quickly typed in, "Brb, every1," and turned patronizingly around to me.

"UC," she began.

"Whoa! Wait a minute. Say it in English," I admonished.<sup>5</sup>

"You see," she began again, "we use a different type of spelling when we chat online. It's much easier and saves time. It's pronounced the same as always, but it's quicker to type and read. For example, when I want to say, 'Be right back, everyone,' I use, 'Brb, every1,' instead. Or, I'll hit 'CU lata,' rather than type out, 'See you later.' It's a real time-saver."

"OIC," I said thoughtfully.

After observing further, I momentarily asked, "Then what about this word, 'kewl'? I assume it means, 'cool . . . ' but it has the same number of letters, either way."

"Phonetically, it makes more sense," she explained.
"Why waste time using some English linguist's twist on the alphabet, when 'kewl' comes off the fingers more naturally?"

"Hmm," I mused. "I wonder what your second grade teacher would think about that . . ."

- 2. Jargon is language used by a group of people for a particular activity.
- **3.** *E.T.* was the title character of the movie *E.T. The Extra Terrestrial*. He spoke in short, simple words and phrases.
- 4. Patronizingly means "acting as if one is better than others."
- 5. Admonished is a way of saying "expressed disapproval in a nice way."
- **6.** To spell a word **phonetically** (fuh NET ik lee) is to spell it the way it sounds when spoken. A **linguist** (LING gwist) is a person who knows a lot about language.

#### Vocabulary

**atrocious** (uh TROH shus) *adj.* very bad; terrible; horrible

#### **Practice the Skills**

#### **2** Key Literary Element

Author's Craft One element of author's craft is word choice. Look at how the author spells her daughter's response. Why do you think the author chose to spell her daughter's response in this way? Think about the language the daughter uses when she chats online.

#### 3 Key Reading Skill

# **Paraphrasing and Summarizing** Paraphrase the daughter's explanation for using different spelling online. Use your own words and write your answer in your Learner's Notebook.

#### **READING WORKSHOP 1**

"Oh, you mean Mrs. Jonz?"

"No—I mean Mrs. *Jones,*" I corrected. "She took great care in teaching you how to spell words like, 'about,' 'until,' 'know,' 'better,' and 'nothing.' Yet for all of her efforts, you're sending e-mail messages like this one: 'Dear Ashley: Can't tell U any more bout that cute kid in our class till I no something. Betta go now; nuttin more to say—Me.'"

Looking down at her hands **poised** on the keyboard, I expected her eyes to start showing some chagrin. Instead, she had them trained on the computer monitor and an incoming response from Ashley. "Waz up?" it read. "Got your message but g2g now, as sorta have gobs of homework. Talk 2U lata, KK?"

7. A person showing *chagrin* feels embarrassment or shame.

#### **Vocabulary**

**poised** (poyzd) *adj.* in a position of being ready

#### **Practice the Skills**

#### 4 B G Question

What is the author's opinion of her daughter's writing? Does she think that technology has a positive or a negative effect on her daughter? Write your answer on a note card and add it to Foldable 5. Your response will help you answer the Unit Challenge later.



"G2g . . . ?" I started to ask.

"Got to go!" my daughter answered, typing feverishly. "O," I said. "And I suppose 'KK' means, 'OK.'" "Ya."

"Isn't that rather babyish? Don't you remember the months we spent teaching you how to talk? Have you no appreciation for what you're undoing here?"

Before I could continue my lecture, the instant-messaging box we'd been using to "I.M." Ashley suddenly grew into three boxes, each with a different name attached. Then it multiplied into four, then five, and finally six.

My young e-mailer was really fervent<sup>8</sup> now—reading messages from six friends simultaneously,<sup>9</sup> scanning each box for pertinent news and typing in jumbles of consonants in reply. I'd never seen anything like it. There had apparently been a **prearranged** log-on time, which all seven friends honored **unconditionally**. Clearly, it put to shame the previous generation's system of passing around an in-class note that read, "Everyone meet at the swing-set after school so we can all talk." **E** 

I could see why she abbreviated. This was like playing Bingo with six cards at once. Except that these girls could type faster than any Bingo announcer could shout numbers.

Cross-eyed from reading and deciphering incoming messages from all parts of the city, I finally closed my eyelids and rubbed them hard, walking away.

And I thought my three-way calling telephone service was the ultimate in communication. Obviously, I didn't know what "ultimate" really was.

*Now* all I need is an adult education course that teaches this new, "shoddy-spell" e-mail language to floundering parents. If I find one, I'll sign up in a heartbeat.

... And b betta off 4 it, I'm shur. O

#### **Practice the Skills**

#### **5** English Language Coach

**Base Words** Can you find the base words in **prearranged** and **unconditionally**?

#### **6** Key Literary Element

**Author's Craft** The word shoddy means "sloppy; poorly made or done." What does the choice to use shoddy-spell tell you about the author's opinion?

**<sup>8.</sup>** Someone who is *fervent* is intense about what he or she is doing.

**<sup>9.</sup>** To do things **simultaneously** is to do them at the same time.

### After You Read Cyber Chitchat



### Answering the **QBIG Question**

- 1. After reading this essay by Cindy Kauffman, do you think the effects of computer technology are always good?
- 2. **Recall** What activity from her own childhood does the author connect to her daughter's use of instant-messaging?
  - **Right There**
- **3. Summarize** Throughout the essay, how did the author and her daughter interact with each other about the online chat?
  - Think and Search

### **Critical Thinking**

- **4. Infer** What does the author suggest that her daughter's second-grade teacher would think about online conversations?
  - Author and Me
- **5. Infer** How do you think the daughter feels about her mother's questions and comments? How can you tell?
  - **IP** Author and Me
- **6. Evaluate** Do you think the author's argument in this essay is convincing? Explain.
  - Author and Me

### **Talk About Your Reading**

**Literature Groups** In your group, talk about a time when an adult didn't understand something you did. For example, maybe you made up new rules for a game, and an adult didn't understand why you changed the rules.

- How did you feel?
- How did you react?
- What finally happened?

**Write to Learn** Write a letter to the author's daughter and describe your experience. Compare your experience with her experience.

- How were they alike?
- How were they different?
- Did the adults react the same way?

**Objectives** (pp. 550-551)

**Reading** Paraphrase and summarize

 Make connections from text to self **Literature** Identify literary elements: author's craft

**Vocabulary** Identify word structure: base words

**Writing** Write a personal letter: compare **Grammar** Identify phrases

#### **Skills Review**

### **Key Reading Skill: Paraphrasing and Summarizing**

- 7. Review the list of main ideas and supporting details that you made in your Learner's Notebook. Use your list as a guide. Decide which one of the sentences below best summarizes the selection.
- The author once believed that three-way telephone service was the ultimate in communication.
- The author thinks that young people are learning to use the Internet in new and interesting ways.
- The author worries that online communication encourages kids to spell incorrectly.

#### **Key Literary Element: Author's Craft**

- **8.** What do the words and phrases that the author uses make you think or feel? Does the tone of the selection give you clues about the author's opinion?
- **9.** What does the author's craft tell you about the author's purpose for writing? Give some examples.

### **Vocabulary Check**

Rewrite each sentence with the correct word in place.

atrocious monitor decipher poised

- **10.** The author struggled to \_\_\_\_ her daughter's writing.
- **11.** Her hands were \_\_\_\_ above the keyboard, ready to type.
- **12.** The author stands behind her daughter to \_\_\_\_ her daughter's use of the Internet.
- **13.** The author is shocked by her daughter's \_\_\_\_ spelling.
- **14. English Language Coach** Write the base words, with their original spelling if necessary, for each word below.

education unlearning incoming planner beautiful truly

#### **Grammar Link: Phrases**

A phrase is two or more words that make sense together but do not contain a subject and predicate.

 A verb phrase contains one or more helping verbs followed by a main verb.

We <u>have watched</u> the team often. Lucia has been hitting the ball well!

 As you know, verbs often have objects—nouns or pronouns that complete their meaning. Prepositions always do. So, a preposition is always part of a phrase.

Ted worked for hours.

Drivers on the crowded highway honked loudly.

Besides the preposition and its object, a prepositional phrase often includes modifiers, such as *crowded* and *loudly* in the sentence above.

Prepositional phrases themselves are modifiers.
 There are adjective phrases and adverb phrases.

Adjective: The bird in the pet store is chirping.

Adverb: We bought our bird in the pet store.

#### **Grammar Practice**

Copy the sentences below and underline the prepositional phrase in each.

- **15.** We have been friends since September.
- **16.** Life would be dull without her.
- 17. After school we do homework together.
- **18.** One of her best subjects is social studies.

**Writing Application** Look back at the letter you wrote. Underline three prepositional phrases you used.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

### **WRITING WORKSHOP PART 1**

## **Research Report Prewriting and Drafting**

**ASSIGNMENT** Write a research report

**Purpose:** To learn about a topic that interests you

**Audience:** Your teacher, your classmates, and others who are interested in this topic

#### **Writing Rubric**

As you work through this writing assignment, you should

- write a research report with an introduction, a body, and a conclusion
- develop a thesis statement and support it with evidence and details
- use a cause-and-effect text structure
- document sources accurately in a bibliography or a list of works cited
- use graphics and concepts of design

See page 599 in Part 2 for a model of a research report.

**Objectives** (pp. 552–555) **Writing** Use the writing process:
draft • Write a research report
• Include main ideas and supporting details • Use a cause-and-effect structure

**Grammar** Use main and subordinate clauses

When you gather information about a topic and write up your findings, you produce a **research report**. Writing a research report will help you think about the Unit 5 Big Question: Is progress always good? As you write your research report, refer to the **Writing Handbook**, pages R21–R24.

#### **Prewriting**

### **Get Ready to Write**

Progress comes in all different forms and all different ways. As you choose a topic and begin researching, think about how progress is related to your research topic.

#### **Gather Ideas and Choose a Topic**

List topics that interest you and that you want to learn more about. If you need help thinking of ideas, follow these suggestions:

- Look through the selections in this unit and identify some of the ideas about progress.
- Watch the news or scan some newspapers, magazines, or books for ideas.
- Skim your science and social studies textbooks and look for topics that interest you.
- Search the library's electronic card catalog or look on the Internet.
- Brainstorm a list of topics with a partner.

Choose two or three topics from your list and brainstorm a list of questions about each topic. As you write, one topic may emerge as your favorite. If that happens, you've found your topic! If you're still not sure which topic to choose, don't worry. You can do some general reading about a few ideas and then choose your topic.

#### **Shape Your Topic**

Select one of the questions you wrote and read about it in an encyclopedia or another general reference book. Use the information you read to narrow or widen your topic. Find a focus that you can cover thoroughly in a short report. If you decide that you're no longer interested in the topic, choose another question to read about until you find a topic you like.

#### **Use a Variety of Sources**

Gather information from a variety of sources. **Primary sources**, such as letters, diaries, and newspaper stories, are documents and personal accounts from the time of the event. They are written by people who actually experienced the event. **Secondary sources**, such as encyclopedias and biographies, are based on information gathered from other sources.

almanacs	newspapers	DVDs
atlases	surveys	videos
encyclopedias	scholarly journals	CD-ROMs
magazines	Web sites	interviews

#### **Evaluate Your Sources**

Only use sources that you can trust. Authors should be unbiased and provide supporting evidence. No matter what sources you use for your research, make sure that they are

- authoritative—written by recognized experts on the topic
- reliable—published in trustworthy books, periodicals, or Web sites
- up-to-date—based on the most current research in the field

Be especially careful evaluating Internet sources. Unlike most books and magazines, much of the information on the Internet is not approved by anyone before it is posted. So you have to do the work of deciding which information to trust.

#### Make a Note of It

- As you gather information, take notes on index cards. Summarize, paraphrase, or directly quote the information from your sources. At the top of each card, write the main idea of the note so you can easily sort and organize your cards later.
- Make source cards by writing the title, the author's name, and the
  publication information of each source on a card. Then give the source
  card a number. As you take notes, you can track where each idea came
  from by writing the source number on the note card.

For more information about taking notes and documenting sources, see the **Writing Handbook**, pages R21–R24.

#### **Writing Tip**

**Questions** Before and during your research, ask questions that will help focus and direct your research. What might your readers want to know? What causes and effects are related to your topic?

#### **Writing Tip**

**Researching** The Readers' Guide to Periodical Literature can help you find magazine articles on your topic.

#### Writing Tip

**Text Features** Save time by using the title page, table of contents, index, and appendix to judge whether a source will be useful and to find specific information within a book.

#### Writing Tip

**Cause and Effect** When thinking about causes and effects, be sure that the cause-and-effect relationship actually exists. An event that came before another event isn't necessarily the cause.



**Writing Models** For models and other writing activities, go to www.glencoe.com.

#### **Get Organized**

Now it's time to organize all of your ideas and notes into an order that makes sense to you and your readers.

Consider the main idea and what you want to say about your topic.
 Write a thesis statement—a sentence or two that tells the main idea
 or states what you want to show, prove, or explain.

People are responsible for declining manatee populations.

#### **Writing Tip**

**Use Technology** You may want to use a computer to make your outline and draft your report. The cut-and-paste feature will allow you to easily reorganize your outline and revise, edit, and format your report.

- 2. Begin creating an outline by listing at least three main points that you want to make in your report. All of these points should support your thesis statement. Plan to show causes and effects.
- **3.** Sort your note cards into piles according to the main idea of the cards. Make one pile for each main point.
- **4.** Then sort the piles into notes about the main point and notes about the supporting details. Set aside any notes that aren't related to your points.
- **5.** Complete your outline by adding details from your note cards.

This beginning of an outline shows how a thesis statement and the parts of an outline fit together.

Thesis Statement: People are responsible for declining manatee populations. 1. Introduction II. Causes of Manatee Deaths A. Boats 1. manatees must breathe at the surface 2. they're slow swimmers 3. they probably can't hear boats B. Floodgates and canals 1. manatees get sucked in and can't breathe 2. they get caught between the gates C. Objects that pollute the water 1. manatees get cut by fishing line and the cuts get infected 2. they choke on fishing hooks and garbage III. What people can do

#### **Grammar Link**

### Main and Subordinate Clauses

An **independent (main) clause** states a complete thought. It can stand alone as a sentence. A **dependent (subordinate) clause** does not state a complete thought. It cannot stand alone.

#### What Are They?

As its name suggests, a **main clause** states the main, or most important, idea in a sentence. A main clause can be a sentence by itself, or it can be the most important part of a sentence.

**Main clause:** Hal is sleepy.

**Main clause:** Hal is sleepy because he stayed up too late last night.

Main clauses: Hal is sleepy, so he is going home to bed.

A **subordinate clause** states a less important idea in a sentence. Subordinate clauses begin with subordinating conjunctions. (Look at the chart.)

after	even though	when
although	if	whenever
as	since	where
as if	than	whereas
as though	though	wherever
because	unless	whether
before	until	while

#### Why Are They Important?

Clauses are the building blocks of sentences. When you know how to use both kinds of clauses, you can write clearer, more effective sentences.

#### **How Do I Use Them?**

You probably use both kinds of clauses every time you write. Now make sure that you use the clauses correctly. Remember that subordinate clauses cannot stand alone as sentences. To be complete, they must be linked to main clauses.

**Wrong:** I will count sheep. <u>Until I fall asleep.</u> (*Until* is a subordinating conjunction, so *Until I fall asleep* is a subordinate clause. As a subordinate clause, it cannot stand alone as a sentence.)

**Right:** I will count sheep <u>until I fall asleep</u>.

**Grammar Practice** Two subordinate clauses mistakenly stand alone in the following paragraph. Copy the paragraph on a separate piece of paper. Then fix the mistakes by connecting the misused subordinate clauses to the main clauses they belong with.

My little sister walks in her sleep. Whenever I see her walk around during the night, I get nervous. I'm afraid of scaring her. If I suddenly awaken her. Yet I can't just ignore her either. Usually I just lie in bed awake and wait. Until I see her go safely back to sleep.

#### **Looking Ahead**

Keep the outline and the notes you made here. In Part 2 of this Writing Workshop, you'll draft, revise, and present your research.

### **READING WORKSHOP 2**

#### **Skills Focus**

You will practice using these skills when you read the following selections:

- "Conserving Resources," p. 560
- "There Will Come Soft Rains," p. 568

#### Reading

Using text features

#### Literature

Understanding concept and definition

#### **Vocabulary**

- Recognizing suffixes
- Academic Vocabulary: features, concept

#### **Writing/Grammar**

 Recognizing noun, adjective, and adverb clauses as parts of speech

**Objectives** (pp. 556–557) **Reading** Use text features: map, heading, footnote, photograph

#### **Skill Lesson**

# **Using Text Features**

#### Learn It!

**What Is It?** As you learned in Unit 1, text **features** are special parts of the text that aren't in the regular paragraphs of the selection. The text features you'll often see include:

- photographs, drawings, and maps
- footnotes and side notes
- · headings or leads
- graphic organizers, such as charts



#### **Analyzing Cartoons**

The illustration in the girl's book is a text feature. Text features show or tell what people, places, events, and things are like.

#### **Academic Vocabulary**

**features** (FEE churz) *n.* special qualities, parts, or sections

**Why Is It Important?** When you use text features, you help yourself understand what you're reading. Photographs and drawings show you what people, places, and things look like. Maps show you where things are. Footnotes and side notes explain difficult words or ideas. Headings help you go immediately to the section you want to read. Graphic organizers such as charts give you difficult or complex information in one place.

**How Do I Do It?** When you read, look for text features to help you understand what you are reading. In the article "What Exercise Can Do for You" in Unit Four, there is a chart titled *Going for the "Caloric Burn."* It shows how many calories people of different weights burn doing a variety of activities. Using the chart is a clear and simple way to get that information. Here's how one student responded to the chart.

I don't play racquetball and I've never skied, but I do ride my bike to and from school every day. That takes about a half hour. I'm on the swim team, too. We practice an hour every night. According to this chart, I'm burning more than 700 calories a day! That's good! When I go hiking with my buddies this weekend, I'll use this chart to figure out how many calories I burn. And I'll be sure to eat a great breakfast before we go.



**Study Central** Visit www.glencoe.com and click on Study Central to review using text features.



#### **Practice It!**

Below are different text features.

#### map heading footnote photograph

In your Learner's Notebook, write which feature is most useful for

- finding out the meaning of a word you don't know
- finding out which parts of the country get the most rain
- finding out what a particular car looks like
- finding out where to look to get information on training your dog to sit

#### Use It!

As you read "Conserving Resources" and "There Will Come Soft Rains," look for text features. List them in your Learner's Notebook.

### **Before You Read** Conserving Resources

#### **Meet the Author**

This selection was written for a school textbook. (Textbook writers aren't credited as "authors" of the books and lessons they write.) Textbook writers try to make difficult subjects easier to understand. Text features, like those in this selection, are important tools that help the writer and the reader.

### **Vocabulary Preview**

**resources** (REE sor suz) *n.* supplies that can be used as needed (**p. 560**) Resources such as petroleum and wood are important for making the products we use every day.

**reduce** (rih DOOS) v. to use less of; make less of (p. 560) Reduce the amount of trash by reusing glass jars.

**consumption** (kun SUMP shun) *n.* the act of using up, spending, or wasting (p. 560) You can reduce your consumption of water by fixing leaky faucets.

**Write to Learn** All of the vocabulary words relate to people and how they depend on Earth. Using the vocabulary words, write a short paragraph about how people depend on Earth.

#### **English Language Coach**

**Suffixes** A suffix is a word part added to the end of a word; it modifies the word in some way.

You've used suffixes many times while saying or writing verbs, such as thanks, thanked, and thanking. You use suffixes whenever you use comparatives and superlatives, as in *faster* and *fastest*. Suffixes sometimes change the basic meaning of a word, but more often they just change what part of speech a word is. For example, a suffix can change a noun into an adjective or adverb. Or a suffix might change a verb to a noun. Also, remember that when you add a suffix, sometimes the spelling of a base word changes.

Here are a few other common suffixes:

-er as in employer -ian as in musician -ee as in employee -ist as in artist -ful as in joyful -ous as in furious -al as in comical -ion as in invention -ship as in friendship -ment as in enjoyment -ish as in foolish -able as in breakable

-ible as in collectible -y as in hairy

-ly as in sadly -hood as in neighborhood *-ness* as in mean*ness* -ance as in performance

**On Your Own** Using the list above, add at least one suffix to each word below to create a new word.

work	friend	believe	red
mad	fear	courage	false

**Objectives** (pp. 558–563) Reading Use text features: side notes, headings, graphic organizers **Literature** Identify literary elements: concept and definition **Vocabulary** Identify word structure: suffixes

#### **Skills Preview**

#### **Key Reading Skill: Using Text Features**

Before you read the article, think about how you can understand it better by using

- side notes
- headings
- graphic organizers (like charts and tables)

**Write to Learn** In your Learner's Notebook, write a definition of each text feature in your own words. Then, make up an example of each one.

### **Key Literary Element: Concept and Definition**

You know that a word has meanings, or **definitions**. A word or phrase can also name an idea, or **concept**. It might take many books and articles to fully explain a concept, but you can begin by defining it.

In this article you'll read about "conserving resources." To begin to understand this concept, look at the words' definitions. To *conserve* is "to protect from loss or harm; to use less." A *resource* is "a supply that can be drawn on when needed." The concept of conserving resources, or *conservation*, includes using less of Earth's resources and saving Earth from harm.

**Small Group Work** In a small group, explore the concept of *democracy*. Does the dictionary definition explain the concept? If not, what else can help you understand the concept of democracy?



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

#### **Academic Vocabulary**

**concept** (KON sept) *n.* an idea or a thought

### **Get Ready to Read**

#### **Connect to the Reading**

What do you throw away? How much of it is paper, plastic, or metal (like a soda can)? How much waste, or garbage, does your family throw out in a week? Think about what you can do to reduce that amount.

**Small Group** In a small group, discuss the kinds of things you and your classmates throw away at school. Make a list of ways you could save resources at school.

#### **Build Background**

In the past, people didn't throw away a lot of things. They often turned old or worn out items into new ones. For example, old clothes became rags or were woven into rugs.

Then companies began producing new items at cheap prices. Many Americans stopped recycling. People threw many things away, even things they could have used again.

Today, recycling is very important. People are worried about using up Earth's resources too quickly. People are constantly thinking of new ways to recycle.

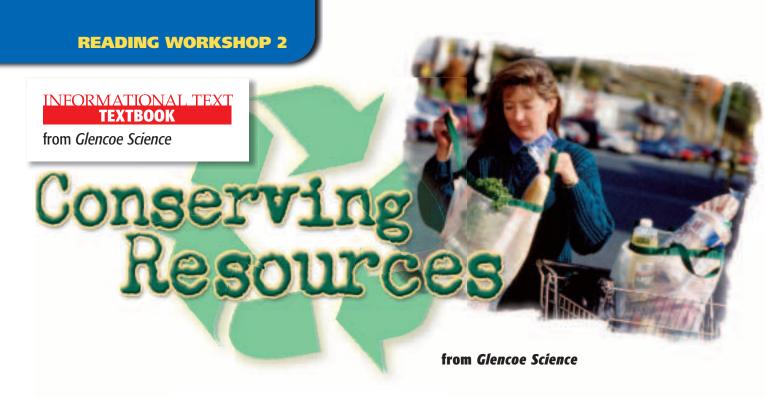
#### **Set Purposes for Reading**

Resources" to find out if progress is always good.

**Set Your Own Purpose** What else would you like to learn from the article to help you answer the Big Question? Write your own purpose on a note card and add it to Foldable 5.

#### **Keep Moving**

Use these skills as you read the following selection.



#### **Resource Use**

**Resources** such as petroleum and metals are important for making the products you use every day at home and in school. For example, petroleum is used to produce plastics and fuel. Minerals are used to make automobiles and bicycles. However, if these resources are not used carefully, the environment can be damaged. **Conservation** is the careful use of earth materials to reduce damage to the environment. Conservation can prevent future shortages of some materials. **1** 

#### Reduce, Reuse, Recycle

Developed¹ countries such as the United States use more natural resources than other regions, as shown in **Figure 1**. Ways to conserve resources include reducing the use of materials, and reusing and recycling materials. You can **reduce** the **consumption** of materials in simple ways, such as using both sides of notebook paper or carrying lunch to school in a nondisposable container. **Reusing** an item means finding another use for it instead of throwing it away.

**1.** A *developed* country uses advanced technology and has a strong economy.

#### Vocabulary

**resources** (REE sor suz) *n.* supplies that can be used as needed **reduce** (rih DOOS) *v.* to use less of; make less of

**consumption** (kun SUMP shun) *n.* the act of using up, spending, or wasting

#### **Practice the Skills**

#### 

New inventions seem great because they make life easier. But a new product may use up resources. What is the problem with inventing more products that use resources such as petroleum and metal? Write your answer on a note card and add it to Foldable 5. Your response will help you answer the Unit Challenge later. You can reuse old clothes by giving them to someone else or by cutting them into rags. The rags can be used in place of paper towels for cleaning jobs around your home. Reducing and reusing are methods of waste prevention.

Reusing Yard Waste Outdoors, you can do helpful things, too. If you cut grass or rake leaves, you can compost these items instead of putting them into the trash. **Composting** means piling yard wastes where they can decompose gradually. Decomposed material provides needed nutrients for your garden or flower bed. Some cities no longer pick up yard waste to take to landfills.<sup>2</sup> In these places, composting is common. If everyone in the United States composted, it would reduce the trash put into landfills by 20 percent.

**Recycling Materials** If reducing and reusing are not possible, the next best method to reduce the amount of materials in the landfill is to recycle. Recycling is processing waste materials to make a new object. 2

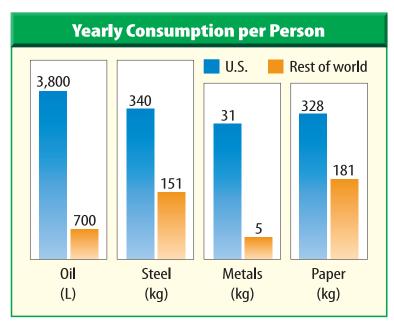


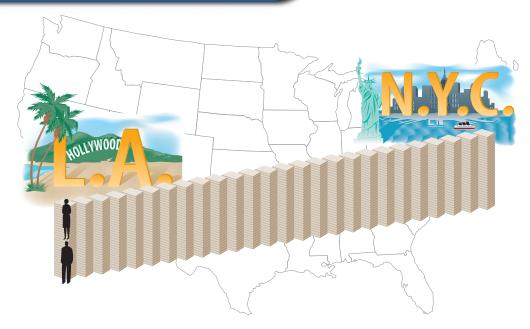
Figure 1 A person in the United States uses more resources than the average person elsewhere.

#### **2.** Landfills are places where dirt and garbage are buried in layers.

#### **Practice the Skills**

#### 2 Key Literary Element

**Concept and Definition** Think about the word recycle. Does the definition of the word help you understand the concept of recycling? See if other details in the story add to your own definition of the concept.



**Figure 2** People in the United States throw away enough office and writing paper each year to build a wall 3.6 m high stretching from New York City to Los Angeles.

Paper makes up about 40 percent of the mass of trash. As shown in **Figure 2**, Americans throw away a large amount of paper each year. Recycling this paper would use 58 percent less water and generate 74 percent less air pollution than producing new paper from trees. The paper shown in the figure doesn't even include newspapers. More than 500,000 trees are cut every week just to print newspapers. **5** 

Companies have found that recycling can be good for business. They can recover part of the cost of materials by recycling the waste. Some businesses use scrap materials such as steel to make new products. These practices save money, energy and reduce the amount of waste sent to landfills.

**Figure 3** shows that the amount of material deposited in landfills has decreased since 1980. In addition to saving landfill space, reducing, reusing and recycling can reduce energy use and minimize the need to extract raw materials from Earth.

**Recycling Methods** What types of recycling programs does your state have? Many states or cities have some form of recycling laws. For example, in some places people who recycle pay lower trash-collection fees. In other places a **refundable** deposit is made on all beverage **containers**. This means paying extra money at the store for a drink, but you get your money back if you return the container to the store for recycling.

#### **Practice the Skills**

#### **3** Reviewing Skills

#### **Identifying Author's**

**Purpose** Authors write with a goal in mind, such as to entertain, to persuade, to inform, and to describe. What purpose do you think the author of this article had?

#### 4 English Language Coach

suffixes What are the suffixes in the words refundable and containers? What are the base words? Do you know what the base words mean? Do the meanings of the base words help you understand the whole words?



**Figure 3** U.S. trash production is increasing, but trash deposited in landfills is decreasing. In 1980, 82 percent of trash went to a landfill; today, it's only 55 percent, thanks to waste-reducing methods such as recycling.

There are several disadvantages to recycling. More people and trucks are needed to haul materials separately from your trash. The materials then must be separated at special facilities. In addition, demand for things made from recycled materials must exist, and items made from recycled materials often cost more. **5** 

The Population Outlook The human population explosion<sup>3</sup> already has had an effect on the environment and the organisms that inhabit Earth. It's unlikely that the population will begin to decline in the near future. To make up for this, resources must be used wisely. Conserving resources by reducing, reusing, and recycling is an important way that you can make a difference. O

#### **Practice the Skills**

#### **5** Key Reading Skill

Using Text Features Bold headings lead you through this article. Which heading guides you to a section about the number of people living on Earth? This article also includes photographs, charts, and captions. Which of those features provides hopeful information about landfill use?

The population explosion is the recent increase in the number of people on Earth. It has occurred because more people are being born and more people are living longer.

### **After You Read** Conserving Resources



### Answering the **BIG Question**

- 1. How can the invention of new products cause problems? Support your answer with details from the selection.
- **2. Recall** How is recycling good for business?
  - Think and Search
- **3. Recall** What are some of the disadvantages of recycling?
  - **Right There**
- **4. Summarize** How does conservation help the environment?
  - Think and Search

### **Critical Thinking**

- **5. Connect** What are some items that you use every day that can be recycled?
  - On My Own
- **6. Draw Conclusions** Why do you think most Americans don't recycle more?
  - **IP** Author and Me

### Write About Your Reading

Pretend you have some airtime on a local radio station. Write a script for a short announcement that you will read on the air. Use the tips below to write your script:

- Your purpose is to convince people to recycle.
- Explain what recycling is.
- Tell people why recycling is important.
- Suggest ways that people can recycle at home, work, and school.
- Make sure your announcement will catch people's attention.

**Objectives** (pp. 564–565) **Reading** Use text features: chart, map, photograph • Make connections from text to self **Literature** Identify literary elements: concept and definition **Vocabulary** Identify word structure:

**Writing** Write a radio script **Grammar** Identify parts of speech

suffixes

#### **Skills Review**

#### **Key Reading Skill: Using Text Features**

7. How did the charts, map, and photos in this article help you understand or remember the information? Which text feature most helped you understand how much people waste? Why?

### **Key Literary Element: Concept and Definition**

**8.** What is the definition of the word *conservation*? What details from the article help you understand the concept of conservation?

### Reviewing Skills: Identifying Author's Purpose

**9.** What sections of the article give you the most clues about the author's purpose?

### **Vocabulary Check**

**10.** Rewrite the paragraph below and fill in the blanks with the correct vocabulary word.

#### reduce resources consumption

In my family, we use many \_\_\_\_\_ every day. For example, we drink a lot of soda from aluminum cans. My mom and I want to help our family \_\_\_\_ the amount of trash we throw out. We decided we will drink more water and decrease our family's \_\_\_\_ of soda.

- **11. Academic Vocabulary** What are two common **features** of a heading?
- 12. English Language Coach Find the word in each sentence below that has a base word and a suffix. Write the words in your Learner's Notebook, underlining each suffix.

We went to a famous beach last summer. It was nice and restful there. The air was breathable. We had such an enjoyable time.

# Grammar Link: Parts of Speech Review

Words are the major tools with which we communicate. We need to know how and when to use them, just as we need to know when a screwdriver is more appropriate than a hammer.

 A word is identified as a particular part of speech based on how it is used. Many words can be used as more than one part of speech.

Noun: I had a bad dream.

Verb: Did you <u>dream</u> last night?

Adjective: We took a <u>dream</u> vacation.

Noun: He's only attractive on the <u>outside</u>.

Adverb: Let's eat outside.

Adjective: She threw an <u>outside</u> pitch.

Preposition: They worked <u>outside</u> the law.

#### **Grammar Practice**

Copy the following sentences. Under each underlined word, identify its part of speech.

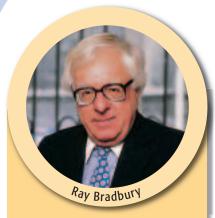
- **13.** I'll pull every <u>weed</u> when I <u>weed</u> the garden.
- **14.** We <u>crowded</u> into a <u>crowded</u> elevator.
- **15.** Please <u>light</u> the room with a <u>light</u> so I can see this <u>light</u> color.

**Writing Application** Think of (or choose from a dictionary) three words, each of which can be used as different parts of speech. Write two sentences for each that use that word in different ways. (Examples: *group*, *hit*, *hurt*, *spring*, *raise*.)



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

### **Before You Read** There Will Come Soft Rains



#### **Meet the Author**

Ray Bradbury was born in 1920. He began writing as a boy. "My parents had given me a toy typewriter for Christmas," Bradbury wrote, "and I stormed it with words. Anytime I liked I could turn a faucet on each finger and let the miracles out, yes, into machines and onto paper where I might freeze and control them forever. I haven't stopped writing since." See page R2 of the Author Files for more on Ray Bradbury.



**Author Search** For more about Ray Bradbury, go to www.glencoe.com.

**Objectives** (pp. 566-575) **Reading** Use text features: italics · Make connections from text to self **Literature** Identify literary elements: concept and definition **Vocabulary** Identify word structure: suffixes

### **Vocabulary Preview**

**shriveled** (SHRIV uld) *adj.* shrunken and wrinkled (p. 569) *Dry, shriveled* food sat on the table, uneaten.

emerged (ih MURJD) v. came out; form of the verb emerge (p. 569) Spotless dishes emerged from the washer.

**charred** (chard) *adj.* burned **(p. 569)** *The walls were blackened and* charred in the intense heat of an explosion.

**inconvenience** (in kun VEEN yuns) *n.* something that causes difficulty, discomfort, or bother (p. 570) Messiness may cause inconvenience, but it's not a tragedy.

**frenzy** (FREN zee) *n.* unusual mental excitement leading to wild activity (p. 571) In a frenzy, the dog chased its tail and barked.

**whims** (wimz) *n.* sudden urges, desires, or ideas (**p. 572**) *The house took* care of family members' needs as well as their whims.

**oblivious** (uh BLIV ee us) *adj.* not noticing; not aware of **(p. 574)** *The trees* stood silently, oblivious to the destruction nearby.

**Write to Learn** Choose four vocabulary words. For each word, write a sentence using that word.

#### **English Language Coach**

**Suffixes** There's one common suffix that does not *modify* a word; it completely changes it! It's the suffix -less.

What's the opposite of *hopeful? Hopeless*. The suffix *-less* means "without." If you're hopeless, you're without hope. Anytime you add -less to a word you'll change the meaning by adding "without" to it.

**Practice** -less Not Less Add the suffix -less to each word below.

help use friend care penny power

#### **Skills Preview**

#### **Key Reading Skill: Using Text Features**

Usually text features are defined as photos, headings, graphic elements, and so on. They're used *in addition* to the text to help clarify the information you are reading. However, sometimes text features are *within* the text itself, giving you added information by how the text itself is presented. That's the case with the next selection. Preview the selection to see if you can discover its text feature.

### **Key Literary Element: Concept and Definition**

In the story you're about to read, the main character is a house. If that were not unusual enough, the house is also a concept—the concept of a house that does everything for its people.

Science fiction writers often base their stories on new concepts. The story then explores the concept, adding details and figuring out what the concept means to humanity. In a way, the story itself becomes a way to define a concept.

In "There Will Come Soft Rains," Ray Bradbury explores the concept of a completely automatic house by looking at it without its people. In the 1950s, many of the features of such a house seemed amazing to readers. Now, many years after the story was written, some of those features are being built into modern houses. Improvements in technology and engineering have moved the concepts into definitions.

### **Get Ready to Read**

#### **Connect to the Reading**

What would it be like to live in a house that did your chores every day? The house would be powerful—maybe more powerful than you. Is this kind of technology and progress a good thing?

**Partner Talk** In "There Will Come Soft Rains," machines act on their own. Would you like to live in a world that is controlled by computers? Would you like a computer to decide what you eat, what you wear, and what you listen to? Discuss your answers with a partner.

#### **Build Background**

Ray Bradbury wrote "There Will Come Soft Rains" in 1951. In the 1950s, many people thought there was going to be a nuclear war.

- Nuclear weapons are the most powerful weapons known to man. One atomic bomb could destroy an entire city.
- In the 1950s, people feared that a nuclear war would kill all human beings on Earth. Bradbury and other writers produced many stories exploring what might happen after such a war.

#### **Set Purposes for Reading**

Read the story to understand some of the fears people had in the 1950s.

**Set Your Own Purpose** What would you like to learn from the story to help you answer the Big Question? Write your own purpose on a note card and add it to Foldable 5.



Interactive Literary Elements Handbook To review or learn more about the literary elements, go to www.glencoe.com.

#### **Keep Moving**

Use these skills as you read the following selection.



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 that 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!* 

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.

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

Somewhere in the walls, relays clicked, memory tapes glided under electric eyes.

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.

#### **Practice the Skills**

#### 1 Key Literary Element

**Concept and Definition** The author invented the concept of a "voice-clock." What do you think would be its definition?

Outside, the garage chimed and lifted its door to reveal the waiting car. After a long wait the door swung down again.

At eight-thirty the eggs were shriveled and the toast was like stone. An aluminum wedge scraped them into the sink, where hot water whirled 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.

Nine-fifteen, sang the clock, time to clean.

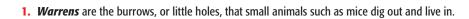
Out of warrens<sup>1</sup> in the wall, tiny robot mice darted. The rooms were acrawl with the small cleaning animals, all rubber and metal. They thudded against chairs, whirling their mustached runners, kneading the rug nap, sucking gently at hidden dust. Then, like mysterious invaders, they popped into their burrows. Their pink electric eyes faded. The house was clean.

*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.

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 silhouette 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, hands raised to catch a ball which never came down.

#### 2 Key Reading Skill

**Using Text Features** Do you notice anything unusual about the text so far in the story? What words are in italics? Who (or what) is speaking those words? Do the italics help you understand the story?



#### **Vocabulary**

**shriveled** (SHRIV uld) *adj.* shrunken and wrinkled

emerged (ih MURJD) v. came out

**charred** (chard) *adj.* burned



#### **READING WORKSHOP 2**

The five spots of paint—the man, the woman, the children, the ball—remained. The rest was a thin charcoaled layer.

The gentle sprinkler rain filled the garden with falling light. 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 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.<sup>2</sup>

It quivered<sup>3</sup> 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!

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**. **3** 

Twelve noon.

A dog whined, shivering, on the front porch.

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.

For not a leaf fragment blew under the door but what the wall panels flipped open and the copper scrap rats flashed swiftly

- Preoccupation is an extreme concern with something. Paranoia is a mental illness in which a person is extremely suspicious and afraid of others.
- 3. To quiver is to shake slightly or tremble.

#### Vocabulary

**inconvenience** (in kun VEEN yuns) *n.* something that causes difficulty, discomfort, or bother

#### **Practice the Skills**

#### 3 English Language Coach

**Suffixes** Look at the words senselessly and uselessly. What does each word mean?

#### 4 Key Literary Element

**Concept and Definition** The house is *self-sufficient,* meaning it is able to take care of itself without any outside help. Do the details of the story expand your understanding of the concept?



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 Baal<sup>4</sup> in a dark corner.

The dog ran upstairs, hysterically yelping to each door, at last realizing, as the house realized, that only silence was here.

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.

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.

Two o'clock, sang a voice.

Delicately **sensing** decay at last, the regiments<sup>6</sup> of mice hummed out as softly as blown gray leaves in an electrical wind. **5** 

Two-fifteen.

The dog was gone.

In the cellar, the incinerator glowed suddenly and a whirl of sparks leaped up the chimney.

Two thirty-five.

Bridge tables sprouted from patio walls. Playing cards fluttered onto pads in a shower of pips. Martinis manifested<sup>7</sup> on an oaken bench with egg-salad sandwiches. Music played.

But the tables were silent and the cards untouched.

At four o'clock the tables folded like great butterflies back through the paneled walls.

Four-thirty.

The nursery walls glowed.

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 through well-oiled sprockets, and the

- 4. An *incinerator* is a kind of furnace for burning trash. Here, the fire's glow suggests the face of *Baal*, a god worshiped in ancient times.
- **5.** To behave *hysterically* is to be very upset and out of control emotionally.
- 6. Regiments are groups of soldiers.
- On playing cards, pips are the small printed dots or symbols that show a card's value. The alcoholic drinks (martinis) and sandwiches suddenly appeared (manifested).

#### Vocabulary

**frenzy** (FREN zee) *n.* unusual mental excitement leading to wild activity

#### **Practice the Skills**

#### **5** English Language Coach

**Suffixes** What is the base word of **sensing**? What letter do you drop when you add the suffix *-ing*?

walls lived. The nursery 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 aromas of animal spoors! 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 okapi<sup>8</sup> feet and the murmur of a fresh jungle rain, like other hoofs, falling upon the summerstarched 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.

It was the children's hour.

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

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 where a fire now blazed up warmly, a cigar popped out, half an inch of soft gray ash on it, smoking, waiting.

*Nine o'clock.* The beds warmed their hidden circuits, for nights were cool here. **5** 

*Nine-five.* A voice spoke from the study ceiling: "Mrs. McClellan, which poem would you like this evening?" The house was silent.

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.<sup>10</sup> As I recall, your favorite. . . . **7** 

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

- 8. In this paragraph, the walls and floor seem to come to life for the children's entertainment. The animals are running and playing (cavorting) in a sort of moving wallpaper. The floor becomes a grassy (cereal) field. Spoors are droppings. The African okapi (oh KAW pee) is like a giraffe but small and short-necked.
- 9. Here, *manipulated* means "moved around."
- 10. Teasdale, an American poet, often wrote about the beauty in nature.
- 11. The plum trees, full of white blossoms, are shaking (in tremulous white).

#### Vocabulary

**whims** (wimz) *n.* sudden urges, desires, or ideas

#### **Practice the Skills**

#### 6 BIG Question

Progress in home design made life easy and comfortable for the owners. Progress in warfare killed them. For this world that Bradbury imagines, answer this question: Is progress always bad? Put your answer on a note card in Foldable 5.

#### 7 Key Reading Skill

**Using Text Features** A voice has just spoken, but its words are not in italics. Is this a second mechanical voice? Also, so far only the voice-clock's words have been in italics, but now a block of text is italicized and indented. Why do you think that was done?

#### **READING WORKSHOP 2**

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*; 12

And Spring herself, when she woke at dawn Would scarcely know that we were gone. 3

The fire burned on the stone hearth and the cigar fell away into a mound of quiet ash on its tray. The empty chairs faced each other between the silent walls, and the music played.

At ten o'clock the house began to die.

The wind blew. A falling tree bough crashed through the kitchen window. Cleaning solvent, 13 bottled, shattered over the stove. The room was ablaze in an instant!

"Fire!" screamed a voice. The house lights flashed, water pumps shot water from the ceilings. But the solvent spread on the linoleum, licking, eating, under the kitchen door, while the voices took it up in chorus: "Fire, fire, fire!"

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.

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.

But too late. Somewhere, sighing, a pump shrugged to a stop. The quenching rain ceased. The reserve water supply which had filled baths and washed dishes for many quiet days was gone.

The fire crackled up the stairs. It fed upon Picassos and Matisses in the upper halls, like delicacies, <sup>14</sup> baking off the oily flesh, tenderly crisping the canvases into black shavings.



#### **Practice the Skills**

#### **8** Reviewing Skills

**Identifying Author's Purpose**Why do you think Bradbury
included this poem in his story?
What does it say about living
things and war?

Perished utterly means "died out completely."

<sup>13.</sup> A *solvent* is a mixture of liquid chemicals that would burn easily.

<sup>14.</sup> The *Picassos* and *Matisses* are paintings by twentieth-century artists Pablo Picasso and Henri Matisse. In a poetic image, the narration suggests that the burning paintings are delicious things for the fire to eat (*delicacies*).

Now the fire lay in beds, stood in windows, changed the colors of drapes!

And then, reinforcements.

From attic trapdoors, blind robot faces peered down with faucet mouths gushing green chemical.

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<sup>15</sup> of green froth.

But the fire was clever. It had sent flame 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<sup>16</sup> on the beams.

The fire rushed back into every closet and felt of the clothes hung there.

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. **2** 

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. . . .

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

#### Vocabulary

**oblivious** (uh BLIV ee us) *adj.* not noticing; not aware of

#### **Practice the Skills**

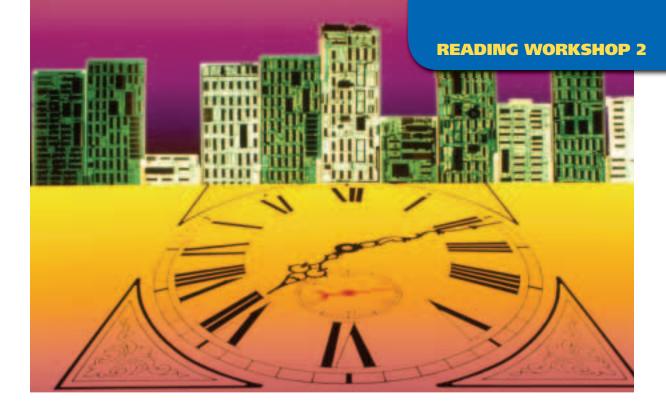
#### 9 Key Literary Element

#### **Concept and Definition**

Do you understand Bradbury's concept of the self-sufficient house better now? What has helped you learn more about this concept?

<sup>15.</sup> In another poetic image, the snakes and their venom ("poison") are hoses and chemicals that put the fire out.

**<sup>16.</sup>** Here, **shrapnel** refers to bits of torn metal blown around by the explosion.



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<sup>17</sup> for the situation, read poetry aloud in the fiery study, until all the film spools burned, until all the wires withered and the circuits cracked.

The fire burst the house and let it slam flat down, puffing out skirts of spark and smoke.

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!

The crash. The attic smashing into kitchen and parlor. The parlor into cellar, cellar into sub-cellar. Deep freeze, armchair, film tapes, circuits, beds, and all like skeletons thrown in a cluttered mound deep under.

Smoke and silence. A great quantity of smoke.

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:

"Today is August 5, 2026, today is August 5, 2026, today is . . ."  $\blacksquare 0 \blacksquare \blacksquare \bigcirc$ 

#### **Practice the Skills**

#### 10 Reviewing Skills

#### **Identifying Author's Purpose**

Why do you think the author wrote this story—to entertain, inform, describe, persuade, or a combination of these purposes? Explain.

#### 11 BIG Question

Bradbury imagined the kinds of progress in technology that might take place. Some of what he imagined is possible today. Do you see these technologies as good, bad, or both? Explain your answer on a note card in Foldable 5. Your response will help you complete the Unit Challenge later.

<sup>17.</sup> Sublime disregard is a lack of attention to something because one is above it.

<sup>18.</sup> Here, *psychopathic* means "insane; crazy."

### **After You Read**

#### **There Will Come Soft Rains**



### Answering the **BIG** Question

- **1.** What are some of the good and bad uses of science?
- 2. Recall Why is the house empty?
  - **ID** Think and Search
- **3. Recall** What happens to the house at the end of the story?
  - Think and Search

### **Critical Thinking**

- **4. Infer** How do you think the people who lived in the house felt about advanced technology? Why?
  - **IP** Author and Me
- **5. Infer** Do you think anyone survived the blast? Explain your answer.
  - Author and Me
- **6. Evaluate** Which technology in the house do you find most believable? Which technology do you think could not exist? Explain.
  - **IP** Author and Me

### **Write About Your Reading**

Pretend you are a reviewer for a teen magazine. Would you recommend that other teens read this story? Write a review giving your opinion.

Use the following tips to get started:

- Think about your audience.
   Do they use a lot of technology? Would they like to read a story about advanced technology?
- Choose your position or opinion.
   Did you like the story? What did it make you think or feel?
- Back up your opinion with ideas or details from the story.
   Why would other people your age like the story? What might they learn from it?

**Objectives** (pp. 576–577) **Reading** Use text features: italics **Literature** Identify literary elements: organization

**Vocabulary** Identify word structure: suffixes

**Writing** Write a review: opinion **Grammar** Identify parts of speech

#### **Skills Review**

#### **Key Reading Skill: Using Text Features**

- **7.** Did the way the author used italics help you understand the story? Why or why not?
- **8.** If you were asked to add other text features to the story, what would they be? Why?

### **Key Literary Element: Concept and Definition**

- 9. Did you understand the definitions in the story? Can you think of anything that should have been defined but wasn't?
- **10.** How did the definitions of words in the story help you understand the concepts in it?

### Reviewing Skills: Identifying Author's Purpose

**11.** What warning is Bradbury giving readers in this story?

### **Vocabulary Check**

Match each definition to the best word from the list.

shriveled emerged charred inconvenience
frenzy whims oblivious

- 12. burned
- 13. shrunken and wrinkled
- **14.** sudden urges, desires, or ideas
- **15.** unusual mental excitement leading to wild activity
- **16.** not noticing; not being aware of
- 17. came out
- something that causes difficulty, discomfort, or bother
- **19. English Language Coach** Add the suffix *-less* to each word below and define the new word.

tree power tear heart mind

# Grammar Link: Clauses as Parts of Speech

A dependent clause has a subject and a predicate but cannot stand alone as a sentence. Dependent clauses can function as nouns, adjectives, or adverbs.

Dependent clause as noun

It will make no difference. *(noun)* 

Where you go will make no difference. (noun clause)

Dependent clause as adjective

He is a <u>pleasant</u> person. (adjective)

He is a person who is kind to everyone. (adjective clause)

Dependent clause as adverb

Maybe we'll go. (adverb)

If we like the plan, we'll go. (adverb clause)

#### **Grammar Practice**

For each sentence, decide what kind of clause is underlined.

- **20.** Please call me before the bus arrives.
- **21.** Whoever wants lunch should come with me.
- **22.** Jodi bought the dress that she had been wanting.

**Writing Application** Look back at your Write About Your Reading assignment. Find one noun, one adjective, and one adverb. For each, try to substitute a clause that functions the same way.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

### **READING WORKSHOP 3**

#### **Skills Focus**

You will practice using these skills when you read the following selections:

- "The Next Big Thing," p. 582
- "Big Yellow Taxi," p. 592

#### Reading

- Taking notes
- Responding

#### Literature

- Understanding organization
- Theme

#### **Vocabulary**

Recognizing prefixes

#### **Writing/Grammar**

Using commas

**Skill Lesson** 

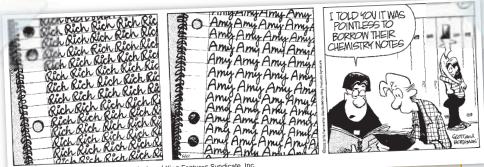
### **Taking Notes**

#### Learn <u>It!</u>

What Is It? When you read, it's important to remember important ideas and details. Taking notes about what you're reading is a great way to point out and remember important information. When you take notes, you write about the information or mark where it appears in the text. There are different ways to take notes.

- Write the important ideas and details on an index card or in a notebook.
- Write down your thoughts on the page of the book next to the information.
- Underline or circle important parts in a text.

If you're not allowed to write in the book, make a copy of the selection.



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#### **Analyzing Cartoons**

Rich's and Amy's "notes" aren't very useful for studying chemistry. To make useful notes, stick to the subject.

**Objectives** (pp. 578–579) **Reading** Take notes

**Why Is It Important?** Taking notes helps you remember and use information. It is a skill you can use inside or outside school.

**How Do I Do It?** Ask yourself questions about a topic: *Who? What? Where? When? Why?* and *How?* As you read, look for information that helps you answer your questions. You do not need to write everything. You should take notes about ideas and details that you may not remember otherwise. When taking notes you do not need to write complete sentences or use correct spelling or punctuation. You might even write shortened versions of familiar words or phrases. Here's how one student took notes to help her understand the following paragraph from "The Next Big Thing":

Each gutsy idea may have brought good things to people, but progress often comes with a downside. Every breakthrough has pros and cons. Television, for example, is a great tool for educating many people, but it also has decreased the amount of time families spend talking with each other. The assembly line makes it possible for cars to be produced faster and for more people to travel great distances, but it has also helped create an automobile society with smog and air pollution. Can you think of any pros and cons of the big ideas of the 20th century below?

- Progress has pros and cons.
- TV educates people, makes them spend less time talking.
- Cars help people travel, cause pollution.



**Study Central** Visit www.glencoe .com and click on Study Central to review taking notes.



#### **Practice It!**

Look at the notes you took for "Hip Hop." Do they make sense? Do they give you an idea about the main points of the article?

#### **Use It!**

As you read "The Next Big Thing" and "Big Yellow Taxi," take notes that will help you understand the ideas in the text.

### Before You Read The Next Big Thing

#### **Meet the Authors**

Maryanne Murray Buechner and Mitch Frank are both journalists for *TIME* magazine. Buechner has also written for Fortune magazine. Frank worked for Entertainment Weekly, writing articles about Hollywood celebrities and events. Now Frank usually writes about politics.



**Author Search** For more about these authors, go to www.glencoe.com.

### **Vocabulary Preview**

resists (rih ZISTS) v. holds off the force or effect of; form of the verb resist (p. 582) Plastic resists some of the effects of nature.

**invaluable** (in VAL yoo uh bul) *adj.* so valuable that a price can't be estimated; extremely desirable or important (p. 585) *Inventions are* invaluable to our way of life.

**corporate** (KOR pur ut) *adj.* belonging to or having to do with a company (p. 586) These discoveries have had a large effect on corporate workers.

**consecutive** (kun SEK yuh tiv) *adj.* following one after the other in order (p. 587) She attended three consecutive meetings.

**Write to Learn** Write sentences that use each word correctly. Then try to use all four words correctly in one sentence.

#### **English Language Coach**

**Prefixes** Prefixes are added to the beginnings of words and change the meanings. Knowing the meanings of common prefixes will help you understand new words.

Prefix	Meaning	Example
со-	with	coworker
inter-	between	interdependent
post-	after	postseason
pre-	before	preseason
re-	back or again	repay
sub-	below	subway
super-	more than	supernatural
trans-	across, through, or beyond	transmission
anti-	against	antifreeze
pro-	for or forward	progovernment
bi-	two	bicycle
semi-	half or partly	semicircle
uni-	one	uniform

**On Your Own** Combine the prefix and base words listed below and define the new words. Check the meanings in a dictionary.

re + play =	post + war =
trans + act =	inter + act =
pre + date =	co + exist =

**Objectives** (pp. 580-587) **Reading** Take notes • Make connections from text to self **Literature** Identify literary elements: organization **Vocabulary** Identify word structure:

prefixes

#### **Skills Preview**

#### **Key Reading Skill: Taking Notes**

Before you read, think about what you may learn from the selection. Get ready to take notes about

- the point the author is trying to make
- important details that support the author's ideas
- what you think about the topic

#### **Key Literary Element: Organization**

Text **organization** is the way that writers arrange and structure their ideas in an effort to make them clear to readers. There are many ways to organize text. You've already learned two:

- Chronological (or time) order What is the exact order of events? Look for clue words such as first, next, then, later, and finally.
- Compare and contrast What do people, things, or ideas have in common? Look for clue words such as like, on the other hand, but, however, and as opposed to.

Later in the book you'll learn about two more kinds of text organization:

- Problem and solution What is the problem and how is it solved? Look for clue words and phrases such as need, attempt, and try to help.
- Cause and effect When something happens, what happens next? Look for clue words and phrases such as so, because, and that means.



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

# **Get Ready to Read**

#### **Connect to the Reading**

Think about the machines and products you use every day. What machine gets you to school? What machines make your dinner? What products help you relax—movies, TV, or video games? As you read the article, ask yourself what's good and what's not so good about the products and machines that are part of your life.

**Partner Talk** With a partner, make a list of the machines and products you use most often. Talk about why they're useful and whether they create problems.

#### **Build Background**

For centuries, humans have created inventions that help them in some way.

- One of the oldest inventions is the wheel. The oldest wheel ever found is believed to be over fifty-five hundred years old.
- One invention often leads to another. Inventors used calculators to help create computers.

#### **Set Purposes for Reading**

Read the article "The Next Big Thing" to learn about some of the benefits and problems of progress.

**Set Your Own Purpose** What else would you like to learn from the article to help you answer the Big Question? Write your own purpose on a note card and add it to Foldable 5.

#### **Keep Moving**

Use these skills as you read the following selection.

# TIME BIG THING THE Next BIG THING

You never know when an idea will turn out to be the kind of discovery that changes how we live, work, or play. Here's a look at some bold breakthroughs of the 20th century—from plastic to the World Wide Web—and a forecast of what's to come.

#### By MARYANNE MURRAY BUECHNER and MITCH FRANK

ach gutsy idea may have brought good things to people, but progress often comes with a downside. Every breakthrough has **pros and cons**. Television, for example, is a great tool for educating many people, but it also has decreased the amount of time families spend talking with each other. The assembly line makes it possible for cars to be produced faster and for more people to travel great distances, but it also has helped create an automobile society with smog and air pollution. Can you think of any pros and cons of the big ideas of the 20th century below? **125** 

#### **Plastics**

When New York chemist Leo Baekeland invented Bakelite in 1907, he created the first completely human-made substance. Bakelite **resists** heat, acids, and electricity, which allows it to be used in everything from cookware to car electrical systems. The plastic century was launched with the invention of Bakelite.

What it led to: Teflon, cellophane, nylon, Velcro, Plexiglas, spandex, polyester

#### Vocabulary

**resists** (rih ZISTS) ν. holds off the force or effect of

#### 1 English Language Coach

**Prefixes** *Pro-* is a prefix that means "for" (I'm all for it). *Con*is a prefix that means "against." Explain what the writers mean when they write, "Every breakthrough has **pros and cons.**"

#### 2 Key Reading Skill

**Taking Notes** What is the main idea? What have I learned that will help me understand the main idea? Write notes that answer these questions.

#### 3 Key Literary Element

**Organization** What clue do the conjunctions in this paragraph give about how the writers have organized it?

#### **Airplanes**

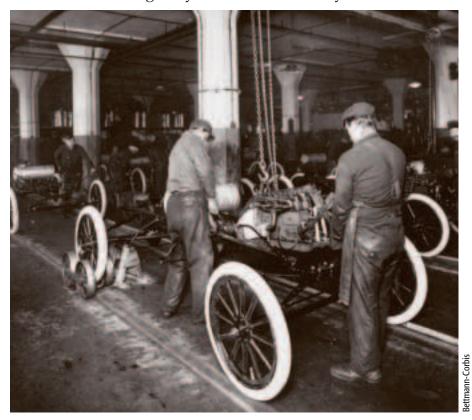
On December 17, 1903, Orville Wright flew for 12 seconds. It was the result of seven years of experiments on powering and controlling a glider by him and his brother Wilbur.

What it led to: Air travel, airports, airline companies, flight attendants, in-flight movies and videos, mass travel

#### **The Assembly Line**

In 1908 Henry Ford's company was turning out a car every 12 hours. But Ford wanted cars made more quickly and began experimenting with production-line methods. He started moving car parts along a mechanical conveyor belt¹ to workers. Each worker performed only one task. In 1913 Ford's new factory began producing a Model T car every 93 minutes. By 1925 that was down to 15 minutes. The increase in productivity allowed Ford to turn automobiles into a mass product. •

What it led to: Highways, suburbs, assembly-line robots



THE ASSEMBLY LINE allowed Henry Ford's company to produce cars faster.

#### 4 Key Reading Skill

**Taking Notes** Reread this paragraph. What are the important ideas or concepts? What details do you need to remember? Write notes in your Learner's Notebook.

A conveyor (kun VAY ur) belt is a flat piece of rubber that carries parts to workers. Along the way, workers put the parts together into a finished product.

#### **Supermarkets**

It all began with a Piggly Wiggly grocery store in Memphis, Tennessee, in 1916. Clarence Saunders conceived and patented<sup>2</sup> the idea of shoppers' walking through aisles of goods and serving themselves instead of asking a clerk behind the counter for everything.

What it led to: Giant supermarkets, cash registers, shopping carts, express checkout lanes

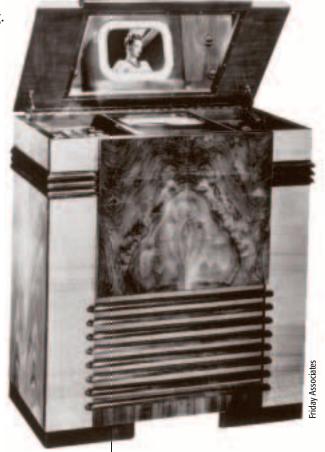
#### **Television**

In 1927 Bell Telephone and the U.S. Department of Commerce<sup>3</sup> conducted the first long-distance use of TV, between Washington, D.C., and New York City. Then-Secretary of Commerce Herbert Hoover commented, "Today we have, in a sense, the transmission of sight for the first time in the world's history. Human genius has now destroyed the [obstacle] of distance." American engineer Philo Farnsworth filed for a patent on the first all-electronic television system, which he called the image dissector.

**What it led to:** Couch potatoes, broadcast journalism, MTV, VCRs, camcorders, reality TV

#### Radar 5

As the Second World War approached, all of the major powers were developing methods to detect distant objects and determine their position. By measuring the speed of radio waves reflected off objects, scientists developed a "radio detecting and ranging" (RADAR) system. Radar provided early warning if enemy bomber planes were approaching. By 1938 the British set up a home-defense radar



TELEVISION: This early TV is shown encased in a stylish cabinet.

#### 5 Key Reading Skill

**Taking Notes** As you read the next paragraph, take notes about the important ideas and details. What is radar? What does it do? How does it help people?

<sup>2.</sup> In the United States, an inventor protects his or her invention by getting an official document called a *patent*. Then, for a certain number of years, no one but the inventor can make or sell that invention.

The U.S. Department of Commerce oversees the buying and selling of goods and promotes economic growth, technology, and development.

system. The system proved **invaluable** during the Battle of Britain, when the United Kingdom was under constant attack by German bombers.

What it led to: Air-traffic controllers, highway speed traps, F-117 stealth fighters, Doppler radar, accurate weather forecasts

#### **The Atom Bomb**

After a U.S. plane dropped an atom bomb on Hiroshima, Japan, and the mushroom cloud cleared, black rain fell from the sky. Nuclear weapons ended World War II and changed the way nations would deal with conflict and war forever. Countries that had nuclear power began to store these weapons of mass destruction and use the threat of launching them to intimidate other nations.

What it led to: Atomic energy, the arms race, nuclear submarines, the space race, fallout shelters, nuclear waste

#### The Laser

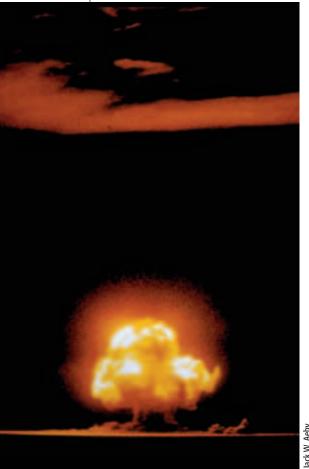
In 1960 Theodore Maiman built the first working laser (short for light amplification by stimulated emission of radiation). A laser is a highly concentrated, bright, and powerful beam of light that travels along the same path. Today, lasers are everywhere: guiding rockets for the military, cutting steel, and playing your favorite CDs. 6

What it led to: Bar-code scanners, ray guns, laser light shows, laser printers, Lasik eye surgery

- An exploded atom bomb creates a huge cloud that looks like a mushroom, so it's called a mushroom cloud.
- 5. To *intimidate* (in TIM ih dayt) is to make a person feel scared or fearful.
- Something that's concentrated is tightly focused or gathered into one place.

#### **Vocabulary**

**invaluable** (in VAL yoo uh bul) *adj.* so valuable that a price can't be estimated; extremely desirable or important



THE ATOM BOMB brought an end to World War II.

#### **6** Key Literary Element

**Organization** Look at the inventions in the article. How are they organized? What, then, is the *general* organization of the article?

#### **Cell Phones**

Motorola's Martin Cooper made the first cellular phone call in 1973 on a wireless telephone. That first cell phone was later nicknamed the brick because of its size and shape. Handsets soon became smaller, cellular networks and companies boomed (and went digital), and cell phone subscribers multiplied to millions of people in the United States alone.

What it led to: Distracted drivers, rude movie and restaurant patrons, dropped calls and poor service **7** 

#### **The Personal Computer**

The PC (personal computer) brought a mind-blowing increase of productivity to **corporate** workers, as well as to Mom, Dad, and the kids at home. In 1981 IBM introduced its first PC. Three years later, Apple unveiled<sup>7</sup> the Macintosh. Either way, consumers just want a computer that works and does everything.

What it led to: Word processing, PowerPoint, technical support departments

7. Unveiled (un VAYLD) means "revealed or shown for the first time."

#### Vocabulary

**corporate** (KOR pur ut) *adj.* belonging to or having to do with a company



#### 7 BIG Question

When cell phones were invented, many people did not think of the downside, or negative effect, of using them. In your opinion, what is the most negative effect of cell phones? What is the best reason to carry and use cell phones? Write your answers on a note card and add it to Foldable 5. Your response will help you answer the Unit Challenge later.



An early model of an IBM computer.

#### The World Wide Web B

The Internet had been around since the 1970s but wasn't ready for prime time. Only after software engineer Tim Berners-Lee created HTML code, URLs, and the first browser did the Web make its official appearance in 1991. Before long, surfing was something you did indoors on a keyboard. The Web has changed the way we do so many things—shop and learn and check the weather and movie listings—and has given us control over the flow of information.

What it led to: Online shopping, Googling, e-mail, spam, computer viruses

#### **Next? Space Tourism**

Two civilians<sup>9</sup> have each paid \$20 million to visit the International Space Station, courtesy of the Russians and space tourism agent Space Adventures. Other private companies are working toward offering 10-minute rides into Earth's orbit. And to jump-start the space tourism industry, the Ansari X Prize Foundation held a contest. Ansari challenged private companies to design the first private spaceship to successfully launch three humans to a suborbital<sup>10</sup> altitude of 100 km (62 mi.) on two consecutive flights within a two-week period. The SpaceShipOne team won the \$10 million prize on September 29, 2004.

What will it lead to?

-Updated 2005, from TIME, September 8, 2003

- **8. Ready for prime time**, in this case, means good enough for many people to use. In television, *prime time* is the evening hours when the most people are watching.
- 9. Here, civilians refers to people who do not work for any government space agency.
- Suborbital means, in this case, that these people will not go into space and won't circle the whole Earth.

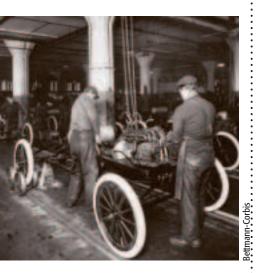
#### Vocabulary

**consecutive** (kun SEK yuh tiv) *adj.* following one after the other in order

#### 8 Key Reading Skill

**Taking Notes** What is the most important information under "The World Wide Web" section? Take notes about this information in your Learner's Notebook.

# After You Read The Next Big Thing



# Answering the **BIG Question**

- 1. Some inventions have negative effects because of the way people use them. Give an example of a product that causes problems when people use it.
- **2. Recall** What is one of the downsides of having a television?
  - **Right There**
- **3. Recall** What improvements made the World Wide Web "ready for prime time"?
  - **Right There**

# **Critical Thinking**

- **4. Evaluate** Which invention discussed in the article has the most serious and threatening downside? Why?
  - **IIP** Author and Me
- **5. Connect** How do the inventions in the article affect your life? Give an example.
  - Author and Me
- **6. Evaluate** Which invention discussed in the article is, in your opinion, the most useful and helpful to mankind? Why?
  - **IP** Author and Me
- **7. Evaluate** Do you think any of these inventions cause more problems than benefits? Explain.
  - **IP** Author and Me

# **Talk About Your Reading**

**Literature Groups** With your group, choose one of the inventions in the article. Decide whether the invention is mostly good progress or bad progress. Be sure to use facts to back up your opinion. You may need to visit your library to get more facts about the invention.

**Write to Learn** Write a short letter to your local paper explaining how your group feels about the invention.

**Objectives** (pp. 588–589) **Reading** Take notes **Literature** Identify literary elements: organization

**Vocabulary** Identify word structure:

**Writing** Write a letter of explanation **Grammar** Use punctuation: commas in a series

#### **Skills Review**

#### **Key Reading Skill: Taking Notes**

- **8.** Look at the notes you took while reading this article. How do they help you understand the authors' main idea?
- **9.** Use your notes and *only* your notes to write a very short summary of the article.

#### **Key Literary Element: Organization**

- **10.** Did the organization of this article help you understand the main idea? Why or why not?
- 11. If you had to choose another way to organize the article, what would it be? Would that change the main idea?

# **Vocabulary Check**

**12.** Match each vocabulary word with its definition.

**invaluable** the buying and selling of

products

resists belonging to a company or

business

**commerce** beyond price

**corporate** holds off the force or effect of

**13. English Language Coach** Copy the words below. Underline the prefixes and double-underline the base words.

semisweet submarine supermarket recheck invisible unhappy transplant semiformal misinform defrost disagree coauthor nonfat impossible irresponsible

## Grammar Link: Commas in a Series

Conversation doesn't need commas. Your use of pauses and how you stress words let a listener know what you mean. Without commas in writing, however, much of what is written would be confusing and difficult to understand. One of the most common uses for commas is to separate items in a series.

 Commas are used to separate three or more words, phrases, or clauses in a series.

Sherry invited Rob, Lonnie, Barb, Barb's roommate, and Patrice.

I want to know when you left, where you went, and what you did last night.

• Do *not* use a comma before the first item in the series or after the last one.

*Wrong:* We were served, fruit, milk, eggs, and juice for breakfast.

*Wrong:* We were served fruit, milk, eggs, and juice, for breakfast.

 If and or or is repeated between words, phrases, or clauses, commas are not used.

The showroom had cars and trucks and motorcycles.

Do you know who was there or what they said or why they were laughing?

#### **Grammar Practice**

Copy the following sentences, inserting commas where they are needed.

- **14.** There were roses some daisies a dozen tulips and lilies in the bouquet.
- **15.** It gets loud when dogs are barking horns are honking and children are yelling.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# Before You Read Big Yellow Taxi



#### **Meet the Author**

Joni Mitchell is a folk singer and songwriter. She was born in Canada in 1943. She always loved music and was on the road at the age of 22. When she started performing, she noticed that women didn't write many songs. She once said, "When I began to write, women's songs were written by men . . . they were what men thought women should sing. My songs were different."



Author Search For more about Joni Mitchell, go to www.glencoe.com.

**Objectives** (pp. 590-593) **Reading** Respond to the text **Literature** Identify literary elements: theme **Vocabulary** Identify word structure: Greek and Latin word origins

## **Vocabulary Preview**

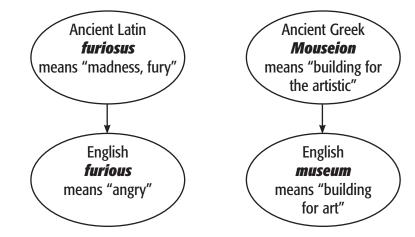
**paradise** (PAIR uh dys) *n.* a beautiful, wonderful, happy place; heaven (p. 592) Mitchell describes a society that's willing to destroy paradise.

**boutique** (boo TEEK) *n.* a small, fashionable store (p. 592) *Are a hotel, a* boutique, and a nightclub as important as trees and open land?

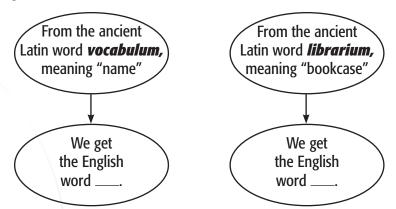
**Write to Learn** In your Learner's Notebook, list words or phrases that may describe the vocabulary words.

#### **English Language Coach**

**Greek and Latin Origins** Many words in English come from ancient Greek and Latin words. Ancient Greek was spoken in Greece, and Latin was spoken in ancient Rome. English has borrowed many words from Greek and Latin. Here are some examples:



**Fill in the Diagram** Use the information below to fill in the blanks in the diagram.



#### **Skills Preview**

#### **Reading Skill: Responding**

As you read "Big Yellow Taxi," think about how you're responding to the text.

- Does the song make you feel any emotions?
- Does it make you think?
- Does it make you remember something?
- Does anything in the song surprise you?
- Do you like the language?
- Do you agree with the song's message?

#### **Literary Element: Theme**

The **theme** is the main idea or message of a piece of writing. The theme often tells you what the author thinks about a topic. Sometimes an author directly says the theme. And sometimes the author implies the theme, or hints at it. When the author implies the theme, you must look at the details to figure out the main idea.

As you read "Big Yellow Taxi," use these tips to help you understand the theme.

- Look for lines that are repeated.

  What do the repeated lines say? What do they tell you about the main idea?
- Look for details that give clues about the theme.

  Do the details make you think of positive or negative things? What do the details say about the bigger idea?
- Review the title of the song.
   What does the title make you think of? Does the title describe a good or bad image?

**Write to Learn** Think of one of your favorite songs. Write a short paragraph that describes the song and explains its main message, or theme.



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

# **Get Ready to Read**

#### **Connect to the Reading**

How much time do you spend enjoying nature? Is it easy to get from where you live to an open field or a forest? As you read "Big Yellow Taxi," think about what will happen as human populations grow and more areas become towns and cities.

**Small Group Talk** In a small group, talk about how people harm or help nature. Give examples to support your ideas.

#### **Build Background**

"Big Yellow Taxi" is a protest song that criticizes a social problem. In the 1960s, many musicians wrote protest songs to show how they felt about war, pollution, and other issues.

- Protest songs became very popular. In the early 1970s, the song "I'd Like to Teach the World to Sing" was used in a television commercial. The song was a protest against violence and hatred.
- Sometimes people write songs about what they
  think is right. "He Ain't Heavy, He's My Brother" is a
  song about members of a community. The songwriter wrote it because he thought that we should
  all take care of those who are less fortunate.

#### **Set Purposes for Reading**

Read "Big Yellow Taxi" to find out why some people protest against progress.

**Set Your Own Purpose** What else would you like to learn from the song to help you answer the Big Question? Write your own purpose on a note card and add it to Foldable 5.

#### **Keep Moving**

Use these skills as you read the following selection.



They paved **paradise**And put up a parking lot

With a pink hotel, a boutique

And a swinging hot spot

- Don't it always seem to go
  That you don't know what you've got
  'Til it's gone
  They paved paradise
  And put up a parking lot 12
- They took all the trees
   And put them in a tree museum
   And they charged the people
   A dollar and a half just to seem 'em
   Don't it always seem to go,
- 15 That you don't know what you've got 'Til it's gone
  They paved paradise
  And put up a parking lot

Hey farmer, farmer

- <sup>20</sup> Put away that DDT\* now Give me spots on my apples
- 20 D.D.T. is a chemical that farmers used to kill insects. But it also killed the birds that ate those insects. After it was found to be dangerous to humans, D.D.T. was not allowed in the United States.

#### Vocabulary

**paradise** (PAIR uh dys) *n.* a beautiful, wonderful, happy place; heaven

**boutique** (boo TEEK) *n.* a small, fashionable store

#### **Practice the Skills**

#### 1 Reading Skill

**Responding** How are you responding to the poem so far? Are you interested? What do you think of Mitchell's word choice? What about the rhythm and rhymes?

#### 2 English Language Coach

#### **Greek and Latin Origins**

Paradeisos is an ancient Greek word. What word in this song comes from this ancient word?

But leave me the birds and the bees Please! **5** 

Don't it always seem to go

That you don't know what you've got'Til it's goneThey paved paradiseAnd put up a parking lot

Late last night

And a big yellow taxi
Took away my old man
Don't it always seem to go
That you don't know what you've got

<sup>35</sup> 'Til it's gone They paved paradise And put up a parking lot

I said

Don't it always seem to go

<sup>40</sup> That you don't know what you've got 'Til it's gone
They paved paradise
And put up a parking lot

They paved paradise

<sup>45</sup> And put up a parking lot
They paved paradise
And put up a parking lot 4

#### **Practice the Skills**

#### 3 Literary Element

**Theme** What do the details in lines 20–22 make you think about? How do you think Mitchell feels about the use of chemicals? Use this information to discover the theme of the song.

#### 4 BIG Question

What does Mitchell think about progress? Write your answer on a note card and add it to Foldable 5. Your response will help you answer the Unit Challenge.

*Gridlock,* 2004. Patti Mollica. Acrylic, Collection of the Artist.



# **After You Read**

# **Big Yellow Taxi**



# Answering the **BIG Question**

- 1. Think about the lyrics "Don't it always seem to go / That you don't know what you've got / 'Til it's gone." List some things that have disappeared or gone away because of progress.
- **2. Recall** In the first stanza, or group of lines, what three things take the place of paradise?

**Right There** 

# **Critical Thinking**

- **3. Infer** What does Mitchell suggest when she says "They took all the trees / And put them in a tree museum"? What do you usually find in museums?
  - Author and Me
- **4. Draw Conclusions** What is the singer protesting?
  - Author and Me

# **Write About Your Reading**

Write a letter to Joni Mitchell about your reaction to her song. Copy this chart and fill it in to get started.

Human actions	Mitchell's feelings	My feelings
Clearing land to build shops		
Cutting down forests		
Using chemicals to get better fruit		

After you fill in the chart, write your letter to Mitchell. Explain why you agree or disagree with the message of "Big Yellow Taxi."

Objectives (pp. 594–595)
Reading Respond to the text
Literature Identify literary elements:
theme
Vocabulary Identify word structure:
Greek and Latin word origins
Writing Respond to literature:
personal letter

**Grammar** Use punctuation: commas in direct address, introductory phrases

#### **Skills Review**

#### **Reading Skill: Responding**

- **5.** Now that you've read the poem, how did you respond to it?
  - Were there some parts you felt more strongly about than others?
  - What about the various elements such as tone, style, and language?

Write a few sentences about your response to the song and some of its elements.

#### **Literary Element: Theme**

- **6.** Which lines of the song gave you clues about the theme?
- **7.** What is the most important clue that helped you understand the author's message?

# **Vocabulary Check**

Write at least one synonym for each vocabulary word.

- 8. paradise
- 9. boutique
- **10. English Language Coach** Review the English words that come from Greek or Latin words on page 590. Then write a sentence for each word. Use a chart like the one below.

Word from Greek or Latin	Sentence
furious	
museum	
vocabulary	
library	

# Grammar Link: Commas with Introductory Words and Direct Address

 Use a comma when an introductory word or phrase begins a sentence.

No, I don't feel like going.

Whoops, there goes the bus I wanted.

Use a comma after a person's name when that person is being spoken to. If the name appears in the middle of a sentence, put commas on both sides of it.

Ms. Wilson, could you repeat that?
I don't know, Freddie, what you're talking about.
That just isn't at all what I meant, Bert!

• Use a comma to set off a polite term or endearment when the person is being spoken to.

Is there anything, ma'am, that I can help you with? Let's try to stop arguing, honey.

#### **Grammar Practice**

Copy *only* the sentences that are incorrect, and add commas where they are needed.

- 11. Juanita didn't leave when the rest of us did.
- **12.** Good grief none of this makes sense!
- **13.** I must say that I'm not sure of the answer Mr. Burke.
- **14.** We hoped sir that we could leave at noon.
- **15.** Yes we can take the books to the library.
- **16.** No one knew much about Ray or where he'd gone.

**Writing Application** Write three or four of the kinds of sentences used in the Grammar Practice and exchange them with a partner. See if you get each other's right.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# WRITING WORKSHOP PART 2

# **Research Report**

**Drafting, Revising, Editing, and Presenting** 

**ASSIGNMENT** Write a research report

**Purpose:** To learn about a topic that interests you

**Audience:** Your teacher, your classmates, and others who are interested in this topic

#### **Revising Rubric**

The final draft of your research report should have

- an introduction, a body, and a conclusion
- a strong thesis statement supported with evidence and details
- a cause-and-effect text structure
- accurately documented sources
- a visual aid

Objectives (pp. 596–601)
Writing Revise your writing for key elements, style, and word choice
Listening, Speaking, and
Viewing Present research report

Use visual aids • Evaluate presentations

You've done the research and the planning. Now it's time to prepare your report and share it with your classmates. Also, you'll keep a copy of it in a writing portfolio so that you and your teacher can evaluate your writing progress over time.

# Start Writing!

Use your notes and your outline to write the three main parts of your report—an introduction, a body, and a conclusion.

- Your **introduction** should catch readers' interest and state your thesis.
- The body of your report explains and supports your thesis statement.
   Remember that your goal is to present your own thinking and to say something new using information from your research to support your ideas. Be careful not to plagiarize, or present someone else's ideas as your own. Credit your sources in a style approved by your teacher.
- Your conclusion should summarize your main points and then extend beyond the information you've covered in your report. You may want to end with a personal reflection about your topic.

# Revising Make It Better

Experienced writers revise their work, sometimes several times. Ask yourself questions like these to figure out what changes to make.

- Does my introduction get readers' attention and include a strong, clear thesis statement?
- Have I supported my thesis statement with relevant examples and evidence?
   Have I organized my ideas in a clear and logical order?
- Have I used words like *however, therefore,* and *but* to show the relationship between ideas?
- Have I included citations when necessary? (See pages R23–R24)
- Did I clearly use accurate, reliable evidence?
- Did I write my bibliography the way my teacher asked?
- Does my conclusion restate my thesis in a fresh, interesting way? Does it help others understand the importance of the topic?

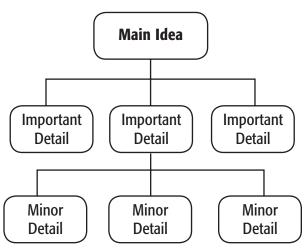
## **Applying Good Writing Traits**

#### Ideas

One of the best parts of writing is that you get to express ideas. Writing lets you share information and feelings about any topic you want. Sometimes the ideas are yours; sometimes they're other people's ideas

#### What Are Ideas?

- Ideas are the building blocks of thinking and writing. When you write, you use medium and small ideas to build your big, or main, ideas.
- A piece or writing can have a number of main ideas in it. Each paragraph may have a main idea or the entire selections may have a main idea.
- Medium ideas are important details. They help explain the big ideas.
- Small ideas—things like examples, charts, or graphs—are minor details. Small ideas support medium ideas.



#### Why Are They Important?

Sharing your ideas is the point of writing your paper. Your writing must be clear so readers can easily understand your message.

#### **Analyzing Art**

"It hit me like a bolt of lightning!"
That might be how this man would explain the source of his idea.
Have you ever been "hit" with an idea? How do you find the big ideas in what you read? How do you get them for your writing?



#### **How Do I Use Ideas in My Writing?**

- Focus your writing on a single narrow topic. If your topic is too big and general, you'll end up trying to write about too many things. Your topic should be specific so you can write about a few ideas in depth.
- Clearly state the main idea. One way to make your main ideas clear is to start each paragraph with a topic sentence (a sentence that tells the key point).
- Include interesting ideas and details (medium-size ideas) to explain your main idea. Then select minor details (small ideas) that explain those.

**Write to Learn** After you finish the draft of your research report, read it aloud to yourself. Does your report have an introduction that clearly states your thesis? Did you include the important details that support and explain your thesis? Did you include the minor details that add interest to your report?



**Writing Models** For models and other writing activities, go to www.glencoe.com.

# Finish It Up

Now it's time to get your report ready to share with others. You can use the **Editing Checklist** below to spot your errors.

#### **Editing Checklist**

Pronouns are in the correct form and agree with their antecedents.

- ✓ The report is free of sentence fragments.
- ✓ All sentences are punctuated correctly.
- ✓ All words are spelled correctly.

#### **Writing Tip**

**Presenting** If you type your report on a computer, choose a font that is easy to read. Use different font sizes to make titles or section headings clear.



Follow these steps to create a library shelf of research reports.

- **1.** Make a fresh copy of your report. Neatly rewrite your report or print a clean copy.
- **2.** If you haven't already done so, create a graphic to help present your information. Write a caption to clearly explain any photographs, illustrations, maps, or charts you use. The caption should be a brief sentence that tells the purpose or content of the graphic.
- **3.** Put your report in a binder and print the title of your report on the spine and cover of the binder. You may also decide to put an illustration on the front of your binder.
- **4.** Work with your classmates to give each report a number on the spine of the binder.
- **5.** As a class, write down the topic of each report and its number on a sheet of paper.
- 6. Alphabetize the list.
- **7.** Type or write a clean copy of the list and keep it near the library of reports.
- **8.** Put the research reports on a shelf and post the index nearby. You may find the information in the reports useful for other class assignments. Or you may just want to read some of the reports to learn about topics that interest you.

#### **Writer's Model**

#### The Endangered Manatee

When Christopher Columbus sailed to the New World, he thought he saw mermaids, but they didn't look like the ones he'd seen in paintings. He wrote in his journal that they were "not so beautiful as they are painted, since in some ways they have a face like a man" (Ellis 88). Columbus was most likely describing West Indian manatees. These gentle gray-brown sea mammals have hairy snouts, and they weigh about a thousand pounds.

Manatees still live in Florida's warm waters, but possibly not for much longer. The number of manatees in the region has been declining. As of July 2000, only about twenty-four hundred manatees remained (Sawicki 6). Sadly, humans are responsible for the decline of the manatees. Boats, canal locks, and pollution are the top three causes of manatee injuries and deaths.

The main cause of manatee deaths in recent years has been collisions with boats ("Manatee Mortality"). Manatees swim deep in the water, but they must rise to the surface to breathe. Sometimes they swim into the path of a motorboat or another water craft. Because they are slow swimmers, they cannot get out of the way.

Even if manatees could get out of the way, they might not know which direction they should swim. Scientists believe that manatees cannot hear low-frequency sounds, such as the hum of a motorboat. As a result, manatees are often hit and killed or injured by boats. The Mote Marine Laboratory estimates that 80 percent of Florida's manatees have been hit at least once by marine craft (Koeppel 68).

The second leading cause of manatee deaths is accidents involving floodgates and canal locks ("Manatee Mortality"). These underwater walls are raised and lowered to control water levels. When they are raised, the rushing water pulls in anything nearby. Some manatees drown because they cannot get to the surface to breathe. Others get caught between gates and are crushed (Clark 37).

#### **Active Writing Model**

- The writer uses a two-paragraph introduction. The first paragraph includes an interesting anecdote to get readers' attention.
- The writer tells an effect in the introduction and then tells the causes in the body of the report.
- A strong thesis statement expresses a point of view and establishes the focus of the report.

The writer supports main points with facts and examples.

The conclusion ties together the main points and extends the points by suggesting possible solutions.

The writer credits the sources of information and ideas used in the report.

A list of works cited tells readers the sources of the information used in the report and gives readers all of the information needed to locate the sources. Objects that people put in the water can also injure or kill manatees. For example, crab fishermen set buoys on the water to warn boaters of the crab traps below. The traps and buoys are attached by wires that can tangle around a manatee's flippers. Often, a manatee is injured as it tries to free itself, leading to infection and death (Clark 35). Manatees have also choked to death on fishhooks and garbage that people have thrown in the water.

Environmental laws are supposed to protect the manatee from all these dangers. But according to Judith Valle of the Save the Manatee Club, enforcement of those laws is currently "pathetic" (Sawicki 6). What can we do to save the manatee? We can begin by putting an end to water pollution. We can avoid boating in areas where manatees commonly swim. And we can invest in new technologies that will help keep manatees safe. Scientists are working on warning devices that could be attached to boats and canal locks that would keep manatees away. These devices send out high-frequency sounds that manatees can hear (Eliot). If people are responsible for the decline of manatees, then we must also be responsible for their ultimate survival.

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# Listening, Speaking, and Viewing

#### **Oral Presentation**

Often, the final step of doing research is sharing what you've learned with others. Giving an oral presentation is a great way to do just that.

#### What Is an Oral Presentation?

The term *oral presentation* usually refers to a formal speech given to a group of people.

#### Why Is It Important?

- An oral presentation gives the speaker a chance to share interesting and important information with a group of people.
- An oral presentation gives the listener a chance to learn about a topic without having to research it.

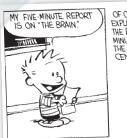
# How Do I Give an Oral Presentation?

Preparing an oral presentation is similar to writing a report. Use the writing process to develop the content of your presentation. Your presentation should have a thesis statement that is supported with evidence and have three main parts—that's right—an introduction, a body, and a conclusion. The tips below will help you give a great oral presentation.

- Keep your purpose and your audience in mind.
  Listeners can't grab a dictionary if they don't
  know what a word means, so choose your
  words carefully and explain any terms that
  your audience might not know.
- Prepare note cards with your main points.
   Glance at these notes while you are speaking to keep track of where you are in your speech.

#### **Analyzing Cartoons**

Calvin's oral presentation is within the five-minute limit, but it barely has any content! Avoid the awkward situation he's in by preparing ahead of time.









- CALVIN & HOBBES © 1987 Watterson, Distributed by UNIVERSAL PRESS SYNDICATE. Reprinted with permission. All rights reserved
  - Prepare a visual aid (a graphic) to show while you're speaking. Make sure your graphic is big enough for your audience to see. Use a slide projector or Power Point presentation for electronic graphics. Or make copies of the graphics and hand them out before you begin to speak.
  - Practice! Then practice some more—in front of a friend or a family member. Ask for feedback on how to improve your presentation. If there's a time limit for your presentation, time your report to make sure you're within the limit.
  - When you give your oral presentation, try to relax. Speak slowly and clearly and make eye contact with your listeners.

**Write and Speak to Learn** Use the guidelines above to give an oral presentation based on your research report. Be sure your ideas are well-organized so your listeners can follow your points. Visual aids and vivid descriptions can help your audience picture what you're talking about.

Develop standards to evaluate your own and others' oral presentations. As you listen to others' presentations, take notes about what makes a good presentation and how you can improve your presentation skills.

# **READING WORKSHOP 4**

#### **Skills Focus**

You will practice using these skills when you read the following selections:

- "Fireproofing the Forests," p. 606
- "Missing!" p. 616
- "Birdfoot's Grampa," p. 619

#### Reading

Identifying problem and solution

#### Literature

• Understanding description

#### **Vocabulary**

Understanding content-area words

#### Writing/Grammar

Using commas

#### **Skill Lesson**

# Identifying Problem and Solution

#### Learn It!

**What Is It?** Everything has a structure. The structure of a building is the collection of beams, walls, and floors that hold it together. The classes you have at school form the structure of your day. Good writing has structure, too. Problem and solution is a structure that writers use to organize information. First they introduce a problem. Then they give solutions to the problem.

- Complicated or difficult issues can have more than one problem or solution.
- A difficult problem may not have an easy solution.
- Some solutions may be implied, or not stated directly.









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**Objectives** (pp. 602–603) **Reading** Identify problem and solution

#### **Analyzing Cartoons**

One of Curtis's problems is that he's extremely bored. How does his mother's suggested solution solve the problem? (And what problem remains unsolved?) **Why Is It Important?** Problems and solutions are common parts of life. When you solve problems, you learn how to overcome conflicts or struggles. Then you use what you learned to help you with future problems. The problem and solution structure is a great tool for writers and readers. It shows how conflicts and obstacles are overcome. It helps you understand what's happening, why it's happening, and what is being done about it.

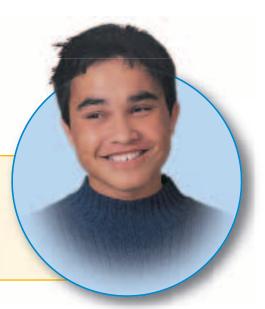
**How Do I Do It?** As you read, look for the section that tells the problem. What is the author concerned about? Underline the problem. Keep reading to find a solution. Look for words and phrases such as *need, attempt, help, can,* and *will.* What does the author say will help the problem? Draw two lines under the solution or solutions. Here's how one student used the problem and solution structure to better understand the article "Conserving Resources."

Resources such as petroleum and metals are important for making the products you use every day at home and in school. For example, petroleum is used to produce plastics and fuel. Minerals are used to make automobiles and bicycles. However, if these resources are not used carefully, the environment can be damaged. Conservation is the careful use of earth materials to reduce damage to the environment. Conservation can prevent future shortages of some materials.

This paragraph tells about possible problems with resources. If we don't use resources carefully, we can damage the environment. The writer says that the solution is conservation. If we conserve, we are less likely to harm the environment or run out of resources.

# Literature nline

**Study Central** Visit www.glencoe .com and click on Study Central to review identifying problems and solutions.



#### **Practice It!**

Preview the article "Fireproofing the Forests." Look at the title, headings, and pictures. What do you think the problem will be? In your Learner's Notebook, write your ideas. Then write possible solutions to the problem.

#### **Use It!**

As you read "Fireproofing the Forests," review the problems and solutions you predicted. If you need to, update your predictions as you read the article.

# Before You Read Fireproofing the Forests

#### **Meet the Author**

J. Madeleine Nash is a science writer for *TIME* magazine. Nash gets to combine her interests in weather, history, and traveling to faraway places. During her travels, she learned about a weather phenomenon called El Niño, which affects weather around the world. She wrote a book about it titled *El Niño:* Unlocking the Secrets of the Master Weather-Maker.



Author Search For more about J. Madeleine Nash, go to www.glencoe.com.

**Objectives** (pp. 604–611) **Reading** Identify problem and solution · Make connections from text to self **Literature** Identify literary elements: description

Vocabulary Recognize and understand word structure

## **Vocabulary Preview**

thrive (thryv) v. to grow with good force and energy (p. 606) Forests can thrive if they are managed well.

**looms** (loomz) v. appears as a threat or danger; form of the verb *loom* (p. 607) The threat of fire looms over our forests.

**debate** (dih BAYT) *n.* a discussion that involves contrasting opinions (p. 607) A long-running debate continues over how to create healthy forests.

restore (rih STOR) v. to bring back into existence or to an original condition; renew (p. 607) It will be difficult to restore forests that have burned.

**interference** (in tur FEER uns) n. the act of getting in the way and slowing normal progress or development (p. 609) Without human interference, forests change naturally.

#### **English Language Coach**

**Word Structure** You've looked at base words, suffixes, and prefixes. Some words use both prefixes and suffixes. Look at this example:

Base word	With suffix	With prefix and suffix	With prefix and 2 suffixes
truth	truthful	untruthful	untruthfulness

The word reconstruction has one prefix and one suffix. The base word is construct, which means "to build or make." The suffix -ion turns the verb construct into a noun or an adjective. The prefix re- means "again." So, reconstruction means "something built or made again."

In the next selection, you'll see words such as *overhanging* and *unlogged*. Look at the word *unlogged*. What do you know about the prefix *un-*? It means "not." What about *logged*? You may not know this, but *logged* is a word that means "having had its trees cut down." So, unloaged must describe a part of the forest where the trees haven't been cut down.

**On Your Own** Define the word *overhanging* by defining its prefix and base word.

#### **Skills Preview**

# **Key Reading Skill: Identifying Problem and Solution**

Before you read the article, think about the following questions:

- What problems do forest fires cause?
- How can people solve the problem of forest fires?
- Why might eliminating fires cause other problems?

**Write to Learn** Write your answers in your Learner's Notebook. Revise your answers as you read.

#### **Key Literary Element: Description**

Why would you describe a movie scene to a friend? You want him or her to see what you saw. Writers use description to help you visualize things, or see them in your mind. Descriptions make people, places, and actions seem real. Details in descriptions help you see, hear, smell, taste, and feel.

As you read, use these tips to help you understand description:

- Look for details that explain an idea.
   What do these details make you see in your mind?
   How do they make you feel about the topic?
- Look for details that appeal to your five senses.
   What words help you see, feel, hear, smell, or taste?
- Think about why the author is using description.
   What would you think about the object or topic if the author didn't describe it?

**Partner Talk** With a partner, discuss the following sentence. What does the description of the forest make you see in your mind?

In the spaces between the trees, where the sun reaches, grasses and wildflowers thrive.



**Interactive Literary Elements Handbook**To review or learn more about the literary elements, go to <a href="https://www.glencoe.com">www.glencoe.com</a>.

# **Get Ready to Read**

#### **Connect to the Reading**

Think of some ways that people manage the natural resources of your city or town. Do people cut down trees to make room for more buildings or to keep them from damaging property? Do people remove animals from places where they may cause problems? As you read the article, think about the problems the author discusses.

**Small Group Work** Does nature cause problems in your homes or communities? Discuss with your group how you and other people deal with these problems.

#### **Build Background**

"Fireproofing the Forests" discusses fires in the ponderosa pines of Arizona and New Mexico, including Coconino National Forest.

- Ponderosa pines are very tall pine trees that are used for lumber.
- Without regular fires, these forests grow thick stands of young trees called "dog-hair" thickets.

#### **Set Purposes for Reading**

Read "Fireproofing the Forests" to find out how people manage nature to protect forests and communities.

**Set Your Own Purpose** What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on a note card and add it to Foldable 5.

### **Keep Moving**

Use these skills as you read the following selection.



# Fireproofing the FOTESTS

Should the U.S. Forest Service, to protect communities and restore healthy forests, approve tree thinning on a huge scale?

Logging doesn't work. Neither, in the long run, does fire fighting. As fires annually threaten western forests, the debate over a radical form of tree surgery heats up

#### By J. MADELEINE NASH

n the outskirts of Flagstaff, Arizona, Wally Covington drives his pickup truck through a dense forest of ponderosa pines. At last he arrives at the spot where, in 1993, he and his co-workers took chain saws to hundreds of trees no bigger than telephone poles. They carted off the trunks and branches and then purposely set controlled fires to clear away the smaller trees. As a result, today this area is a beautiful woodland, partly shaded by the overhanging branches of 300-year-old trees. In the spaces between the trees, where the sun reaches, grasses and wildflowers thrive.

This is the way the ponderosa pine forests of the American Southwest used to look, says Covington, director of the Ecological Restoration Institute at Northern Arizona University. And it is the way they could look again if they

#### Vocabulary

**thrive** (thryv) v. to grow with good force and energy

#### 1 Key Literary Element

**Description** In the first paragraph, the writer describes what the forest looks like after the fires. Make a list of the words that help you see the forest in your mind.

were thinned, or the small trees were cut down to make room for the larger trees. But time is running out, he fears, because for more than a century these forests have not been managed correctly, and as a result, they—along with the communities around their edges—are threatened by uncontrollable fires.

Every year, it seems, the threat posed by fire **looms** larger. Some of the most intense wildfires in U.S. history have taken place in the last couple of decades. These uncontrollable fires have burned millions of acres of forests, killed numerous civilians<sup>1</sup> and firefighters, and burned thousands of homes.

So it is no surprise that these fires are fueling an intense **debate**. Should the U.S. Forest Service, to protect communities and **restore** healthy forests, approve tree thinning on a huge scale? If it does, what size trees ought to be thinned and in what sorts of forests? And if it does not, what are the options? **2** 

Some environmental groups fear that thinning might encourage logging, or the cutting down of large trees. They have taken the position that cutting down small trees is all right only in parts of the forests near areas where people live. Covington and others, however, believe that thinning, if done responsibly, is perhaps our last chance to restore health to many of our forests. But even Covington says that the science that supports thinning is still developing.

### **The Case for Thinning**

For centuries fires have swept through the ponderosa pine forests of Arizona and New Mexico on average once or twice a decade, killing young trees but not larger trees. Scientists

1. Here, civilians refers to anyone who is not a firefighter.

#### Vocabulary

**looms** (loomz) v. appears as a threat or danger

**debate** (dih BAYT) *n.* a discussion that involves contrasting opinions

**restore** (rih STOR) v. to bring back into existence or to an original condition; renew

WATER BEARER: A scooper aircraft picks up lake water to drop on a fire in Glacier National Park in Montana.



2 Key Reading Skill

Identifying Problem and Solution Reread the previous two paragraphs. What is the problem facing the U.S. Forest Service? What is the suggested solution? Write the problem and the suggested solution in your Learner's Notebook.

#### **READING WORKSHOP 4**

know this because these fires have left a series of healed-over burn scars in the trees' tissue beneath the bark. By dating the scars left in tree rings, Tom Swetnam of the University of Arizona and his co-workers reconstructed a fire history of southwestern forests that extends back to the 14th century. And the most striking discovery they made is that beginning in the late 1800s, there was a marked drop-off in the number of fires.

Why did the number of fires decrease at that time? Why do we have so many uncontrollable fires today? First, sheep, cattle, and other livestock were allowed to **overgraze** the grasses and other plants in the forests. Without these plants, ground fires were not able to spread and to burn litter, release nutrients,<sup>2</sup> and thin out saplings.<sup>3</sup> Then came decades of logging of large trees along with improved ways to fight fires. The makeup of the forest changed so that hundreds of small trees now crowd into acre-size plots,<sup>4</sup> where only a few dozen large trees used to thrive. The result is that millions of acres of southwestern forestland are packed with enough wood to fuel wildfires of unequaled fury and destruction. §

- 2. *Nutrients* are substances that plants and animals get from food to stay alive and healthy.
- 3. Saplings are very young trees.
- 4. Small pieces of land are called plots.



William F. Campbell/Getty Images

RING COUNTER: Tom Swetnam's pine has fire scars dating from 1583.

#### 3 English Language Coach

**Word Structure** Find the word **overgraze**. What does *over* mean? What does *graze* mean? Combine the prefix and base word to figure out the meaning.

The situation has reached the point at which some experts are convinced that even controlled fires pose serious dangers to large, mature trees. More than 25 years ago, in fact, Covington and two Forest Service researchers experimented with the use of controlled fires in Coconino National Forest in Arizona, but they did not get the results they expected. The clumps of young trees the scientists hoped to kill survived, and the old-growth trees they hoped to save died.

Why? In the absence of fire for so long, too much fuel, in the form of dropped needles and branches, had collected at the bases of the largest trees. Yet not enough time had gone by to allow a similar buildup of fuel beneath the smaller trees. As a consequence,<sup>5</sup> flames traveled quickly through the clumps of young trees but burned slowly for long periods of time at the feet of the giant trees, killing them. 4

For Covington the unexpected loss of so many old-growth trees was a wake-up call. Before setting fire loose in the pine forests of the Southwest again, he concluded that the forest had to be restored to its original structure. To learn what these forests looked like before human interference, Covington and his team studied old photos and read historic texts. They also looked at records kept by early foresters. In 1909 foresters had set up a series of experimental plots across the Southwest. Among these was an unlogged, eight-acre plot in Coconino National Forest<sup>6</sup> that was set aside as a long-term control. Covington made 1876 the reference year for this plot—it was the last year a fire had occurred there—and then reconstructed the way the forest had looked at the time. The difference between then and now, he found, was dramatic. In 1876 the plot supported just more than 20 trees an acre, compared with 1,250 some 120 years later!

This was the plot that Covington's team experimentally thinned in 1993 and 1994, taking care to preserve all old-growth trees. The area now supports some 60 trees an acre, and as individual trees, they seem far healthier than before.

- 5. The phrase *as a consequence* means "as a result."
- 6. Coconino National Forest is near Flagstaff, Arizona.

#### **Vocabulary**

**interference** (in tur FEER uns) *n.* the act of getting in the way and slowing normal progress or development

#### 4 Key Literary Element

**Description** What description in this paragraph helps you understand what *fuel* is?



BACK BURNER: In Arizona, a weary fire-fighter walks away from a blaze he just set.

For one thing, the outer coating of their needles has increased in toughness, which helps discourage plant-eating insects. For another, they are producing more resin, which provides protection against damaging insects such as bark beetles. Best of all, thinning is no longer needed, as slow-burning controlled fires can now safely do the job.

#### **The Value of Open Space**

Many variables determine how a wildfire behaves, but among the most important are wind speed, topography, air temperature, humidity, and the amount of fuel. Forests with patches of open space have less fuel. But these types of forests have all but disappeared. At one time, the open spaces helped lessen the danger of horrific blazes. Today vast areas of forest have no open spaces but instead are packed with unburned kindling. <sup>10</sup>

Restoring these patches of open space is critical. Unfortunately, there is no easy way to do this because the amount of fuel varies widely from forest to forest. To

Uncontrollable fires have burned millions of acres of forests, killed numerous civilians and firefighters, and burned thousands of homes.

#### **5** Key Reading Skill

**Identifying Problem and Solution** What problem does this paragraph bring up? Think about possible solutions to the problem. Then read on to learn of the solutions the writers suggest.

<sup>7.</sup> **Resin** (REZ un) is sap, or the sticky liquid made inside trees and other plants.

<sup>8.</sup> Here, topography refers to land features such as hills, valleys, and streams.

<sup>9.</sup> **Humidity** is a measurement of the moisture in the air.

**<sup>10.</sup>** *Kindling* refers to old, dry, fallen leaves, sticks, and branches that start on fire easily.

<sup>11.</sup> *Critical* is a multiple-meaning word; here, it means "extremely important."

many forest ecologists, dealing with fuel loads—whether by thinning, controlled burning, or a combination of the two—is the best strategy we have for making sure that the ponderosa pine forests survive into the future. And the good news, says Mark Finney, a researcher with the Forest Service's Fire Sciences Laboratory in Missoula, Montana, is that it probably won't be necessary to thin or control-burn every acre of forest at risk. 6

Most fuel-reduction measures have had fairly narrow goals, such as protecting valuable stands of trees. The logical<sup>12</sup> next step, as Finney sees it, is to use these measures across hundreds of thousands of acres. It is already clear, he notes, that controlled burns have the power to lessen the likelihood of large, destructive fires.

#### **Not All Forests Are Alike**

Not all forests, however, are good candidates for thinning. Among the best examples are the lodgepole pine forests that grow at higher elevations across the mountains in the West. Lodgepole pines thrive in a cool, moist environment, which keeps fires at bay for long periods of time. So the lodgepoles grow densely together—so densely, in fact, that numerous smaller lodgepoles are shaded out and die from lack of light. These dead and dying trees, combined with lower-growing spruce and fir trees, provide a massive fuel load, which can lead to terrible blazes.

Yet attempting to thin lodgepole pine forests to prevent such fires would be foolish, say scientists, because these blazes serve important ecological functions. For instance, many lodgepole pines package their seeds in resin-sealed cones that can be opened only by intense heat. If the cones aren't opened, the seeds cannot take root and grow into saplings.

No one questions the value of thinning for fire control around homes and other structures. What is much harder to weigh is the balance of risks and benefits of thinning in terms of ecology. Great care needs to be taken so that thinning does not hurt the very forests it is supposed to heal. **7 3** 

-Updated 2005, from Time, August 18, 2003

#### **6** English Language Coach

Word Structure Look at the word unfortunately on the previous page. How many prefixes does it have? How many suffixes? What is the base word?

#### 7 Key Reading Skill

**Identifying Problem and Solution** Explain why thinning a forest may be a good solution to controlling forest fires.

#### 8 B G Question

Do you think that scientific progress has helped the ponderosa pine forests, hurt them, or both? Explain. Write your answers on a note card and add it to Foldable 5. Your response will help you complete the Unit Challenge later.

# **After You Read** Fireproofing the Forests



# Answering the **Guestion**

- 1. How does progress affect nature? How does studying nature help scientists think of new inventions and solutions?
- **2. Recall** Why do some people want to thin the forests?
  - **Right There**
- **3. Summarize** How have southwestern forests changed in the last 100 years?
  - **Think and Search**

# **Critical Thinking**

- **4. Connect** Would you rather live near a forest that has been thinned or near a forest whose trees have not been cut? Explain your answer.
  - **IP** Author and Me
- **5. Draw Conclusions** How can fires affect future tree growth in lodgepole pine forests?
  - Author and Me
- **6. Evaluate** For the last 100 years, foresters' policy has been to prevent forest fires. Do you think this policy has been a problem or a solution? Explain your response.
  - **IIP** Author and Me

# **Write About Your Reading**

Use the RAFT system and what you learned from "Fireproofing the Forests" to complete the following assignment.

**Role:** Write as though you are a person who lives near a forest in Arizona.

**Audience:** People who read the newspaper

**Format:** A letter

**Topic:** Write a letter to the editor of a local newspaper. Explain that you live near a forest and are concerned about forest fires. Describe what you know about tree thinning and how it may help limit the damage caused by fires. Then tell why you think the forest near you should be thinned.

**Objectives** (pp. 612–613)

**Reading** Identify problem and solution **Literature** Identify literary elements: description

**Vocabulary** Identify prefixes and suffixes Writing Use the RAFT system: letter to the editor

**Grammar** Use punctuation: commas in introductory clauses and phrases

#### **Skills Review**

#### **Key Reading Skill: Identifying Problem** and Solution

- **7.** Answer the following questions about problems and solutions.
  - What is the problem in the ponderosa pine forests?
  - What solution do some people have for keeping the forest healthy?
  - What other problems does this solution create?

#### **Key Literary Element: Description**

**8.** What did southwestern forests look like before people began to control fires? Describe them.

# **Vocabulary Check**

Choose the best word to complete each sentence.

#### looms debate restore thrive interference

- **9.** It is hard to \_\_\_\_ a forest after it has been destroyed.
- **10.** Many of the problems with forests are caused by human \_\_\_\_.
- **11.** Forests can \_\_\_\_ when they are properly thinned.
- **12.** There will be \_\_\_\_ about this issue for some time.
- **13.** The danger from forest fires \_\_\_\_ larger when we don't manage forests carefully.
- 14. English Language Coach Rewrite each word below, separating the prefix, base word, and suffix(es). Under the prefix and base word, write their meanings.

uncontrollable unequaled combination overgrown



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **Grammar Link: Commas** with Introductory Clauses and Phrases

Adverb clauses and prepositional phrases that are used at the beginning of a sentence are called introductory clauses and introductory phrases. (They "introduce" the rest of the sentence, making them "introductory.")

 Introductory adverb clauses are always followed by a comma.

If the sun is shining, we'll go.

• If the clause appears at the end of the sentence, there is no comma.

We'll go if the sun is shining.

- A comma is used after a long introductory phrase. Because of the clouds and drizzle, we stayed home.
- If the phrase appears at the end of the sentence, there is no comma.

We stayed home because of the clouds and drizzle.

 A comma is used after two or more introductory phrases, even if each one is short.

For fun in the summer, I swim.

 Only one comma is used after introductory phrases, even if there are several of them.

Wrong: For fun, in the summer, I swim.

#### **Grammar Practice**

On a separate sheet of paper, copy each sentence and add commas where needed. Write correct if no commas are needed.

- **15.** After I ate I felt better.
- **16.** On Fridays in May we practice.
- **17.** He will help you if you really need it.
- **18.** In a cool and shady meadow we saw deer.

**Writing Application** Look through your RAFT assignment and add any commas that are needed after introductory clauses and phrases.

# **Before You Read** Missing! and

# Missing! and Birdfoot's Grampa

#### **Meet the Authors**

Claire Miller writes for Ranger Rick magazine. She says, "No matter where you live, there's lots to discover right outside your door."

Joseph Bruchac proudly bears his Native American name, Gahnegohheyoh, which means "the good mind." Bruchac is

an award-winning author of more than 20 books and a professional teller of traditional Native American stories.



**Author Search** For more about these authors, go to www.glencoe.com.

#### **Objectives** (pp. 614–619)

Reading Identify problem and solution
• Make connections from text to self
Literature Identify literary elements:
description

**Vocabulary** Understand content-area words

## **Vocabulary Preview**

**cope** (kohp) *v.* to struggle or deal with in the hope of being successful **(p. 618)** *Most creatures don't cope well with extreme changes in weather.* 

**habitat** (HAB uh tat) *n.* the place where a plant or an animal naturally lives and grows; home (**p. 618**) *The rain forest is the habitat of countless frogs and toads.* 

**extinction** (ek STINGK shun) *n.* the act of wiping out of existence or having been wiped out of existence (**p. 618**) *Humans have caused the extinction of many plants and animals.* 

**Write to Learn** For each vocabulary word, write a sentence about animals.

#### **English Language Coach**

**Content-Area Words** People who perform certain jobs often use specific words to describe what they see and do. Scientists use content-area words to describe animals, environments, and natural processes. Read the following models to find the meanings of *atmosphere* and *evaporate*.

atmosphere (noun)	the air and gases that surround the earth
atmos + sphere	atmos means "vapor" sphere means "ball"
evaporate (verb)	to become vapor or gas
e- + vapor + -ate	vapor means "mist or steam; a liquid that has become gas" -ate is a suffix meaning "come to be"

**Think** In the next selection, find the content-area words *habitat* and *extinction* (defined above). Could you have discovered their meanings from context clues or from their base words, roots, prefixes and suffixes? Did you need the definition?

#### **Skills Preview**

#### **Key Reading Skill: Identifying Problem** and Solution

As you read the article "Missing!" and the poem "Birdfoot's Grampa," think about the following questions:

- What is the *main* problem in "Missing!"?
- What is the author's solution?
- Does "Birdfoot's Grampa" use a strict problemsolution organization?

**Write to Learn** Write a short paragraph using problem-solution organization. Choose a problem that you think can be solved. It could be a problem facing the world, someone you know, or yourself. What solution would you offer?

#### **Key Literary Element: Description**

In "Missing," the description of the cloud forest in Costa Rica includes details that let you imagine the cool dampness of the frogs' home. The details in the poem "Birdfoot's Grampa" let you experience the kindness of a man who takes the time to save toads.

As you read, use these tips to understand the description:

• Look for words that let you see, feel, hear, and smell the setting.

What is it like to live in the cloud forest?

- Look for descriptions that tell about changes. How has the cloud forest changed in recent years?
- Look for vivid verbs and adjectives. How does the speaker in "Birdfoot's Grampa" describe the toads?



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

# **Get Ready to Read**

#### **Connect to Reading**

What do you think of worms? Have you watched a spider spin a web? Did you ever swat a fly? How much attention do you pay to the little creatures of nature? How would you feel if birds became extinct? What about worms, spiders, and flies?

**Partner Talk** Talk with a partner about the nature around you. Is there some particular thing you'd miss if it disappeared? What is it, and why would you miss it?

#### **Build Background**

The magazine article "Missing!" describes how a change in temperature harmed Costa Rica's frogs and toads.

- Costa Rica is a tropical country in Central America.
- The Monteverde (mawn tay VAIR day) Cloud Forest Reserve is in Costa Rica. It is a protected area for plants and wildlife.
- With mountains, forests, and two coastlines, Costa Rica has a great variety of plant and animal life.
- About 25 percent of land in Costa Rica is protected, including national parks and private reserves.

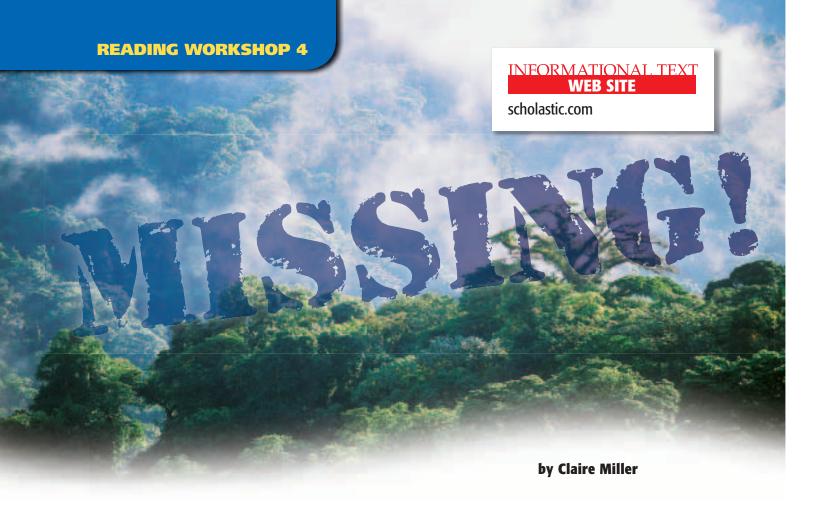
#### **Set Purposes for Reading**

Read "Missing!" and "Birdfoot's Grampa" to find out how human progress may be affecting frogs and toads.

**Set Your Own Purpose** What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on a note card and add it to Foldable 5.

#### **Keep Moving**

Use these skills as you read the following selection.



The frog population in Costa Rica is declining. Scientists search for answers.

he cloud-covered mountains of Costa Rica are home to a variety of frogs. Many live in the Monteverde Cloud Forest Reserve. Over the years, cloud coverage has changed in the region. Now, some of the forest's frogs have disappeared, and the changing clouds may be part of their problem.

**Super Soakers** Unlike humans, frogs don't drink water. Instead, they absorb it through their skin. Most of it soaks through a "seat patch" on their bottoms when they sit on moist ground.

In the Monteverde Cloud Forest Reserve, the frogs have depended on the clouds that hang around the mountains to keep the forest floor wet and the mountain streams flowing. Where do the clouds come from?

When Earth's water evaporates from oceans, lakes, or puddles, it changes from liquid to water vapor. This water vapor rises when heated by the sun. Strong winds can also blow it upward.

#### **Practice the Skills**

#### 1 Key Reading Skill

**Identifying Problem and Solution** What is the problem in the Monteverde Cloud Forest Reserve? Who or what is affected by the problem?

In Monteverde, the water vapor would often rise until it ran into cold air around the mountaintops. This cold air **condensed** the vapor into liquid water droplets. The droplets then clumped together to make up a cloud.

Clouds are the form that water takes right before it returns to Earth as rain, snow, sleet, or hail. In Monteverde, when clouds blanketed the mountain, the droplets gathered to make the little pools of water that the frogs need.

These days, the clouds often form high in the sky instead of down on the mountains of Monteverde. As a result, the forest floor is drier than it once was. So what's causing this high cloud formation?

In recent years, the air temperature in Monteverde has increased. Often the air around the mountaintops is too warm to condense the water vapor. So the water vapor keeps rising until it forms clouds high above the mountains. At the same time, the land below dries out. So the frogs (and their cousins, the toads) have a hard time finding

the water they need on the forest floor. 3

**Turning Up the Heat** Most scientists believe that people are causing many places on Earth to get warmer, including Monteverde. They call it global warming.

People often add to global warming by burning fuels such as oil, natural gas, and coal. These fuels power almost everything we plug in or drive. As the fuels are burned, a gas called carbon dioxide is given off. Carbon dioxide occurs naturally in our atmosphere. It helps to keep Earth warm by holding in the sun's heat. But having too much carbon dioxide in the air is like throwing a heavy blanket around the planet—it keeps in too much of the sun's heat, and the world gets warmer.

Missing Toad Alan J. Pounds is a scientist who has lived and worked in the Monteverde Cloud Forest Reserve for 24 years—and he's noticed a change in cloud cover and frog populations. "In the early 1980s, there were hundreds of golden

## **Practice the Skills**

#### **2** English Language Coach

**Content-Area Words** Find the word <u>condensed</u>. Can context clues around the word help you figure out what it means?

#### **3** Key Literary Element

**Description** Science writers must make their descriptions clear and interesting. In this paragraph, the author describes weather changes that are drying out the land. Does the author's description help you picture and understand what's happening? Explain.



toads," he says. "But by 1989, people found only a few of them, and since then, we haven't seen any!"

High cloud formation caused by global warming is a serious problem. And according to Pounds, it adds to a growing list of troubles that the wildlife of Monteverde is faced with. "The frogs and other wild animals have to cope with many problems, such as habitat loss and disease. But when global warming is added to all these problems, it may push them over the edge to extinction."

You Can Help It's too late to save the extinct golden toads, but there are things that you and your family can do to keep the world from getting warmer. For starters, encourage your family to use the car less. Also, turn off the lights and appliances that you aren't using. All these things burn fuel and contribute to global warming. By becoming an Earthfriendly family, you'll help wildlife all around the world!

## **Practice the Skills**

#### 4 BIG Question

Machines create carbon dioxide. What do you think the scientists who study the Monteverde mountains would say about progress? Write your response on a note card and add it to Foldable 5. Your response will help you answer the Unit Challenge later.



Golden toads depositing their eggs in a pool.

#### **Vocabulary**

**cope** (kohp)  $\nu$  to struggle or deal with in the hope of being successful

**habitat** (HAB uh tat) *n.* the place where a plant or an animal naturally lives and grows; home

**extinction** (ek STINGK shun) *n*. the act of wiping out of existence or having wiped out of existence



#### by Joseph Bruchac

The old man must have stopped our car two dozen times to climb out and gather into his hands

5 the small toads blinded by our lights and leaping, live drops of rain.

The rain was falling, a mist about his white hair <sup>10</sup> and I kept saying you can't save them all, accept it, get back in we've got places to go.

But, leathery hands full
<sup>15</sup> of wet brown life,
knee deep in the summer
roadside grass,
he just smiled and said
they have places to go to
<sup>20</sup> too. **5 7 O** 

## **Practice the Skills**

### **5** Key Reading Skill

**Identifying Problem and Solution** What problem do the toads face in the poem? Is it similar to the problems of the frogs and toads in "Missing!"? Explain.

## **6** Key Literary Element

**Description** The poet's description creates a picture of the man, the rainy evening, and the toads. List five words that help describe this picture.

## 7 BIG Question

In this poem, how is progress or technology threatening the toads? What do you think the poet is saying about progress and nature?

## After You Read Missing! and

## Missing! *and*Birdfoot's Grampa



## Answering the Question

- 1. What are your thoughts about progress after reading about the frogs and toads in Costa Rica?
- **2. Recall** Why are frogs and toads disappearing in the Monteverde Cloud Forest Reserve?
  - **Right There**
- **3. Recall** How can you, the reader, help reduce global warming?
  - **Right There**



## **Critical Thinking**

- **4. Draw Conclusions** Why did Grampa want to save the toads?
  - **IP** Author and Me
- **5. Infer** What can the presence of frogs and toads tell us about the health of our climate?
  - **Author and Me**
- **6. Evaluate** What do "Missing!" and "Birdfoot's Grampa" tell you about how human activity affects other creatures?
  - Author and Me

## **Write About Your Reading**

Imagine that you are either the old man in "Birdfoot's Grampa" or the scientist in "Missing!" Write a journal entry about how you feel about progress and nature.

Think about the following questions as you start your journal entry:

- If you are the old man, why do you stop to move the toads? Why do you want to help them?
- If you are the scientist, what changes have you seen in the Monteverde mountains? Why do you think it's important to help the frogs and other animals?

**Objectives** (pp. 620–621) **Reading** Identify problem and solution

• Make connections from text to self **Literature** Identify literary elements:

description

**Vocabulary** Understand content-area words

**Writing** Respond to literature: journal **Grammar** Use punctuation: commas with interruptions

## **Skills Review**

#### **Key Reading Skill: Identifying Problem** and Solution

- 7. Now that you have read the selections, answer the questions from page 615.
  - What is the problem in "Missing!"?
  - What is the article writer's solution?
  - Does "Birdfoot's Grampa" use a strict problemsolution organization?

### **Key Literary Element: Description**

- **8.** In "Missing!" what significant change in the forest does the author describe?
- **9.** In "Birdfoot's Grampa," what do lines 8–13 tell you about the speaker?

## **Vocabulary Check**

For each word in this list, write a sentence that uses the word correctly.

- **10.** cope
- 11. habitat
- 12. extinction
- **13. English Language Coach** The Monteverde Cloud Forest is part of a reserve. The prefix re- means "back," but here the word serve is a root, not a base word. (You'll learn more about roots in Unit 7.) So here, serve does not mean "serve"; it means "to save." At a restaurant, if a table is *reserved*, it is saved for someone. What do you think reserve means in the phrase "forest reserve"?



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

## **Grammar Link: Commas** with Interruptions

A natural writing style is often quite similar to speech. Writers, like speakers, may say something that "interrupts" the flow of the thought they are expressing.

 Use commas to set off words that interrupt the flow of thought in a sentence.

> The park, <u>as we expected</u>, was crowded. Bruno was, I have to say, quite polite. My well-trained dog, of course, behaved well.

• If the same kind of information appears at the end of the sentence, use a comma before it.

The park was crowded, as we expected.

 Use commas to set off words that add information but that are not necessary to the meaning.

My aunt, who is quite funny, visited us. The test, which wasn't fun, was finally over. Rudy, the team's star, was late again.

 Do not use commas if a phrase or clause is necessary to the meaning of the sentence. These phrases or clauses do not "interrupt."

Only the people who can afford tickets will go.

• If words could be removed without changing the meaning of the sentence, use commas around them. If not, do use commas.

#### **Grammar Practice**

On a separate sheet of paper, copy each sentence and add commas where needed. Write correct if no commas are needed.

- **14.** Tammi who loves fruit brought apples.
- **15.** People who have red hair often have freckles.
- **16.** The play you must admit was interesting.
- **17.** The bus which was late again finally arrived.
- **18.** The train that is going to St. Louis is full.

**Writing Application** Look through the journal entry you wrote and add any necessary commas.

## **READING ACROSS TEXTS WORKSHOP**

## AMERICA

the Not-So-Beautiful

by Andrew A. Rooney



*by* Kathryn Sullivan

## **Skill Focus**

You will use these skills as you read and compare the following selections:

- "America the Not-So-Beautiful," p. 625
- "A Glimpse of Home," p. 630

#### Reading

- Making connections across texts
- Comparing/contrasting author's craft in different texts,

#### Literature

 Identifying author's craft to construct meaning and recognize author's purpose

### Writing

Writing to compare and contrast

**Objectives** (pp. 622–623) **Reading** Compare and contrast: author's craft You listen to opinions every day. You and your friends probably share opinions on the food you eat. Your family may offer opinions on how you dress. Your teachers offer opinions on how to improve your grades. It's up to you to decide what opinions to believe. If you know people well, you probably trust their opinions. If you don't know a person, you expect him or her to support opinions with facts.

Writers offer opinions, too. Studying the author's craft—how the author combines purpose, organization, word choice, and tone—helps you decide whether to believe the author's message. You can usually trust authors who support their opinions with facts.

### **How to Read Across Texts: Author's Craft**

The author of "America the Not-So-Beautiful" is Andy Rooney. He often writes humorous articles that make readers think. Kathryn Sullivan wrote "A Glimpse of Home." She flew on three space-shuttle missions. The authors of these two personal essays agree. Earth has a terrible problem with trash. But their purpose and organization are very different.

As you read, watch for specific elements of the authors' craft that shape the two essays in this workshop. These elements include

- organization
- tone
- purpose

## **Get Ready to Compare**

As you read, keep track of the author's craft in a chart like this one. Copy it into your Learner's Notebook. Use it to take notes as you read. This chart allows you to compare how the two authors support their opinions. After you read, you'll use your notes to write your comparison.

Author's Craft Elements	"America the Not- So-Beautiful"	"A Glimpse of Home"
Organization		
Tone		
Purpose		
Audience		
Conclusion		
Word Choice		
		and the same of th

## **Use Your Comparison**

You throw things away every day. Rooney and Sullivan write about how much people throw away and how it affects Earth.

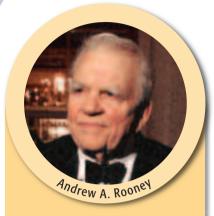
Imagine that your community is planning a Save the Earth event. Make a list of things people can do to save Earth. The list might include

- recycling old newspapers
- riding a bike to school
- reusing notebook paper

After you read, look at the conclusions the authors reached. Which solution do you trust? Why? What can you do to help others understand the importance of taking care of Earth? What ideas do you have for reducing what you throw away? How would you package food to create less trash? Write your response on the Reading Across Texts page of your Foldable.

## **Before You Read** America the

## America the Not-So-Beautiful



#### **Meet the Author**

Andrew A. Rooney began his career in 1941 as a reporter for the armed forces newspaper. He appears on the CBS newsmagazine 60 Minutes, where he is known for his serious delivery of funny topics. His essays make you laugh, but they also make you think.



**Author Search** For more about Andrew A. Rooney, go to www.glencoe.com.

Objectives (pp. 624–628)
Reading Compare and contrast:
author's craft
Vocabulary Understand content-area
words

## **Vocabulary Preview**

**discarding** (dis KARD ing) *n*. the act of throwing out or getting rid of **(p. 625)** *Americans have gotten into the habit of discarding unwanted objects rather than repairing them.* 

**prohibiting** (proh HIB ih ting) *adj.* preventing or forbidding (**p. 626**) *There need to be stronger laws prohibiting people from dumping poisons carelessly.* 

**prosperity** (prah SPAIR uh tee) *n.* the condition of being successful or having good fortune (**p. 626**) *As prosperity increases in America, the trash problem is likely to increase.* 

### **English Language Coach**

**Content-Area Words** Look for these content-area words in "America the Not-So-Beautiful."

- Sanitation refers to improving conditions to make them clean and healthy. A sanitation engineer is someone who removes garbage.
- A landfill is a place where garbage is buried. Often soil and garbage are buried in layers to build up low-lying land.

## **Get Ready to Read**

## **Connect to the Reading**

Do you ever wonder how people make so much garbage? Where does it all go after you throw it away? What does it smell like when you pass a dumpster?

## **Build Background**

At the end of the twentieth century, Americans threw away about 200 million tons of garbage each year.

### **Set Purposes for Reading**

Read to find out Andrew Rooney's opinion of the "progress" in how garbage is dealt with.

**Set Your Own Purpose** What else would you like to learn about how garbage is handled? Write your own purpose on a note card and add it to Foldable 5.



ext to saving stuff I don't need, the thing I like to do best is throw it away. My idea of a good time is to load up the back of the car with junk on a Saturday morning and take it to the dump. There's something satisfying about **discarding** almost anything.

Throwing things out is the American way. We don't know how to fix anything and anyone who does know how is too busy to come so we throw it away and buy a new one. Our economy depends on us doing that. The trouble with throwing things away is, there is no "away" left. **1** 

## **Practice the Skills**

#### 1 Reading Across Texts

**Author's Craft** Problem and solution organization allows authors to give advice. What problem does Rooney point out in the first two paragraphs? Write your answer in your chart.



Workers move trash at New York City's Fresh Kills garbage dump (which was closed in 2001).

**Vocabulary** 

**discarding** (dis KARD ing) n. the act of throwing out or getting rid of

#### **READING ACROSS TEXTS WORKSHOP**

Sometime around the year 500 B.C., the Greeks in Athens passed a law **prohibiting** people from throwing their garbage in the street. This Greek law was the first recognition by civilized people that throwing things away was a problem. Now, as the population explodes and people take up more room on earth, there's less room for everything else. **2** 

The more civilized a country is, the worse the trash problem is. Poor countries don't have the same problem because they don't have much to discard. **Prosperity** in the United States is based on using things up as fast as we can, throwing away what's left and buying new ones.

We've been doing that for so many years that 1) we've run out of places to throw things because houses have been built where the dump was, and 2) some of the things we're throwing away are poisoning the earth and will eventually poison all of us and all living things. **5** 

Ten years ago most people thought nothing of dumping an old bottle of weed or insect killer in a pile of dirt in the backyard or down the drain in the street, just to get rid of it. The big companies in America had the same feeling, on a bigger scale. For years the chemical companies dumped their poisonous wastes in the rivers behind the mills or they put it in fifty-gallon drums in the vacant lots, with all the old, rusting machinery in it, up behind the plants. The drums rusted out in ten years and dumped their poison into the ground. It rained, the poisons seeped into the underground streams and poisoned everything for miles around. Some of the manufacturers who did this weren't even evil. They were dumb and irresponsible. Others were evil because they knew how dangerous it was but didn't want to spend the money to do it right.

The problem is staggering. I often think of it when I go in a hardware store or a Sears, Roebuck<sup>1</sup> and see shelves full of

1. **Sears**, **Roebuck** is the chain of retail stores now called Sears.

#### **Vocabulary**

**prohibiting** (proh HIB ih ting) *adj.* preventing or forbidding **prosperity** (prah SPAIR uh tee) *n.* the condition of being successful or having

good fortune

## **Practice the Skills**

## 2 BIG Question

Rooney writes about trash laws that were made more than 1,500 years ago. What does this say about civilization's "progress"? Write your answer on a note card and add it to Foldable 5.

#### **3** Reading Across Texts

**Author's Craft** In this paragraph, how does Rooney show that there is more than one aspect to the problem he discusses?

#### 4 Reading Across Texts

**Author's Craft** The author's attitude toward a subject is the *tone*. What words does Rooney use in this paragraph that show his attitude toward certain manufacturers? Write your answer in your chart.



A forklift operator drives past pallets stacked with crushed aluminum for recycling.

poison. You know that, one way or another, it's all going to end up in the earth or in our rivers and lakes.

I have two pint bottles of insecticide with 5 percent DDT<sup>2</sup> in them in my own garage that I don't know what to do with. I bought them years ago when I didn't realize how bad they were. Now I'm stuck with them.

The people of the City of New York throw away nine times their weight in garbage and junk every year. Assuming other cities come close to that, how long will it be before we trash the whole earth?

Of all household waste, 30 percent of the weight and 50 percent of the volume is the packaging that stuff comes in.

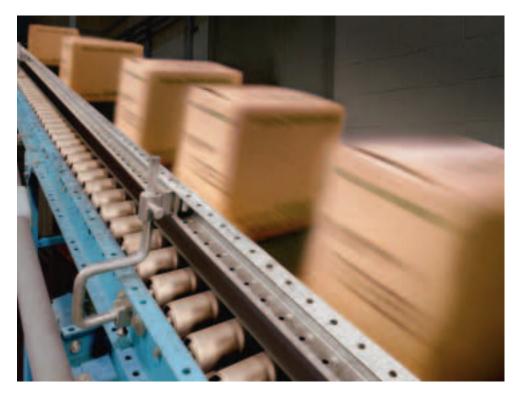
Not only that but Americans spend more for the packaging of food than all our farmers together make in income growing it. That's some statistic. **5** 

## **Practice the Skills**

#### 5 Reading Across Texts

**Author's Craft** Facts can be proved. Opinions cannot be proved. What parts of Rooney's statements about waste and packaging are facts? Why do you think Rooney includes these facts about garbage?

An insecticide is a chemical used to kill insects such as mosquitoes. The insecticide DDT is no longer used in the United States.



Newly packaged products glide along a conveyor belt.

Trash collectors are a lot more independent than they used to be because we've got more trash than they've got places to put it. They have their own schedules and their own holidays. Some cities try to get in good with their trash collectors or garbagemen by calling them "sanitation engineers."

Anything just so long as they pick it up and take it away.

We often call the dump "the <u>landfill</u>" now, too. I never understood why land has to be filled, but that's what it's called. If you're a little valley just outside town, you have to be careful or first thing you know you'll be getting "filled."

If five billion people had been living on earth for the past thousand years as they have been in the past year, the planet would be nothing but one giant landfill and we'd have turned America the beautiful into one huge landfill. **7** 

The best solution may be for all of us to pack up, board a spaceship and move out. If Mars is habitable,<sup>3</sup> everyone on Earth can abandon this planet we've trashed, move to Mars and start trashing that. It'll buy us some time. O

## **Practice the Skills**

#### **6** English Language Coach

**Content-Area Words** Rooney uses quotation marks on two phrases because they replace terms more familiar to him. How do you think he feels about these new content-area words?

#### 7 Reading Across Texts

**Author's Craft** Authors sometimes target a certain group. Who do you think is Rooney's audience for this essay? Write your ideas in your chart.

**<sup>3.</sup>** A place that is *habitable* is fit to live in.

## Before You Read A Glimpse of Home



#### **Meet the Author**

Former NASA astronaut Kathryn Sullivan was the first American woman to walk in space. During her missions on the space shuttles Challenger and Discover, she spent more than 500 hours in space. She was inducted into the Astronaut Hall of Fame in 2004.



**Author Search** For more about Kathryn Sullivan, go to www.glencoe.com.

**Objectives** (pp. 629–631) **Reading** Compare and contrast: author's craft **Vocabulary** Use context clues: content-area words

## **Vocabulary Preview**

**transforming** (trans FORM ing) v. changing; form of the verb transform (p. 631) Humans are transforming the planet.

**obligation** (ob luh GAY shun) n, a duty; a promise to perform an act (p. 631) If you borrow something, you have an obligation to return it.

#### **English Language Coach**

**Content-Area Words** Look for these content-area vocabulary words in "A Glimpse of Home."

- A **spacecraft** is a vehicle that travels outside Earth's atmosphere.
- A **space shuttle** is a reusable spacecraft that moves people and equipment between Earth and space.

## **Get Ready to Read**

#### **Connect to the Reading**

How would it feel to travel in space? What would be the best part of the trip? What would be the most frightening?

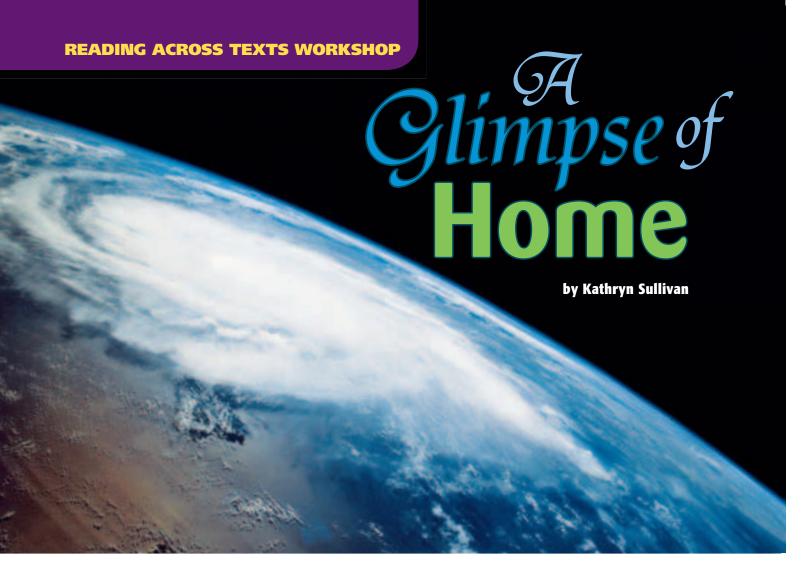
## **Build Background**

- Kathryn Sullivan helped set the Hubble Space Telescope in place.
- NASA tracks the giant dust clouds that are visible in space. Satellites record the path of dust from Africa and Asia that ends up in the Americas, Dust from the Middle Fast often lands in India and China.

## **Set Purposes for Reading**

Read to find out whether progress in space travel can change the way a person views the world's problems.

**Set Your Own Purpose** What else would you like to learn about the experience of being in space? Write your own purpose on a note card and add it to Foldable 5.



first saw the earth—the whole earth—from the shuttle *Challenger* in 1984. The view takes your breath away and fills you with childlike wonder. That's why every shuttle crew has to clean noseprints off their spacecraft's windows several times a day. An incredibly beautiful tapestry¹ of blue and white, tan, black and green seems to glide beneath you at an elegant, stately pace. But you're actually going so fast that the entire map of the world spins before your eyes with each ninety-minute **orbit**. After just one or two laps, you feel, maybe for the first time, like a citizen of a planet. 12

All the colors and patterns you see seem powerful and yet somehow fragile. You see volcanoes spewing smoke, hurricanes roiling<sup>2</sup> the oceans and even fine tendrils<sup>3</sup> of

- A tapestry is handwoven fabric with complicated designs. Here, the pattern of colors looks like a tapestry.
- **2. Roiling** means "stirring up," like the oceans during a hurricane.
- **3. Tendrils** are fine, curling branches of a plant that cling to other supports. Here, the wisps of dust look like tendrils.

## **Practice the Skills**

1 Reading Across Texts

**Author's Craft** Why do you think Sullivan uses the word *Home* in her title instead of *Earth*?

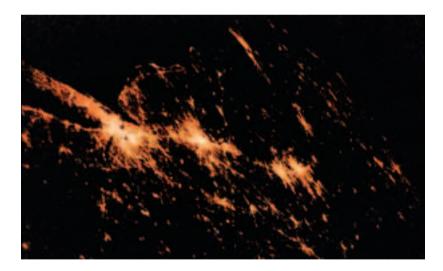
**2** English Language Coach

**Content-Area Words** Write a definition for **orbit** in your Learner's Notebook. What words before and after *orbit* explain what it means?

#### READING ACROSS TEXTS WORKSHOP

Saharan dust<sup>4</sup> reaching across the Atlantic. You also see the big, gray smudges of fields, paddies and pastures, and at night you marvel at the lights, like brilliant diamonds, that reveal a mosaic<sup>5</sup> of cities, roads and coastlines—impressive signs of the hand of humanity. Scientists tell us that our hand is heavy, that we are wiping out other species at an unprecedented rate and probably **transforming** our climate. Will the immense power of global systems withstand the impact of humanity? Or is it possible that our collective actions will change the nature of our planet enough to cripple its ability to support life? **E** 

I no longer believe that we can wait for all the scientific data needed to answer these questions conclusively. We must recognize immediately what it means to be citizens of this planet. It means accepting our **obligation** to be stewards<sup>6</sup> of the earth's life-giving capacities. As homeowners, we wouldn't neglect or damage our houses until they weren't fit to live in. Why would we do that with our planet? **25** •



The lights of cities in the northeastern United States shine "like brilliant diamonds."

- 4. The **Saharan dust** refers to sand blown from the Sahara, a large desert in Africa.
- **5.** A *mosaic* is a decoration made by laying small pieces of colored material to form a picture.
- 6. Someone who manages or takes care of things is called a steward.

#### Vocabulary

transforming (trans FORM ing) ν. changing

obligation (ob luh GAY shun) n. a duty; a promise to perform an act



Astronaut Kathryn Sullivan views Earth from the *Challenger.* 

## **Practice the Skills**

## 3 BIG Question

As an astronaut, Sullivan has used machines that few people will ever experience. How does her experience with progress affect her view of the world? Write your answer on a note card and add it to Foldable 5.

#### 4 Reading Across Texts

**Author's Craft** What solutions does Sullivan say are necessary? Write your answer in your chart.

#### **5** Reading Across Texts

**Author's Craft** How is Sullivan's tone different from Rooney's tone?

## **After You Read**



**Objectives** (pp. 632–633) **Reading** Compare and contrast: author's craft **Writing** Write to compare texts **Vocabulary** Understand content-area words AMERICA
the Not-So-Beautiful
Home

## **Vocabulary Check**

Copy each sentence, filling in the blank with the best word from the list. You'll use three words more than once.

AMERICA the Not-So-Beautiful

discarding
prohibiting
prosperity

A Glimpse of Home
transforming
obligation

- **1.** A school dress code \_\_\_\_ shorts means that no student can wear them to school.
- **2.** If you borrow something, you have the \_\_\_\_ to return it to its owner.
- **3.** Mr. and Mrs. Wilson's business was doing extremely well, and they began to enjoy their \_\_\_\_.
- **4.** When the worn-out chairs are replaced with new ones, the library is \_\_\_\_\_ its used furniture.
- **5.** A new rule \_\_\_\_ the use of aluminum baseball bats went into effect.
- **6.** We watched the caterpillar as it was \_\_\_\_ into a butterfly or moth.
- **7.** In times of \_\_\_\_, people have more cash to spend.
- **8.** Politicians have an \_\_\_\_ to serve the public, but many of them do not do their duty.

**English Language Coach** Explain the meaning of each content-area word below. Then use each word in a sentence.

- 9. insecticide
- **10.** orbit

## **Reading/Critical Thinking**

### **Key Reading Skill: Author's Craft**

Answer the following questions. Read the tips to find the information you need.

### AMERICA the Not-So-Reautiful

**11. Interpret** What do you think Rooney means when he says that "the more civilized a country is, the worse the trash problem is"?

#### Author and Me

**12. Analyze** Rooney says that when he sees poisons, he knows that they will eventually end up in the earth, in rivers, or in lakes. What point is Rooney making?

Author and Me

## A Glimpse of Home

**13. Summarize** How does Sullivan describe the view of Earth from space?

#### Think and Search

**14. Interpret** Sullivan says that after orbiting Earth, a person feels like "a citizen of the planet." What do you think she means?

Author and Me

## **Writing: Reading Across Texts**

#### **Use Your Notes**

**15.** Follow these steps to compare the author's craft in "America the Not-So-Beautiful" and "A Glimpse of Home."

**Step 1:** Look over the chart you completed. Draw a box around details that are similar for both. Underline details that are different.

**Step 2:** Look at your chart. Write a sentence that explains Roonev and Sullivan's shared concern about Earth.

**Step 3:** Identify the element in which you see the biggest difference between the authors.

**Step 4:** Group together your examples of similarities and differences. You will use this information, as well as examples from the text, to back up your statements in the assignment.

#### **Get It on Paper**

To compare and contrast the author's craft in "America the Not-So-Beautiful" and "A Glimpse of Home," answer the following questions.

- **16.** Do the authors of "America the Not-So-Beautiful" and "A Glimpse of Home" have the same purpose, or are they different? Explain your answer.
- **17.** Do you think the audience for each article is the same or different? Explain your answer.
- **18.** Did the authors use the same tone in their articles or different tones? Explain your answer.
- **19.** Are the authors' choices of organization the same or different? Were their choices effective? Why or why not?

## BIG Question

**20.** Which article did you think used the most interesting and effective way to answer the question "Is progress always good?" Explain your answer.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

## UNIT 5 WRAP-UP



You've just read different selections about science, technology, and progress. Now use what you've learned to do the Unit Challenge.

## The Unit Challenge

Choose Activity A or Activity B, and follow the directions for that activity.

## A. Group Activity: Debate It!

- Your group will form two teams to debate whether a new shopping center in your community is a good idea.
- The "con" team will argue against the new mall. The "pro" team will argue in favor of it.
- Decide when you'll debate. (Be sure to give yourselves enough time to prepare.) Set a time limit; fifteen minutes should be enough.
- 1. Discuss the Assignment Choose one team member to be the note-taker for the discussion. Review the notes from your Foldable about the negative and positive changes of progress. Think about the good and bad effects that a new mall may have on your community. What may be done to make the bad effects less bad?
- 2. Review Your Notes and Build Your Argument As a team, organize yourselves for the debate.
  - List your arguments in order from strongest to weakest.
  - Identify examples from your own experiences.
  - Read the list aloud to see whether your teammates agree with the information.
     Be sure that no idea is left out.

- **3. Hold the Debate** Here are some guidelines for the debate:
  - Flip a coin to decide which team goes first.
  - One person from each team makes a twominute opening statement that explains why the mall is or is not a good idea.
  - Then, one at a time, other members from each team take turns speaking.
- 4. Discuss Your Debate When the fifteen minutes (or whatever limit you set) is over, discuss what you have learned about the idea of progress. As one group, talk about the good and bad effects of progress. Consider why change is often both positive and negative.



**Big Question** Link to Web resources to further explore the Big Question at www.glencoe.com.

## **B. Solo Activity: Interview an Adult**

In Activity B, you'll interview an adult about his or her experiences with a new invention or a new type of technology. Follow the below steps to plan your interview.

 Find an Adult and an Invention It should be easy to find adults who've had to learn to deal with new inventions. It may be harder to decide on one invention. Home computers, cell phones, MP3 players—these are just a few newer inventions.

It may be best to start by choosing an adult. Older adults will have had more experiences with new technology. Select someone and ask that person whether you may interview him or her.

Prepare for the conversation by making a list of questions:

- What invention came along that you had to learn to use?
- Was it difficult to learn to use the invention?
   Was it difficult to get used to?
- What did you do before this invention came along?

- In what ways did the invention affect your life?
- What other recent inventions do you depend on?
- What positive and negative changes can new technologies bring?

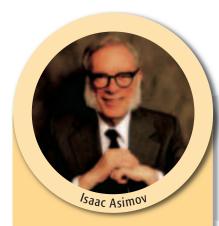
Look at your Unit 5 Foldable notes to get ideas for other questions.

- 2. Conduct Your Interview Make an appointment with the person you'll interview. Plan that the interview will take twenty minutes. As you do the interview, take plenty of notes. If you have a tape recorder, use it to record the interview.
- 3. Summarize Your Interview As soon as possible after the interview, review your notes or the recording. Then, in a few paragraphs, summarize the conversation. Identify the person you interviewed, and say when and where the conversation took place. List the major points you discussed. Finish with a sentence that summarizes the ideas of the person you interviewed.



## UNIT 5

## **Your Turn: Read and Apply Skills**



#### **Meet the Author**

Isaac Asimov described his talent for explaining scientific principles as the ability to "read a dozen books and make one interesting book out of them." Asimov wrote or edited more than 500 books during his life-far more than millions of Americans will read in a lifetime. Born in Russia, Asimov was raised in Brooklyn, New York. In addition to being a writer, he was a biochemist and taught biochemistry at Boston University. See page R1 of the Author Files for more on Isaac Asimov.



**Author Search** For more about Isaac Asimov, go to www.glencoe.com.



by Isaac Asimov

ack Weaver came out of the vitals of Multivac looking utterly worn and disgusted.

From the stool, where the other maintained his own stolid² watch, Todd Nemerson said, "Nothing?"

"Nothing," said Weaver. "Nothing, nothing, nothing. No one can find anything wrong with it."

"Except that it won't work, you mean."

"You're no help sitting there!"

"I'm thinking."

"Thinking!" Weaver showed a canine<sup>3</sup> at one side of his mouth.

- 1. Vitals are parts that are necessary to keep a body alive or a machine operating.
- 2. Nemerson is keeping up (maintaining) an unemotional (stolid) attitude.
- **3.** Weaver shows his disgust by curling his upper lip, revealing a tooth. The two pointed teeth on each side of the top front teeth are called *canine* (KAY nyn) teeth.

Nemerson stirred impatiently on his stool. "Why not? There are six teams of computer technologists roaming around in the corridors of Multivac. They haven't come up with anything in three days. Can't you spare one person to think?"

"It's not a matter of thinking. We've got to look. Somewhere a relay<sup>4</sup> is stuck."

"It's not that simple, Jack!"

"Who says it's simple. You know how many million relays we have there?"

"That doesn't matter. If it were just a relay, Multivac would have alternate circuits, devices for locating the flaw, and facilities to repair or replace the ailing part. The trouble is, Multivac won't only not answer the original question, it won't tell us what's wrong with it. —And meanwhile, there'll be panic in every city if we don't do something. The world's economy depends on Multivac, and everyone knows that."

"I know it, too. But what's there to do?"

"I told you, think. There must be
something we're missing completely. Look,
Jack, there isn't a computer bigwig<sup>5</sup> in a
hundred years who hasn't devoted himself
to making Multivac more complicated. It
can do so much now—hell, it can even talk
and listen. It's practically as complex as the
human brain. We can't understand the
human brain, so why should we
understand Multivac?"

"Aw, come on. Next you'll be saying Multivac is human."

"Why not?" Nemerson grew absorbed and seemed to sink into himself. "Now that you mention it, why not? Could we tell if Multivac passed the thin dividing line where it stopped being a machine and started being human? Is there a dividing line, for that matter? If the brain is just more complex than Multivac, and we keep making Multivac more complex, isn't there a point where . . ." He mumbled down into silence.

Weaver said impatiently, "What are you driving at? Suppose Multivac were human. How would that help us find out why it isn't working?"

"For a human reason, maybe. Suppose you were asked the most probable price of wheat next summer and didn't answer. Why wouldn't you answer?"

"Because I wouldn't know. But Multivac would know! We've given it all the factors. It can analyze futures in weather, politics, and economics. We know it can. It's done it before."

"All right. Suppose I asked the question and you knew the answer but didn't tell me. Why not?"

Weaver snarled, "Because I had a brain tumor. Because I had been knocked out. Doggone it, because my machinery was out of order. That's just what we're trying to find out about Multivac. We're looking for the place where its machinery is out of order, for the key item."

<sup>4.</sup> A relay sends electrical signals that control parts of a machine such as Multivac. Here, Weaver thinks one of the relays isn't operating correctly.

<sup>5.</sup> A **bigwig** is an important person in some official position.

"Only you haven't found it." Nemerson got off his stool. "Listen, ask me the question Multivac stalled on."

"How? Shall I run the tape through you?"

"Come on, Jack. Give me the talk that goes along with it. You do talk to Multivac, don't you?"

"I've got to. Therapy.6"

Nemerson nodded. "Yes, that's the story. Therapy. That's the official story. We talk to it in order to pretend it's a human being so that we don't get neurotic<sup>7</sup> over having a machine know so much more than we do. We turn a frightening metal monster into a protective father image."

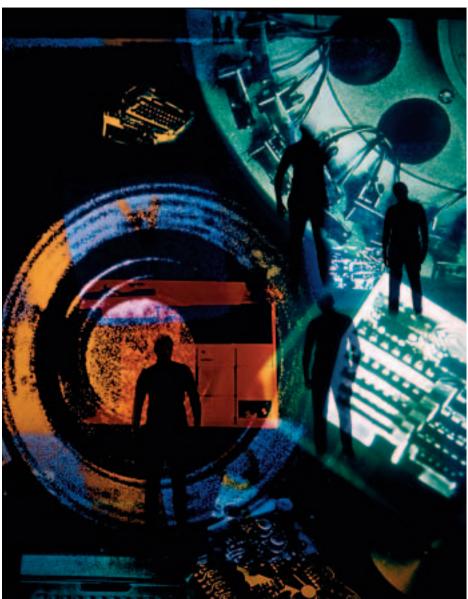
"If you want to put it that way."

"Well, it's wrong and you

know it. A computer as complex as Multivac *must* talk and listen to be efficient. Just putting in and taking out coded dots isn't sufficient. At a certain level of complexity, Multivac must be made to seem human because, by God, it is human. Come on, Jack, ask me the question. I want to see my reaction to it."

Jack Weaver flushed. "This is silly."

**6.** *Therapy* is treatment of a physical or mental condition. It can also be used in the prevention of such problems.



"Come on, will you?"

It was a measure of Weaver's depression and desperation that he acceded. Half sullenly, he pretended to be feeding the program into Multivac, speaking as he did

If people become *neurotic* (noo RAH tik), they may show signs of a mental problem.

To be efficient is to produce a desired effect with the least amount of effort or waste. Sufficient is to do just enough to be satisfactory.

When Weaver acceded (ak SEED ud), he gave up; but, he did it in a stubborn way (sullenly).

so in his usual manner. He commented on the latest information concerning farm unrest, talked about the new equations describing jet-stream contortions, lectured on the solar constant.

He began stiffly enough, but warmed to this task out of long habit, and when the last of the program was slammed home, he almost closed contact with a physical snap at Todd Nemerson's waist.

He ended briskly, "All right, now. Work that out and give us the answer pronto."

For a moment, having done, Jack Weaver stood there, nostrils flaring, as though he was feeling once more the excitement of throwing into action the most gigantic and glorious machine ever put together by the mind and hands of humans.

Then he remembered and muttered, "All right. That's it."

Nemerson said, "At least I know now why I wouldn't answer, so let's try that on Multivac. Look, clear Multivac; make sure the investigators have their paws off it. Then run the program into it and let me do the talking. Just once."

Weaver shrugged and turned to Multivac's control wall, filled with its somber, unwinking dials and lights. Slowly he cleared it. One by one he ordered the teams away.

Then, with a deep breath, he began once more feeding the program into Multivac. It was the twelfth time all told, the dozenth time. Somewhere a distant news commentator would spread the word that they were trying again. All over the world a Multivac-dependent people would be holding its collective 10 breath.

Nemerson talked as Weaver fed the data silently. He talked diffidently, 11 trying to remember what it was that Weaver had said, but waiting for the moment when the key item might be added.

Weaver was done and now a note of tension was in Nemerson's voice. He said, "All right, now, Multivac. Work that out and give us the answer." He paused and added the key item. He said, "Please!"

And all over Multivac, the valves and relays went joyously to work. After all, a machine has feelings—when it isn't a machine anymore.

Collective means "having to do with a group of people or things; shared."

Diffidently means "in a way that shows a lack of confidence; shyly."

## **Reading on Your Own**

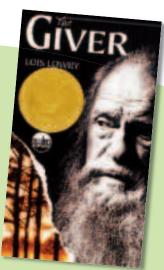
To read more about the Big Question, choose one of these books from your school or local library. Work on your reading skills by choosing books that are challenging to you.

## **Fiction**

#### The Giver

by Lois Lowry

This story reveals what people in the main character's world sacrificed to create a perfect society.



## **Maniac Magee**

by Jerry Spinelli

to travel between the different areas of his town. Read about how Jeffrey becomes a legend and helps bridge racial gaps in the process.



## **Lizzie Bright and the Buckminster Boy**

by Gary D. Schmidt

A 13-year-old boy befriends a girl from an island community founded by former slaves. When mainlanders try to force

the islanders to leave, the boy must stand up to racism and the "progress" that threatens his new friend's community.



#### Hoot

by Carl Hiaasen

When new restaurant construction threatens an owl community, local middle school kids use funny and interesting tactics to battle the adults and save the owls.



## **Nonfiction**

## My Life with the Chimpanzees

by Jane Goodall

The world's leading authority on chimpanzees describes her thirty years of living with and studying

the chimpanzees of Tanzania. Read to find out about the challenges of balancing human progress with wildlife protection.



## **Artificial Intelligence:** The Impact on **Our Lives**

by Alex Woolf

Machines help people perform tasks, treat diseases, and study other planets. But

can they think as humans do? Can machines with artificial intelligence even replace humans?



### To Space and Back

by Sally Ride

America's first female astronaut tells about her experiences traveling in space. Her detailed account helps readers imagine the journey, from blast-off to landing.

Read to learn about the author's thoughts on the meaning and importance of space exploration.



## Jobs vs. the **Environment: Can** We Save Both?

by Nathan Aaseng

Many people believe that environmental issues interfere with a growing economy and job creation. Nathan Aaseng, however, explains that we can save

the environment and save jobs.



### **Test Practice**

#### **Part 1: Literary Elements**

Read the following passage. Then, on a separate sheet of paper, write the numbers 1–2. Next to each number, write the letter of the best answer for that question.

## **Doctors Clean Up Their Act**

#### **Infections Run Wild**

Only 150 years ago, doctors delivered babies and performed operations without even washing their hands. Often these things were done on surfaces that were crawling with the germs of other ill patients. As a result, new mothers often died from a mysterious disease called "childbed fever." Patients who had operations were no luckier. They had only a 50 percent chance of surviving, even if the operation they had was successful. Doctors believed that infections were brought on by poisonous gases or some other mysterious cause. They were, of course, wrong. As we know today, the cause was germs.

#### **Doctors Ignore the Evidence**

In the mid-1800s, Louis Pasteur discovered the connection between

#### **Objectives**

**Literature** Identify literary elements: author's craft, description, organization

microbes (what we call "germs") and disease. He proved that microbes cause deadly infections such as those that so often followed surgery. At about the same time, Dr. Ignaz Semmelweiss discovered that childbed fever could be prevented if doctors used an antiseptic (germ-killer) on their hands before delivering a baby. Even though their patients were dying, most doctors completely ignored the facts. They could not believe that the way they had always done things could be wrong.

#### **Awareness Grows**

Joseph Lister was one of the few doctors who understood the connection between germs and illness. Even though operating rooms did not have running water, Lister washed his hands before every operation. He also cleaned all surgical instruments with an antiseptic. Deaths at his hospital in Scotland dropped dramatically. Lister wrote about the success of his methods, but few doctors paid any attention. They were unwilling to change the way they had always behaved. For ten years, Lister traveled, lecturing on the need to kill microbes in operating rooms. He demonstrated his methods over and over again. Finally, the medical community began to pay attention. By the time Lister died, his ideas were widely accepted.



- **1.** Which of the following best describes the organization of the first paragraph?
  - A. Cause and effect
  - **B.** Problem and solution
  - **C.** Chronological order
  - **D.** Compare and contrast

- **2.** Which part of what makes up an author's craft is most important in an informational passage, such as this one?
  - A. the mood of the passage
  - **B.** the clearness of the information
  - **C.** the characters described in the passage
  - **D.** the point of view used to write the passage

Read the following passage. On your paper, write the numbers 3–5. Next to numbers 3 and 4, write the letter of the best answer for those questions. Next to number 5, write your answer for that question.

The wind picked up as the sky darkened, and the little boat rocked crazily on the tossing sea. Randall clung to a railing. His hair whipped painfully across his face; his feet slid wildly on the rain-slicked surface of the deck. Waves broke against the side of the boat, one after the other, again and again, each one threatening to break his grip. The entire boat lifted out of the water and slammed back down. Randall was flung from the railing and sent rocketing across the rolling deck to slam against the opposite side. Freezing water crashed over him, briefly numbing the stabbing pain in his left arm.

- **3.** The description in this passage appeals *mainly* to the sense of
  - A. sight
  - B. smell
  - C. touch
  - **D.** hearing

**5.** What do you think the author is trying to do in this passage, and do you think he or she is successful? What makes the author successful or keeps the author from being successful?

- **4.** The main purpose of the description in this passage is to help the reader imagine
  - A. the violence of the storm
  - **B.** the appearance of the boat
  - **C.** the kind of person Randall is
  - **D.** the emotions that Randall is feeling



**Unit Assessment** To prepare for the Unit test, go to www.glencoe.com.

### **Part 2: Reading Skills**

Use the passage "Doctors Clean Up Their Act," on page 642 to answer the questions on this page. On a separate sheet of paper, write the numbers 1–4. Next to each number, write the letter of the right answer for that question.

- Which of the following could you discover about "Doctors Clean Up Their Act" by reading *only* the head and subheads?
  - **A.** It will explain the cause of "childbed fever."
  - **B.** It will deal with a medical problem and solution.
  - **C.** It will explain what doctors used to believe about infection.
  - **D.** It will describe how Lister got doctors to change their behavior.
- 2. What is the main problem described in the passage?
  - A. Microbes cause infections.
  - **B.** Microbes can't be seen without a microscope.
  - **C.** Childbirth used to be extremely dangerous.
  - **D.** In the past, operating rooms did not have running water.

- **3.** Why was it so difficult for Lister to convince doctors of the connection between germs and infection?
  - **A.** Lister's advice was too difficult to follow.
  - **B.** Lister could not show that his idea was correct.
  - **C.** Doctors did not believe they could be wrong.
  - **D.** Doctors did not believe in anything they could not see.
- **4.** Which of the following is the best summary of the last paragraph of "Doctors Clean Up Their Act"?
  - **A.** Fewer people die from infections today than in the past, thanks to Lister's work.
  - **B.** Lister was determined to use antiseptic methods at his own hospital even though this was not easy.
  - **C.** Lister demonstrated the success of antiseptic methods and, after much effort, convinced doctors to use them.
  - **D.** Even though Lister wrote about the success of his methods, most doctors ignored what he had to say on the subject.

#### **Objectives**

Reading Use text features: heads • Identify problem and solution • Paraphrase and summarize

Vocabulary Understand content-area words

• Identify word structure: suffixes, roots

## **Part 3: Vocabulary**

On a separate sheet of paper, write the numbers 1–10. Next to each number, write the letter of the right answer for that question.

Write the letter of the word or phrase that means about the same as the underlined word.

- 1. an animal's habitat
  - A. diet
- **C.** natural home
- **B.** appearance
- **D.** usual behavior
- **2.** in order to **thrive** 
  - **A.** appear
- **C.** deserve
- **B.** do well
- **D.** survive
- **3.** the **atrocious** story
  - **A.** scary
- **C.** believable
- **B.** amusing
- **D.** extremely bad
- **4.** to **cope with** a problem
  - A. deal with
- **C.** communicate
- **B.** try to ignore
- **D.** manage to avoid
- 5. a small fragment
  - **A.** frame
- **C.** container
- **B.** rip or tear
- **D.** broken piece

- **6.** What is the base word in *unfriendliness*?
  - A. end
- **C.** friendly
- **B.** friend
- **D.** unfriendly
- **7.** Which word contains the suffix *-able* attached to a root instead of to a base word?
  - **A.** capable
- **C.** agreeable
- **B.** breakable
- **D.** collectable
- **8.** In which word are the letters *pre-* a prefix?
  - **A.** pretty
- **C.** preach
- **B.** pretzel
- **D.** predict

Use what you know about base words or roots to complete each statement.

- **9.** A *cautionary* comment is one that contains
  - a \_\_\_\_.
  - A. lie
- **C.** warning
- **B.** joke
- **D.** criticism
- **10.** To *differentiate* things is to \_\_\_\_\_.
  - A. contrast them
- **C.** understand them
- **B.** memorize them
- **D.** write them down

### **Part 4: Writing Skills**

On a separate sheet of paper, write the numbers 1–10. Next to each number, write the letter of the right answer for that question.

- **1.** In which sentence is *paint* used as an adjective?
  - A. We should paint the house.
  - **B.** What kind of paint do we need?
  - **C.** Maybe we could ask a paint salesman.
  - **D.** That woman seems to know a lot about paint.
- **4.** Which of the following is an independent clause?
  - A. that was not the end of the story
  - **B.** if everyone would just be quiet
  - **C.** because of the uniform he wore
  - **D.** after taking a long and pleasant walk
- **2.** Which sentence contains a prepositional phrase?
  - **A.** I don't know where they went.
  - **B.** There was a dark stain on my shirt.
  - **C.** Only the best teams make the tournament.
  - **D.** Whenever we get hungry, we also get grumpy.
- **3.** Which of the following is a clause?
  - **A.** in a little brick house down the street
  - **B.** whenever someone walks in the door
  - **C.** not in a week, a month, a year, or even a century
  - **D.** some people with too much time on their hands

- **5.** Which of the following sentences uses commas correctly?
  - **A.** We took books, games, and food, with us.
  - **B.** Whatever was on sale, was a real bargain.
  - C. I really wish, Uncle Tito, that you'd come visit.
  - **D.** His remarks as you can imagine were untrue, unfair, and mean.
- **6.** In the following sentence, what word does the underlined clause modify?

Because the game was about to start, we ran as fast as we could toward the field.

- A. we
- B. ran
- C. fast
- **D.** toward

#### Objectives

**Grammar** Identify clauses and phrases • Identify parts of speech • Use punctuation: commas



Use the paragraph below to answer questions 7–10.

<sup>1</sup> A fox who was hot and hungry and thirsty was walking through a field one summer day. <sup>2</sup> He saw a bunch of grapes growing high above him. <sup>3</sup> He knew that the grapes would of course relieve both his hunger and his thirst. <sup>4</sup> He leaped into the air to try to reach the delicious-looking fruit, but his teeth snapped together inches away. <sup>5</sup> For an hour in the hot sun he tried again and again. <sup>6</sup> He put more energy and effort into each leap. <sup>7</sup> Even so, he failed every time. <sup>8</sup> As he walked away, he lifted his nose in the air and said, "It doesn't matter. <sup>9</sup> I'm sure they're sour." <sup>10</sup> It's easy, you see, to look down on what you don't have and can't get.

- **7.** What change, if any, should be made to sentence 1?
  - A. Add a comma after thirsty.
- **B.** Add commas after *hot* and *hungry*.
- **C.** Add commas after *through* and *field*.
- **D.** (No change is needed.)
- **8.** What change, if any, should be made to sentence 3?
  - **A.** Add commas around *of course*.
  - **B.** Add commas after *knew* and *grapes*.
  - **C.** Add a comma after *hunger*.
  - **D.** (No change is needed.)

- **9.** What change, if any, should be made to sentence 5?
  - **A.** Add commas after *hour* and *sun*.
  - **B.** Add a comma only after *sun*.
  - **C.** Add a comma after *again*.
  - **D.** (No change is needed.)
- **10.** What change, if any, should be made to sentence 10?
  - **A.** Remove the commas around *you see.*
  - **B.** Add a comma after *down*.
  - **C.** Add a comma after *have*.
  - **D.** (No change is needed.)







## **LOOKING AHEAD**

The skill lessons and readings in this unit will help you develop your own answer to the Big Question.

NIT 6 WARM-UP • Con GENRE FOCUS: Follows	nnecting to the Big Question
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READING WORKSHOP 1	Skill Lesson: Understanding Cause
The Lion, the Hare, and the Hyena by Phyllis Savory	and Effect
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WRITING WORKSHOP PA	RT 2 Modern Folktale
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NIT 6 WRAP-UP • Ans	wering the Big Question

## UNIT 6 WARM-UP

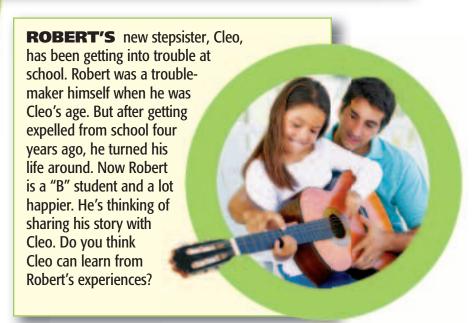
# Connecting to Why Do We Share Our Stories?

We share our stories for many reasons—sometimes just for fun. For example, you and your friends may have entertained each other with funny stories about school or your lives. We also share our stories to keep the past alive and preserve our memories. In your own life, your family may have shared stories with you about what you were like as a little kid. Through storytelling, we can even share words of wisdom and comfort. In this unit, you'll read stories and poems that will help you explore these and other reasons that we share our stories.

## **Real Kids and the Big Question**



Lannette has been very quiet. Her friends are worried. Her parents divorced six months ago, but Lannette has never talked about it. Her friend, **ANA**, wants to help. She remembers when her parents divorced and has some idea of how Lannette is feeling. Ana wants to share her experiences with Lannette. Do you think she should? Why or why not?



## **Warm-Up Activity**

With other students, talk about what you think Ana and Robert should do and why.

## You and the Big Question

Reading different stories and poems will help you figure out your own answer to the Big Question.

## **Plan for the Unit Challenge**

At the end of the unit, you'll use notes from all your reading to complete the Unit Challenge. The Challenge will help you explore your answer to the Big Question.



**Big Question** Link to Web resources to further explore the Big Question at www .glencoe.com.

You will choose one of the following activities:

- **A. Sharing-Stories Reading List** You'll work with classmates to make a list of stories you think other students your age would enjoy.
- **B. Story Review** You'll choose a story you've read and explain why you think it is or is not worth sharing.
- Start thinking about which activity you'd like to do so that you can focus your thinking as you go through the unit.
- In your Learner's Notebook, write about which you like better—working by yourself or working with other students. That may help you decide which activity you'd like to do.
- Remember to take notes about possible answers to the Big Question. Your notes will help you do the Unit Challenge activity you choose.

## **Keep Track of Your Ideas**



As you read, you'll make notes about the Big Question. Later, you'll use these notes to complete the Unit Challenge. See page R8 for help with making Foldable 6. This diagram shows how one side of it should look.

- Use this Foldable for all of the selections in this unit. Label each "tab" with a title. (See page 649 for the titles.) You should be able to see all the titles without opening the Foldable.
- 2. Below each title, write My Purpose for Reading.
- Further below each title, a third of the way down the page, write the label **The Big Question**.



## UNIT 6 GENRE FOCUS: FOLKTALE

#### **Skills Focus**

- Key skills for reading folktales
- Key literary elements of folktales

#### **Skills Model**

You will see how to use the key reading skills and literary elements as you read

Brer Rabbit and Brer Lion,
 p. 654

A **folktale** is a story that was told by generations of storytellers before it was ever written down. We don't know the names of all those storytellers. Some were professionals who told tales as entertainment. Some were teachers who used folktales to teach important lessons. Some were mothers and fathers who told stories to their children, just as parents still do.

Folktales belong to a category called **folklore**. This more general term includes songs, speeches, sayings, and even jokes. In this unit, you'll read several forms of folklore.

- Trickster tale—a story in which a character, often an animal, outsmarts an enemy. An example of a trickster character is Brer Rabbit in the story you'll read next.
- **Origin story**—a story about the origins, or beginnings, of something in nature. In this unit, a story from Africa tells why the hyena has oddly long hairs growing on its back. Other origin stories explain such things as how tigers got their stripes and why the sky is blue.
- Fairy tale—a story with magical beings who change the lives of ordinary people. The stories of Cinderella and Snow White—and their fairy godmothers—are fairy tales. One story in this unit features a magical being who is definitely not Cinderella's fairy godmother.
- Tall tale—a fantasy story about an amazing, larger-than-life person. At the
  end of this unit, you'll read one of the many American tall tales told
  about Paul Bunyan.
- Legend—a story about an amazing event or a hero's amazing accomplishment. Some legends are about people who actually lived, but over the years their reputations grew "larger than life."
- **Myth**—a story about gods and goddesses and how they were involved in making things the way they are. Characters from ancient myths were featured in two popular TV series in the 1990s—*Hercules: The Legendary Journeys* and *Xena: Warrior Princess*.

Two main things make all of these different forms alike. First, they were passed down over many generations. Second, they still help members of a culture to stay connected to one another.

#### **Objectives**

(pp. 652-655)

**Reading** Understand cause and effect • Monitor comprehension: ask questions • Make predictions • Analyze text

**Literature** Identify literary elements: theme, character, cultural context, dialect

## Why Read Folktales?

Folktales are fun to read. The characters in them can make you smile and laugh, but they can also make you stop and think. Folktales may also bring back good memories. They're the kinds of stories you heard and read when you were little. Maybe most important of all, reading folktales can help you understand why people share stories.

## **How to Read Folktales**

# **Key Reading Skills**

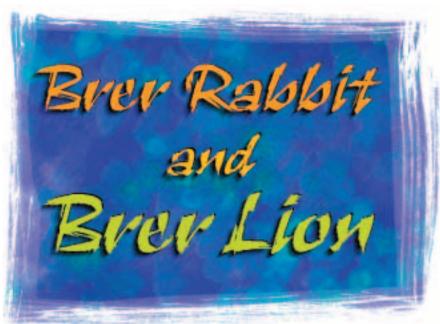
These key reading skills are especially useful tools for reading and understanding folktales. You'll learn more about these skills later in the unit.

- **Understanding Cause and Effect** As you read, look for causes—the reasons why things happen—and for effects—the things that happen as a result. (See Reading Workshop 1.)
- **Questioning** To make sure you understand what you're reading, ask yourself questions while you read. (See Reading Workshop 2.)
- **Predicting** Guess what will happen next in a story to help yourself get more involved in what you're reading. (See Reading Workshop 3.)
- **Analyzing** To understand a text better, think about its parts and how they work together to make meaning. (See Reading Workshop 4.)

# **Key Literary Elements**

Recognizing and thinking about the following literary elements will help you understand a text more fully.

- **Theme:** the main idea, or message, of a story, poem, novel, or play. Sometimes this idea is stated directly. More often it's revealed gradually through plot, character, setting, and other elements. (See "The Lion, the Hare, and the Hyena.")
- **Character:** a person or animal in a story. (If a character is an animal, it displays human qualities and behaviors.) Characterization is the methods a writer uses to develop a character's personality. (See "Jeremiah's Song.")
- **Cultural allusions:** a reference to something that has special importance or meaning for a particular group of people. (See "We Are All One.")
- **Dialect:** a variation of a language spoken by a particular group of people, usually within a certain region. In a dialect, words may have different pronunciations, forms, and meanings than the same words have in the standard language. (See "Voices—and Stories—from the Past.")



retold by Julius Lester

Brer Rabbit was in the woods one afternoon when a great wind came up. It blew on the ground and it blew in the tops of the trees. It blew so hard that Brer Rabbit was afraid a tree might fall on him, and he started running.

He was trucking through the woods when he ran smack into Brer Lion. Now, don't come telling me ain't no lions in the United States. Ain't none here now. But back in yonder times, all the animals lived everywhere. The lions and tigers and elephants and foxes and what 'nall run around with each other like they was family. So that's how come wasn't unusual for Brer Rabbit to run up on Brer Lion like he done that day.

"What's your hurry, Brer Rabbit?"

"Run, Brer Lion! There's a hurricane coming."

Brer Lion got scared. "I'm too heavy to run, Brer Rabbit. What am I going to do?"

"Lay down, Brer Lion. Lay down! Get close to the ground!"

Brer Lion shook his head. "The wind might pick me up and blow me away."

"Hug a tree, Brer Lion! Hug a tree!"

"But what if the wind blows all day and into the night?"

"Let me tie you to the tree, Brer Lion. Let me tie you to the tree." 4

The notes in the side columns model how to use the skills and elements you read about on pages 652–653.

### Folktale

**ACTIVE READING MODEL** 

## **■ Key Reading Skill**

**Predicting** I wonder what will happen next. It says the wind is blowing hard, so maybe a tree really will fall on Brer Rabbit.

# **E** Key Reading Skill

Questioning I don't understand what "trucking" means here. Is Brer Rabbit driving a truck? I'll read on to see if I can answer my own question.

## **3** Key Literary Element

Dialect, Character, and Cultural Context The storyteller speaks in a dialect. We learned in school that Brer Rabbit is in lots of African American folktales. So the dialect and culture must be old-time African American.

# **4** Key Reading Skill

**Understanding Cause and Effect** *The strong winds are the cause, and the effect is Brer Lion's fear.* 



Emma's Lion, 1994. Christian Pierre, Acrylic on Masonite, 16 x 20 in., Private collection.

Brer Lion liked that idea. Brer Rabbit tied him to the tree and sat down next to it. After a while, Brer Lion got tired of hugging the tree.

"Brer Rabbit? I don't hear no hurricane."

Brer Rabbit listened. "Neither do I."

"Brer Rabbit? I don't hear no wind."

Brer Rabbit listened. "Neither do I."

"Brer Rabbit? Ain't a leaf moving in the trees."

Brer Rabbit looked up. "Sho' ain't."

"So untie me."

"I'm afraid to, Brer Lion." 5

Brer Lion began to roar. He roared so loud and so long, the foundations of the Earth started shaking. Least that's what it seemed like, and the other animals came from all over to see what was going on.

When they got close, Brer Rabbit jumped up and began strutting around the tied-up Brer Lion. When the animals saw what Brer Rabbit had done to Brer Lion, you'd better believe it was the forty-eleventh of Octorerarry before they messed with him again. 6

**Write to Learn** You can learn a great deal through the dialogue in a story. Write a paragraph explaining what you learned about the main characters from the dialogue in this folktale.

### **Folktale**

**ACTIVE READING MODEL** 

# **Solution Key Reading Skill**

Analyzing Brer Rabbit is afraid he'll be killed if he unties Brer Lion!

# **6** Key Literary Element

Theme Brer Rabbit gets everyone's respect by outsmarting Brer Lion. So maybe the main message of this story is that being smart is better than being big and strong.



**Study Central** Visit www.glencoe.com and click on Study Central to review folktales.

# **READING WORKSHOP 1**

# **Skills Focus**

You will practice using these skills when you read the following selections:

- "The Lion, the Hare, and the Hyena," p. 660
- "Charles," p. 668

# Reading

 Understanding cause and effect

### Literature

Identifying the theme of a selection

# **Vocabulary**

Understanding and using idioms and slang

# **Writing/Grammar**

Identifying direct and indirect objects

### **Skill Lesson**

# **Understanding Cause and Effect**

# **Learn It!**

What Is It? Understanding the reason things happen is a big part of what human beings do. We want to know "why." Why is the sky blue? Why does water run downhill? These are the simple beginnings of all the complicated science we know today. We are always looking for the cause of things.

- A cause is a person, event, or condition that makes something happen.
- · What happens as a result is an effect.

You will find cause and effect relationships in just about everything you read. That's because cause and effect is everywhere in life. And writers also use cause and effect to organize information for you, especially in social studies and science reading.









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# **Analyzing Cartoons**

Chewing gum while practicing soccer (cause) can lead to trouble (effect). Words and phrases like *if/then*, *therefore*, and *as a result* signal cause and effect. Sometimes "Now I know why" signals it, too.

**Objectives** (pp. 656–657) **Reading** Understand cause and effect **Why Is It Important?** As you read, you often ask, "Why?" You need to be able to recognize when the author is giving you the answer. That applies to big questions: Why is there suffering in the world? It also applies to smaller questions: Why did the main character in this story tell a lie? Remember that one cause may have many effects. When someone drops a match in a forest, there are millions of effects. And one effect may have many causes. The causes of winning a race include being healthy, trying your best, and so forth.

Literature

**Study Central** Visit www.glencoe .com and click on Study Central to review understanding cause and effect.

**How Do I Do It?** First, keep asking "Why?" Then, look for signal words that help you know that your question is being answered, words like because, so, so that, if...then, and as a result of. These signal words are often there when you're looking for a cause. When they're not, your "why" question will give you a start. Here's how one student identified cause and effect in "The Lion, the Hare, and the Hyena."

Simba had hurt his leg so badly that he was unable to provide food for himself. Sunguru the Hare happened to be passing his cave one day. Looking inside, Sunguru realized that the lion was starving.

How can a big lion like Simba starve? Guess there must be a reason. Ok, it said he hurt his leg and couldn't get food. That means he can't hunt. So the cause is his leg is hurt so bad that he can't hunt, therefore he's starving. That's the effect of the hurt leg.



# **Practice It!**

Look at the sentences below. See if you can identify the cause and the effect in each one.

- Hal ate too many cookies, so he got sick.
- Water runs downhill because of gravity.
- The wind blew so hard that my hat went flying.

# Use It!

As you read "The Lion, the Hare, and the Hyena" and "Charles," take notes on the characters, what they do, and the situations each of them are in. This will help you to identify the cause-and-effect relationships.

# Before You Read The Lion, the Hare, and the Hyena

### **Meet the Author**

Phyllis Savory has written and edited tales that have strong African influences. By recording ancient tales told from generation to generation, she helps readers young and old discover delightful and enchanting worlds.



Author Search For more about Phyllis Savory, go to www.glenocoe.com.

# **Vocabulary Preview**

**solitude** (SOL uh tood) *n.* the state of being alone (**p. 660**) *The lion* enjoyed his solitude.

**accumulate** (uh KYOO myuh layt) ν. to increase gradually in quantity or number (p. 660) The hyena wanted the delicious bones that had begun to accumulate.

**conspicuous** (kun SPIK yoo us) *adj.* quite noticeable (**p. 662**) *The lion's* absence was very conspicuous.

**Definition Trade-Off** With a partner or small group, take turns calling out a vocabulary word and having the partner give the definition, or call out the definition and have the partner give the word.

# **English Language Coach**

**Idioms** An idiom (ID ee um) is a word or phrase that has a special meaning. Every language has idioms, and they can cause problems for someone who hasn't heard them before or for someone who didn't grow up speaking the language. Often, the problem can be solved quickly because many idioms make sense if you think about them.

Even if an idiom is unfamiliar, you can often figure out what it means. "I can't talk; I'm all tied up" would probably make sense to someone who'd never heard the expression. So would "I think I bit off more than I can chew." These expressions are **figurative**. That is, they communicate an idea that is not the the **literal** (actual and ordinary) meaning of the words. Still, the ideas they communicate are clear.

Some idioms, though, you just have to know. If you'd never heard "shoot the breeze," how would you know what "They were shooting the breeze on the front porch" meant? You wouldn't. All you could do would be to try to figure it out from the context, check shoot or breeze in the dictionary (sometimes idioms are listed), or ask someone.

**Group Talk** With a small group, discuss what the following idioms mean. If you don't know them, try to figure out what they might mean.

- **1.** Maybe you should *leave well enough alone.*
- **2.** I don't think she's *playing with a full deck.*
- **3.** Try to keep your chin up.

**Objectives** (pp. 658–663) **Reading** Understand cause and effect · Make connections from text to self **Literature** Identify literary elements: Vocabulary Understand idioms

# **Skills Preview**

# **Key Reading Skill: Understanding Cause and Effect**

In a story, cause and effect relationships are important for many reasons. One of the most important is that they move the story along. They are part of the plot. This event happens, causing that event to happen, which then causes another event to happen. The plot is a kind of **chain reaction**, a series of causes and events. As you read "The Lion, the Hare, and the Hyena," notice the people, events, and conditions that cause other things to happen.

# **Key Literary Element: Theme**

The **theme** of a story is the message that the writer most wants to communicate. It is the main idea of the story.

Origin stories, such as "The Lion, the Hare, and the Hyena," always include an explanation of something in nature. That provides the basic plot of the story. "Why is this the way it is?" "Because this happened." Such stories have a cause and effect structure.

But the structure is not the theme. Origin stories deal with another kind of "truth" about nature and human life. Doing the following while you read will help you understand the theme:

- Look at the good and bad things the characters do.
- Watch for who wins and who loses and why.
- Does someone get punished? Why?
- Does someone learn a lesson? What is it?

# **Get Ready to Read**

# **Connect to the Reading**

How would you feel if you were all alone and so sick that you couldn't do the things you needed to do? Who would you trust to come into your home and help you? Is there anyone you feel you could not trust? Why?

**Think-Pair-Share** Discuss what friends do to help each other in times of need. What would you do to help a friend? How can you tell if a person is a true friend?

# **Build Background**

"The Lion, the Hare, and the Hyena" is a folktale from Kenya.

- In this folktale, you'll read about animals that possess human traits.
- One animal is greatly respected.
- One animal is looked down on and hated and must resort to trickery to get what he wants.

# **Set Purposes for Reading**

**CELOTION** Read "The Lion, the Hare, and the Hyena" to find out how origin stories work and why people tell them.

**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "Lion, the Hare, and the Hyena" page of Foldable 6.



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

# **Keep Moving**

Use these skills as you read the following selection.



# **Retold by Phyllis Savory**

A lion named Simba once lived alone in a cave. In his younger days the solitude had not worried him, but not very long before this tale begins he had hurt his leg so badly that he was unable to provide food for himself. Eventually he began to realize that companionship had its advantages.

Things would have gone very badly for him, had not Sunguru the Hare happened to be passing his cave one day. Looking inside, Sunguru realized that the lion was starving. He set about at once caring for his sick friend and seeing to his comfort.

Under the hare's careful nursing, Simba gradually regained his strength until finally he was well enough to catch small game for the two of them to eat. Soon quite a large pile of bones began to **accumulate** outside the entrance to the lion's cave.

### **Vocabulary**

**solitude** (SOL uh tood) *n.* the state of being alone

**accumulate** (uh KYOO myuh layt) v. to increase gradually in quantity or number

### 1 Key Reading Skill

**Understanding Cause and Effect** How did the hare come to live with the lion?

One day Nyangau the Hyena, while sniffing around in the hope of scrounging something for his supper, caught the appetizing smell of marrow-bones. His nose led him to Simba's cave, but as the bones could be seen clearly from inside he could not steal them with safety. Being a cowardly fellow, like the rest of his kind, he decided that the only way to gain possession of the tasty morsels would be to make friends with Simba. He therefore crept up to the entrance of the cave and gave a cough.

"Who makes the evening hideous with his dreadful croakings?" demanded the lion, rising to his feet and preparing to investigate the noise.

"It is I, your friend, Nyangau," faltered the hyena, losing what little courage he possessed. "I have come to tell you how sadly you have been missed by the animals, and how greatly we are looking forward to your early return to good health!"

"Well, get out," growled the lion, "for it seems to me that a friend would have inquired about my health long before this, instead of waiting until I could be of use to him once more. Get out, I say!"

# **Practice the Skills**

### 2 Key Literary Element

**Theme** Why is Nyangau pretending to be Simba's friend? Is he behaving the way a real friend would? Could his actions be a clue to the theme?



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- 1. To **scrounge** is to get by finding, begging, borrowing, or stealing. **Marrow** is the soft substance found in the hollow centers of most bones.
- 2. When Nyangau faltered, he spoke brokenly or weakly because of fear.

The hyena shuffled off with alacrity, his scruffy tail tucked between his bandy legs, followed by the insulting giggles of the hare. But he could not forget the pile of tempting bones outside the entrance to the lion's cave.

"I shall try again," resolved the **thick-skinned** hyena. A few days later he made a point of paying his visit while the hare was away fetching water to cook the evening meal. **3** 

He found the lion dozing at the entrance to his cave.

"Friend," simpered Nyangau, "I am led to believe that the wound on your leg is making poor progress, due to the underhanded treatment that you are receiving from your so-called friend Sunguru."

"What do you mean?" snarled the lion malevolently. "I have to thank Sunguru that I did not starve to death during the worst of my illness, while you and your companions were **conspicuous** by your absence!"

"Nevertheless, what I have told you is true," confided the hyena. "It is well known throughout the countryside that Sunguru is purposely giving you the wrong treatment for your wound to prevent your recovery. For when you are well, he will lose his position as your housekeeper—a very comfortable living for him, to be sure! Let me warn you, good friend, that Sunguru is not acting in your best interests!"



Visual Vocabulary A gourd is a hardrinded inedible fruit that's sometimes used as a utensil.

At that moment the hare returned from the river with his gourd filled with water. "Well," he said, addressing the hyena as he put down his load, "I did not expect to see you here after your hasty and inglorious departure from our presence the other day. Tell me, what do you want this time?"

Simba turned to the hare. "I have been listening," he said, "to Nyangau's tales

about you. He tells me that you are renowned throughout the countryside for your skill and cunning<sup>4</sup> as a doctor. He also tells me that the medicines you prescribe are without rival.

### **Vocabulary**

**conspicuous** (kun SPIK yoo us) *adj.* quite noticeable

# **Practice the Skills**

## **3** English Language Coach

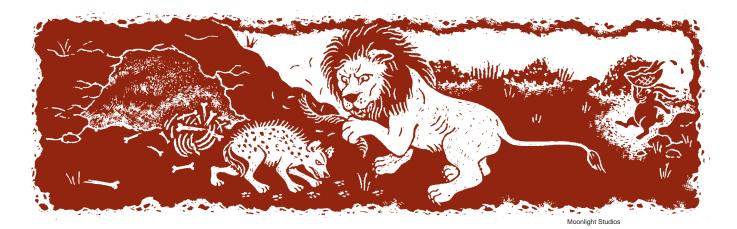
**Idiom** From the context of the sentence, can you figure out what **thick-skinned** means? Thick skin protects an animal so harmful things don't get through. What didn't "get through" to the hyena?

# 4 Key Literary Element

**Theme** What was Sunguru willing to do to earn Simba's friendship? How did Nyangau expect to get it? Do these motives give you a clue about the theme?

**<sup>3.</sup>** To say or act with hatred is to do so *malevolently*.

**<sup>4.</sup>** To be **renowned** is to be famous. Here, **cunning** means "skillful in the use of resources."



But he insists that you could have cured the wound on my leg a long time ago, had it been in your interest to do so. Is this true?"

Sunguru thought for a moment. He knew that he had to treat this situation with care, for he had a strong suspicion that Nyangau was trying to trick him. **5** 

"Well," he answered with hesitation, "yes, and no. You see, I am only a very small animal, and sometimes the medicines that I require are very big, and I am unable to procure<sup>5</sup> them—as, for instance, in your case, good Simba."

"What do you mean?" spluttered the lion, sitting up and at once showing interest.

"Just this," replied the hare. "I need a piece of skin from the back of a full-grown hyena to place on your wound before it will be completely healed."

Hearing this, the lion sprang onto Nyangau before the surprised creature had time to get away. Tearing a strip of skin off the foolish fellow's back from his head to his tail, he clapped it on the wound on his leg. As the skin came away from the hyena's back, so the hairs that remained stretched and stood on end. To this day Nyangau and his kind still have long, coarse hairs standing up on the crests of their misshapen bodies. **6** 

Sunguru's fame as a doctor spread far and wide after this episode, for the wound on Simba's leg healed without further trouble. But it was many weeks before the hyena had the courage to show himself in public again. 7

# **Practice the Skills**

### **5** Key Literary Element

**Theme** Using what you know about the characters and the plot of this story, what would you say the implied theme is?

### **6** Key Reading Skill

### **Understanding Cause and**

**Effect** What thing in nature has this origin story tried to explain? According to the story, what was the cause and what was the effect?

# 7 **BIG** Question

Why do you think cultures all around the world have created origin stories? Write your answer on the "Lion, the Hare, and the Hyena" page of Foldable 6. Your response will help you complete the Unit Challenge later.

# After You Read The Lion, the Hare, and the Hyena



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# Answering the **BIG Question**

- 1. Now that you've read this folktale, what are some stories that you've heard in your own family that you would like to continue to tell?
- **2. Recall** Why was Simba starving at the beginning of the story?

**Right There** 

# **Critical Thinking**

- **3. Interpret** "The Lion, the Hare, and the Hyena" teaches a lesson. What do you think that lesson is?
  - **IIP** Author and Me
- **4. Infer** What would have happened to Simba the Lion had Sunguru the Hare not come along?
  - Author and Me
- **5. Interpret** Were Nyangau's claims that he was Simba's friend honest? Explain.
  - Think and Search
- **6. Interpret** What saved the situation for Sunguru?

**IIP** Author and Me

# Write About Your Reading

Use the RAFT system to write about "The Lion, the Hare, and the Hyena."

**Role:** Simba the Lion

**Audience:** Newspaper readers

**Format:** Letter to the editor

**Topic:** Animals in the forest have been saying that Simba was wrong to tear a strip off Nyangau. Write a letter from Simba defending what he did.

**Objectives** (pp. 664–665) **Reading** Understand cause and effect **Literature** Identify literary elements: theme

**Vocabulary** Understand idioms Writing Use the RAFT system: letter to the

**Grammar** Identify direct objects

# **Skills Review**

# **Key Reading Skill: Understanding Cause and Effect**

In each of the following sentences from the story, the underlined words state an effect. Explain what you think the cause is.

- 7. "In his younger days the solitude had not worried him, but not very long before this tale begins he had hurt his leg so badly that he was unable to provide food for himself."
- **8.** "His nose led him to Simba's cave, but as the bones could be seen clearly from inside <u>he could</u> not steal them with safety."
- **9.** "Sunguru's fame as a doctor spread far and wide after this episode, for the wound on Simba's leg healed without further trouble."

# **Key Literary Element: Theme**

**10.** Who was successful in this story, the good friend or the bad friend? What does this tell you about the theme of the story?

# **Vocabulary Check**

Write the vocabulary word that best matches each synonym below. Two words will be used twice.

11. increase

**14.** aloneness

**12.** visible

**15.** noticeable

13. gather

**English Language Coach** Use the context clues in each sentence to help you figure out the meaning of the idioms.

**16.** English is very easy for my friend Aricelli. She thought the test was **a piece of cake**.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

- **17.** But I was **on pins and needles** all day. I was very nervous about my test grade.
- **18.** When I got my test paper back, I was **on cloud nine!** I was so happy I passed.

# **Grammar Link: Identifying Direct Objects**

Some verbs just aren't complete without an **object**. You know that a sentence requires a subject and a verb, but look at this sentence:

· Kayla threw.

To complete the thought (and the sentence), you need to say *what* Kayla threw.

Kayla threw the ball.

In that sentence, *ball* is the **direct object** of the verb. It answers the question "What or whom?"

There can be more than one direct object in a sentence.

Kayla threw the <u>ball</u> and the <u>glove</u>.

A direct object can have modifiers, just as a subject or verb can.

• I baked a big cake with pink frosting.

# **Grammar Practice**

Identify the direct objects in the following sentences. Write your answers on a separate sheet of paper.

- **19.** Dad served cabbage for dinner.
- **20.** The falling tree smashed my bicycle.
- **21.** Marc knows the names of all the presidents.
- **22.** Peter told the story very well.

**Writing Application** Look back at the Write About Your Reading assignment to see if you used any direct objects.

# **Before You Read** Charles



## **Meet the Author**

Shirley Jackson's fiction is filled with strange twists and turns. In most of her novels and short stories, she explores the darker side of human life. However, Jackson also wrote humorously about family life, as she does in "Charles." Jackson was born in 1919 and died in 1965. See page R4 of the Author Files for more on Shirley Jackson.



**Author Search** For more about Shirley Jackson, go to www.glencoe.com.

Objectives (pp. 666–673)
Reading Understand cause and effect
• Make connections from text to self
Literature Identify literary elements:
theme
Vocabulary Understand slang

# **Vocabulary Preview**

**raucous** (RAW kus) *adj.* loud and rough sounding **(p. 668)** *Laurie's voice was sounding more and more raucous every day.* 

**insolently** (IN suh lunt lee) *adv.* in a boldly rude manner **(p. 668)** *He began to speak insolently to his parents.* 

**simultaneously** (sy mul TAY nee us lee) *adv.* at the same time **(p. 670)** *Laurie's parents simultaneously decided they had to do something.* 

**reformation** (reh fur MAY shun) *n.* a change for the better; improvement **(p. 671)** *It was clear that Laurie's behavior needed reformation.* 

**cynically** (SIN uh kul ee) *adv.* in a way that shows doubt or disbelief; doubtfully **(p. 671)** *His father cynically shook his head.* 

**Vocabulary Concentration** With a partner, copy the words onto one set of index cards and the definitions onto another set. Mix the cards up and place them face down on a desk or table. Take turns turning the cards over two at a time. When you match a word and its definition, you may take the pair. Write sentences with the words you have matched.

# **English Language Coach**

**Slang** Slang is informal language that is appropriate for casual conversation but not for formal speech or writing. Some slang is widely understood. Some, however, may be used and understood only by people within a certain social group.

Slang may use made-up words, such as *mondo* or *mongo*, meaning "extremely." Some, such as *dis* to mean *disrespect*, involves abbreviations. Most slang, though, consists of common English words used with different meanings.

Slang	Slang Meaning	Example
down with	in agreement with a plan	Sure, I'm down with that.
bail	to leave or abandon	I'm counting on you, so don't bail.
tight	emotionally close	She'll help me; we're tight.

# **Skills Preview**

# **Key Reading Skill: Understanding Cause and Effect**

Why do you hang out with certain people? You can answer that a lot of different ways. Because they're my friends. Because I like them. Because we have a good time together. Those are your reasons. When it comes to characters in a story and their motives for doing certain things, you can look at these reasons as causes.

As you read "Charles," use the following tips to help you recognize cause and effect in both the plot and the characters' motivations:

- Look for each character's reasons for doing what he or she does.
- Look for signal words, such as why, because, if...then, so that, and therefore.
- See what events cause the teacher to do certain things in class.

# **Key Literary Element: Theme**

Because the theme of a story is not always direct, you must dig a little deeper to understand the main idea. Laurie, his parents, and Charles are the main characters in "Charles." As you read the selection, think about each character.

- What are the characters doing?
- How are they feeling about the situation they are in?
- What happens at the end?
- How do the characters react to the ending? Who is affected by the ending?
- What conclusions do you come to about the ending? Keep these questions in mind as you try to determine the theme.



Interactive Literary Elements Handbook To review or learn more about the literary elements, go to www.glencoe.com.

# **Get Ready to Read**

# **Connect to the Reading**

You have probably often heard just one person's side of a story and found out later that there was more to the story than you knew. Think about a time when that happened. Did hearing more of the story change your mind about what happened?

**Write to Learn** In your Learner's Notebook, freewrite about a time a friend or family member told you only one side of a story.

# **Build Background**

Children entering school must learn to get along with each other, follow directions, and help with classroom activities. In preschool and kindergarten, children become accustomed to a school setting and learn to play together. At least, that's the plan. In "Charles," things don't exactly follow the plan.

- Laurie, a kindergarten boy, takes delight in telling his parents about school each day.
- His parents are shocked to hear Laurie's descriptions of the horrible classroom behavior of a boy named Charles.
- Seeing Charles as a bad influence on her son, Laurie's mother decides to speak to the other boy's parents.

# **Set Purposes for Reading**

Read to find out why Laurie is sharing stories about Charles.

**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "Charles" page of Foldable 6.

# **Keep Moving**

Use these skills as you read the following selection.



The day my son Laurie started kindergarten he renounced corduroy overalls with bibs and began wearing blue jeans with a belt; I watched him go off the first morning with the older girl next door, seeing clearly that an era of my life was ended, my sweet-voiced nursery-school tot replaced by a long-trousered, swaggering<sup>2</sup> character who forgot to stop at the corner and wave good-bye to me.

He came home the same way, the front door slamming open, his cap on the floor, and the voice suddenly become raucous shouting, "Isn't anybody here?"

At lunch he spoke **insolently** to his father, spilled his baby sister's milk, and remarked that his teacher said we were not to take the name of the Lord in vain.

"How was school today?" I asked, elaborately casual.

"All right," he said.

"Did you learn anything?" his father asked.

- 1. When Laurie *renounced* overalls, he rejected or gave them up.
- **2. Swaggering** means carrying oneself in a proud manner.

### Vocabulary

raucous (RAW kus) adj. loud and rough sounding

**insolently** (IN suh lunt lee) *adv.* in a boldly rude manner

# **Practice the Skills**

## **Reviewing Skills**

**Connecting** Do you remember your first day at kindergarten? How do you think your parents felt that day?

Laurie regarded his father coldly. "I didn't learn nothing," he said.

"Anything," I said. "Didn't learn anything."

"The teacher spanked a boy, though," Laurie said, addressing his bread and butter. "For being fresh," he added, with his mouth full.

"What did he do?" I asked. "Who was it?"

Laurie thought. "It was Charles," he said. "He was fresh. The teacher spanked him and made him stand in a corner. He was awfully fresh." 2

"What did he do?" I asked again, but Laurie slid off his chair, took a cookie, and left, while his father was still saying, "See here, young man."

The next day Laurie remarked at lunch, as soon as he sat down, "Well, Charles was bad again today." He grinned enormously and said, "Today Charles hit the teacher."

"Good heavens," I said, mindful of the Lord's name, "I suppose he got spanked again?"

"He sure did," Laurie said. "Look up," he said to his father. "What?" his father said, looking up.

"Look down," Laurie said. "Look at my thumb. Gee, you're dumb." He began to laugh insanely.

"Why did Charles hit the teacher?" I asked quickly.

"Because she tried to make him color with red crayons," Laurie said. "Charles wanted to color with green crayons so he hit the teacher and she spanked him and said nobody play with Charles but everybody did."

The third day—it was Wednesday of the first week— Charles bounced a see-saw on to the head of a little girl and made her bleed, and the teacher made him stay inside all during recess. Thursday Charles had to stand in a corner during story-time because he kept pounding his feet on the floor. Friday Charles was deprived of blackboard privileges because he threw chalk.

On Saturday I remarked to my husband, "Do you think kindergarten is too unsettling for Laurie? All this toughness, and bad grammar, and this Charles boy sounds like such a bad influence."

"It'll be all right," my husband said reassuringly. "Bound to be people like Charles in the world. Might as well meet them now as later."

# **Practice the Skills**

### 2 Key Reading Skill

**Understanding Cause and Effect** What made the teacher spank Charles and put him in a corner?

### 3 Key Reading Skill

Understanding Cause and Effect The teacher told the class not to play with Charles—but they did. What effect do you think this had on Charles?

### **READING WORKSHOP 1**

On Monday Laurie came home late, full of news. "Charles," he shouted as he came up the hill; I was waiting anxiously on the front steps. "Charles," Laurie yelled all the way up the hill, "Charles was bad again."

"Come right in," I said, as soon as he came close enough. "Lunch is waiting."

"You know what Charles did?" he demanded, following me through the door. "Charles yelled so in school they sent a boy in from first grade to tell the teacher she had to make Charles keep quiet, and so Charles had to stay after school. And so all the children stayed to watch him."

"What did he do?" I asked.

"He just sat there," Laurie said, climbing into his chair at the table. "Hi, Pop, y'old dust mop."

"Charles had to stay after school today," I told my husband. "Everyone stayed with him."

"What does this Charles look like?" my husband asked Laurie. "What's his other name?"

"He's bigger than me," Laurie said. "And he doesn't have any galoshes and he doesn't ever wear a jacket."

Monday night was the first Parent-Teachers meeting, and only the fact that the baby had a cold kept me from going; I wanted passionately to meet Charles's mother. On Tuesday Laurie remarked suddenly, "Our teacher had a friend come to see her in school today."

"Charles's mother?" my husband and I asked simultaneously.

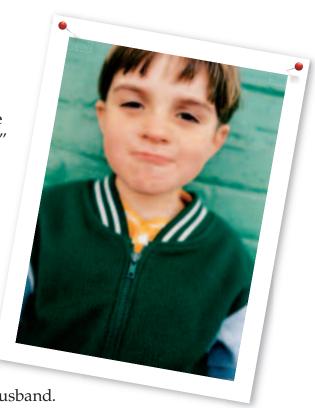
"Naaah," Laurie said scornfully. "It was a man who came and made us do exercises, we had to touch our toes. Look." He climbed down from his chair and squatted down and touched his toes. "Like this," he said. He got solemnly back into his chair and said, picking up his fork, "Charles didn't even do exercises."

"That's fine," I said heartily. "Didn't Charles want to do exercises?"

"Naaah," Laurie said. "Charles was so fresh to the teacher's friend he wasn't *let* do exercises."

### **Vocabulary**

**simultaneously** (sy mul TAY nee us lee) *adv.* at the same time



# **Practice the Skills**

# 4 Reviewing Skills

**Connecting** This is the second time Laurie has spoken rudely to his father. Would you talk to your parents like this? What effect would it bring if you did?

"Fresh again?" I said.

"He kicked the teacher's friend," Laurie said. "The teacher's friend told Charles to touch his toes like I just did and Charles kicked him."

"What are they going to do about Charles, do you suppose?" Laurie's father asked him.

Laurie shrugged elaborately. "Throw him out of school, I guess," he said.

Wednesday and Thursday were routine; Charles yelled during story hour and hit a boy in the stomach and made him cry. On Friday Charles stayed after school again and so did all the other children.

With the third week of kindergarten Charles was an institution<sup>3</sup> in our family; the baby was being a Charles when she cried all afternoon; Laurie did a Charles when he filled his wagon full of mud and pulled it through the kitchen; even my husband, when he caught his elbow in the telephone cord and pulled telephone, ashtray, and a bowl of flowers off the table, said, after the first minute, "Looks like **Charles**." **5** 

During the third and fourth weeks it looked like a **reformation** in Charles; Laurie reported grimly at lunch on Thursday of the third week, "Charles was so good today the teacher gave him an apple." **G** 

"What?" I said, and my husband added warily, "You mean Charles?"

"Charles," Laurie said. "He gave the crayons around and he picked up the books afterward and the teacher said he was her helper."

"What happened?" I asked incredulously.

"He was her helper, that's all," Laurie said, and shrugged.

"Can this be true, about Charles?" I asked my husband that night. "Can something like this happen?"

"Wait and see," my husband said cynically. "When you've got a Charles to deal with, this may mean he's only plotting.4"

- 3. Here, institution means a "regular feature or tradition."
- 4. **Plotting** means planning with evil intent.

### Vocabulary

**reformation** (reh fur MAY shun) *n*. a change for the better; improvement **cynically** (SIN uh kul ee) *adv*. in a way that shows doubt or disbelief; doubtfully

# **Practice the Skills**

## **5** English Language Coach

**Slang** What does the name **Charles** mean when Laurie's family uses it in the phrases "being a Charles," "did a Charles," and "looks like a Charles"?

## **6** Key Reading Skill

**Understanding Cause and Effect** How is Charles's good behavior being rewarded?

He seemed to be wrong. For over a week Charles was the teacher's helper; each day he handed things out and he picked things up; no one had to stay after school.

"The P.T.A. meeting's next week again," I told my husband one evening. "I'm going to find Charles's mother there."

"Ask her what happened to Charles," my husband said. "I'd like to know."

"I'd like to know myself," I said.

On Friday of that week things were back to normal. "You know what Charles did today?" Laurie demanded at the lunch table, in a voice slightly awed. "He told a little girl to say a word and she said it and the teacher washed her mouth out with soap and Charles laughed."

"What word?" his father asked unwisely, and Laurie said, "I'll have to whisper it to you, it's so bad." He got down off his chair and went around to his father. His father bent his head down and Laurie whispered joyfully. His father's eyes widened. **7** 

"Did Charles tell the little girl to say *that*?" he asked respectfully.

"She said it *twice*," Laurie said. "Charles told her to say it *twice*."

"What happened to Charles?" my husband asked. "Nothing," Laurie said. "He was passing out the crayons."

Monday morning Charles abandoned the little girl and said the evil word himself three or four times, getting his mouth washed out with soap each time. He also threw chalk.

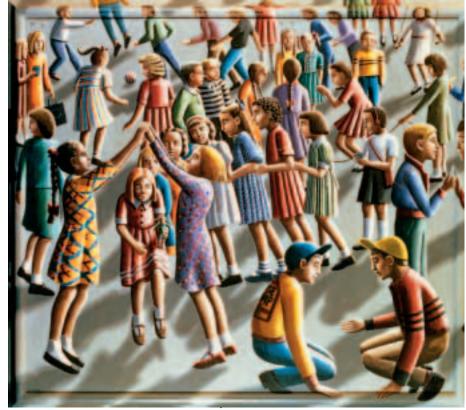
My husband came to the door with me that evening as I set out for the P.T.A. meeting. "Invite her over for a cup of tea after the meeting," he said. "I want to get a look at her."

"If only she's there," I said prayerfully.

# **Practice the Skills**

### **7** Reviewing Skills

## Comparing and Contrasting Compare Laurie's behavior here to Charles's behavior, as Laurie describes it.



*Playground,* Crook, P.J. (b. 1945). Acrylic on canvas, 116.8 X 132 cm. Private collection.

"She'll be there," my husband said.

"I don't see how they could hold a P.T.A. meeting without Charles's mother."

At the meeting I sat restlessly, scanning each comfortable matronly<sup>5</sup> face, trying to determine which one hid the secret of Charles. None of them looked to me haggard<sup>6</sup> enough. No one stood up in the meeting and apologized for the way her son had been acting. No one mentioned Charles.

After the meeting I identified and sought out Laurie's kindergarten teacher. She had a plate with a cup of tea and a piece of chocolate cake; I had a plate with a cup of tea and a piece of marshmallow cake. We maneuvered up to one another cautiously, and smiled.

"I've been so anxious to meet you," I said. "I'm Laurie's mother."

"We're all so interested in Laurie," she said.

"Well, he certainly likes kindergarten," I said. "He talks about it all the time."

"We had a little trouble adjusting, the first week or so," she said primly, "but now he's a fine little helper. With occasional lapses," of course."

"Laurie usually adjusts very quickly," I said. "I suppose this time it's Charles's influence."

"Charles?"

"Yes," I said, laughing, "you must have your hands full in that kindergarten, with Charles."

# **Practice the Skills**

### 8 Key Literary Element

**Theme** What does this story suggest about human nature?

# 9 **BIG Question**

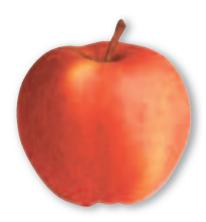
Why do you think Laurie told stories about a boy who didn't exist? Write your answer on the "Charles" page of Foldable 6. Your response will help you complete the Unit Challenge later.

Another word for matronly would be "motherly." It refers to a mature woman, especially one who is married and has children.

A haggard person looks worn out as a result of grief, worry, illness—or dealing with a boy like Charles.

<sup>7.</sup> A lapse is a slipping or falling to a lower or worse condition.

# After You Read Charles



# Answering the **BIG** Question

- 1. Why do you think Laurie tells stories about Charles?
- **2. Recall** How does Laurie report Charles's good behavior and Charles's bad behavior?
  - **TP** Think and Search

# **Critical Thinking**

- **3. Interpret** Why is Charles such a fascination in Laurie's home?
  - Author and Me
- **4. Infer** Who is Charles?
  - Author and Me
- **5. Synthesize** What clues throughout the selection give you that information?
  - Think and Search
- **6. Evaluate** Why do you think Laurie makes up all those stories?
  - **III** Author and Me

# **Write About Your Reading**

Write a skit about "Charles." To get started, follow these steps:

- **Step 1:** Think about which characters to include. Your choices will depend on what you decide in Steps 2, 3, and 4.
- **Step 2:** Decide whether the action will take place at Laurie's home or school.
- **Step 3:** Decide on at least one cause and effect to show.
- **Step 4:** Decide what will happen at the end.
- **Step 5:** Write the skit.

Get some friends together to perform your skits for your class. (But behave. Don't do a Charles!)

**Objectives** (pp. 674–675) **Reading** Understand cause and effect **Literature** Identify literary elements: theme

**Vocabulary** Understand slang Writing Respond to literature: skit **Grammar** Identify indirect objects

# **Skills Review**

# **Key Reading Skill: Understanding Cause** and **Effect**

- 7. Why do you think Laurie turns into a "swaggering character" when he starts kindergarten? Explain your answer. (Hint: Think about the fact that Laurie suddenly finds himself in a new place with new people and new rules.)
- **8.** Identify two good or positive things that Charles does and how he is rewarded.

# **Key Literary Element: Theme**

9. What do you think is the theme of "Charles"? Explain your answer using examples from the story.

# **Reviewing Skills: Comparing and Contrasting**

10. Comparing and Contrasting Compare Laurie's behavior at home with Charles's actions at school. How are their behaviors similar? How are they different?

# **Vocabulary Check**

Choose one of the vocabulary words to fill in each of the blanks in the sentences below.

	cous insolently simultaneously ically reformation		
11.	"Hey, old man, get a horse!" Geri yelled		
12.	The sounds from the ape's cage were so it sounded like a huge party!		
13.	The city council is dishonest and needs		
14.	"I'm sorry, John. I don't believe you can do it," he said		
15.	"You're it!" Mary and Lisa shouted		
16.	<b>English Language Coach</b> If a slang meaning for a word is used by enough people for a long		

enough period, it becomes a regular meaning.

For example, *fresh* meaning "disrespectful," was slang in the mid-1800s but is now found in dictionaries. The meaning "extremely nice or superior" is still slang.

Write down two slang words or phrases and their meanings. Use each one in a sentence that illustrates its meaning.

# **Grammar: Identifying Indirect Objects**

Direct objects answer the question "what or whom?"

· Joel wrote a letter.

If a sentence contains a direct object, it may also contain an indirect object. An indirect object answers the question "to what or whom?" or "for what or whom?" It usually comes before the direct object.

- · Joel wrote Leanne a letter.
- Maya left Missy a beautiful present.

It's important to know that a word is only an indirect object if the word *to* or *for* is **not** stated. If it is, then you have a prepositional phrase. There are no indirect objects in the following sentences.

- Joel wrote a letter to Leanne.
- · Maya left a beautiful present for Missy.

# **Grammar Practice**

Identify the indirect object in each sentence.

- 17. The rider gave the horse an apple.
- **18.** Habib handed them flowers.
- 19. James made me dinner last night.
- 20. My cousin gave her dog a bath.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# WRITI

# WRITING WORKSHOP PART 1

# **Modern Folktale**Prewriting and Drafting

**ASSIGNMENT** Rewrite a folktale in the present

**Purpose:** To tell a story using all of the elements of a folktale

**Audience:** You, your teacher, and your classmates

# **Writing Rubric**

As you work through this writing assignment, you should

- · develop characters
- write dialogue
- · develop a theme
- use third-person point of view
- use correct spelling, grammar, usage, and mechanics

Folktales are organized like other stories, usually in time order. They also have characters, a setting, a plot (created through conflict), and a theme, just like other stories. But folktales have some special characteristics, too.

- Characters in folktales are often larger-than-life humans or animals that act like humans.
- The setting is usually long ago and sometimes in a faraway or makebelieve place.
- Some folktales (specifically fairy tales) include magic. Other folktales have unusual elements such as talking animals.

In this Writing Workshop, you'll rewrite a folktale in the present (as if it were taking place today).

## **Prewriting**

# **Get Ready to Write**

Before you start writing, you'll have to decide what folktale you want to rewrite and plan the changes you'll make.

# **Choose a Story**

You can choose one of the folktales in this unit or another folktale you know.

- Make a list of the folktales you already know. Remember, folktales include many different kinds of stories—animal stories, origin stories, legends, trickster tales, fairy tales, tall tales, and myths.
- Look over the folktales in this unit. If one interests you, go ahead and read it. (You don't have to wait for your teacher to tell you to read it!)
- Choose a story that you think would be fun to rewrite. You may want to choose your favorite story, or you may want to choose a story you don't like and make it into a story you do like.

# **Think About the Story**

Think carefully about the story elements of the folktale you're going to rewrite. If you're rewriting a folktale that you don't know very well, you may want to read the story a few times.

Fill in a chart like the one on the next page to familiarize yourself with the key parts of the story. Make your chart in your Learner's Notebook.

**Objectives** (pp. 676–679) **Writing** Use the writing process: draft • Write a folktale • Use literary elements: point of view, dialogue, characterization, theme **Grammar** Use compound and complex sentences

Folktale	Brer Rabbit and Brer Lion	
Setting	The woods, somewhere in the United States, a long time ago	
Characters	Brer Rabbit, Brer Lion, the other animals	
Major Events	Brer Lion lets Brer Rabbit tie him to a tree so he doesn't get blown away by the hurricane. The storm never comes, but Brer Rabbit refuses to untie the lion. When Brer Lion roars, all of the other animals come and see that little Brer Rabbit has tied up the powerful lion.	
Magical or Unusual Element	• I Talvino animaic	
Theme	If you are smart enough, you can beat others who are more powerful.	



**Writing Models** For models and other writing activities, go to www.glencoe.com.

# **Make a Plan**

Since your story is a retelling, you'll need to keep some of the details from the original folktale. You may want to use the same characters, events, theme, or even setting. But don't keep everything the same! Add your own flavor to the folktale.

Figure out the main changes you want to make to the folktale before you start drafting your story.

- **1.** Take another look at your notes about the original folktale. Ask yourself questions like the ones below.
  - Where else could these events take place?
  - What would these characters be like in current times?
  - What other events could teach the same theme or lesson?
- **2.** Use a story map to pull the elements of your folktale together. You might also want to make notes about any magic in your story.

Characters	Setting
Jack Rabbit—lost in a dream world	a city street in England
Dan D. Lion—nervous, easily scared	
Diet	

### Plot

Jack bumps into Dan on the street while thinking about a breeze he felt. Dan freaks out thinking that the breeze might have been a cyclone. Jack ties Dan to a taxicab.

The taxi drives away, and Jack wanders on in his dream world.

### Theme

Living in a dream world can cause problems in the real world.

# **Writing Tip**

Characters Make some notes about how each character might talk. Does he or she use big words, speak with an accent, drag out every word, or speak only in questions? It's up to you. Characters' dialogue is based on the personality of the character and your imagination.

# Start Writing!

Grab your favorite pen, pencil, or keyboard and some blank paper. It's time to start writing!

# **Tell the Tale**

Imagine you are a storyteller relating the folktale to a live audience. Use your story map to guide you. Be sure your story has these elements of effective folktales.

- Tellers of folktales are usually outside the story. Use the third-person point
  of view to tell what happens. (Remember to refer to characters by name or
  as he and she.)
- Folktales usually get to the point quickly. The start of "Brer Rabbit and Brer Lion" sets up the story: "Brer Rabbit was in the woods one afternoon when a great wind came up." You can also start right in with action, dialogue, or an interesting statement.

Dan D. Lion was never the same after he bumped into Jack Rabbit.

 Develop your characters by providing details about them. What are they thinking? How do they act? Your readers need to know.

But, in his imagination, it had been a very nice tea party.

# **Writing Tip**

**Ideas** You may want to write a few ideas for openers for your folktale and see which one would be most interesting to your readers.

### **Writing Tip**

**Writer's Craft** Make your folktale more interesting by using words besides *said* to set up the dialogue. Try using more specific and descriptive words such as *whined*, *shouted*, *giggled*, and *whispered*.

- Dialogue reveals characters' personality and can give clues about the setting. A character that asks "What shall I do? Where can I hide?" is fearful and anxious. "Would hiding inside that telephone booth make you jumpy?" suggests a street setting.
- Your folktale should have a theme, or main idea. In "Brer Rabbit and Brer Lion," the theme appears through the characters and events of the story.
   Brer Rabbit struts around the tied-up Brer Lion to show off what he's done.
   If you prefer, you can reveal the theme directly.

The moral of the story is "Never get mixed up with someone who lives in a dream world."

# **Grammar Link**

# **Compound and Complex Sentences**

Sentences are made up of independent clauses (which can stand alone as sentences) and dependent clauses (which cannot stand alone).

**Independent clause:** The lion was big.

**Independent clause:** The rabbit was smart.

Dependent clause: though the lion was big

# What Are Compound and Complex Sentences?

A **compound sentence** is made up of two or more independent clauses joined together.

The lion was big, but the rabbit was smart. independent independent

A **complex sentence** is made up of one independent clause and one or more dependent clauses joined together.

Though the lion was big, the rabbit was smart.

dependent independent

# Why Are Compound and Complex Sentences Important?

You need to use all the sentence types to write well. Compare the two paragraphs below.

**Simple sentences only:** Writing only in simple sentences limits you. Every sentence has the same pattern. Every sentence sounds the same. The sentences get boring. The writing sounds choppy.

**Simple, complex,** and **compound:** Writing only in simple sentences limits you. When every sentence has the same pattern, every sentence sounds the same. The sentences get boring, and the writing sounds choppy.

# How Do I Use Compound and Complex Sentences?

Use compound sentences to show that two ideas that are equally important go together.

- · The wind howled.
- The thunder roared.
- The wind howled, and the thunder roared.

Use complex sentences to show that two ideas that are not equally important go together. Put the main idea in the independent, or main, clause. Put the less important idea in the dependent clause.

**Main idea:** The rabbit survived. **Less important idea:** He was smart

Because he was smart, the rabbit survived.

**Write to Learn** Read your draft aloud. Does it sound choppy? Combine simple sentences to form compound and complex sentences.

# **Looking Ahead**

In Writing Workshop Part 2, you'll revise and edit your folktale.

# **READING WORKSHOP 2**

# **Skills Focus**

You will practice using these skills when you read the following selections:

- "The Boy and His Grandfather," p. 684
- "Jeremiah's Song," p. 690

# **Reading**

Questioning

# Literature

- Understanding what a character is like
- Recognizing direct and indirect characterization

# **Vocabulary**

- Recognizing and understanding idioms
- Understanding "phrase words"

# Writing/Grammar

Combining sentences

### **Skill Lesson**

# Questioning

# Learn It!

What Is It? Questioning is asking questions about what you are reading. Have a conversation with yourself as you read by asking and trying to answer questions about the text. Feel free to ask anything! Ask about what you don't understand. Ask about the importance of what you're reading. You might ask yourself questions like these:

- Who are the people in the story?
- Why did a person act a certain way?
- What just happened and how does it relate to what happened before?

Answer the questions in your head or on paper.



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### **Objectives**

(pp. 680–681) **Reading** Ask questions

### **Analyzing Cartoons**

The girl's question here isn't a bad one; it just shows she has more to learn. Asking questions helps us get specific information fast—and helps us figure things out.

**Why Is It Important?** As you answer your own questions, you're making sure you understand what is going on. There may be times when you'll need to re-read to get more information.

**How Do I Do It?** As you read, stop after every paragraph or two. Ask yourself questions to make sure you understand what you've read so far. Here's how one student checked to make sure he understood what he was reading. Read this passage from "Lafff" by Lensey Namioka.

He sat down on the stool and twisted a dial. I heard some bleeps, cheeps, and gurgles. Peter disappeared. He must have done it with mirrors. I looked around the garage. I peeked under the tool bench. There was no sign of him.



**Study Central** Visit www.glencoe .com and click on Study Central to review questioning.

I just read about Peter disappearing. I can ask myself questions to check if I understood the paragraph.

What happened to Peter? He seemed to have actually disappeared.

Why do I wonder if he really disappeared? I've never seen a person disappear and don't believe that it is possible. But the writer says Peter disappeared and that there was no sign of him anywhere in the garage.

What do I know about Peter? Peter is very smart, gets good grades, and spends all of his time reading books. He called himself Dr. Lu Manchu, the mad scientist. Maybe, in this story, he built a time machine.



# **Practice It!**

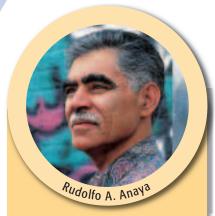
Read the first two paragraphs of "The Boy and His Grandfather." In your Learner's Notebook, write two questions about what you want to know. You might start your questions with the words *what* or *why*.

# Use It!

As you read "The Boy and His Grandfather" and "Jeremiah's Song," remember to stop and ask yourself questions.

# Before You Read The Boy and His

# Grandfather



### **Meet the Author**

Rudolfo A. Anaya was one of the founding fathers of modern Hispanic American literature. He has written fiction. plays, and essays, mostly set in his native New Mexico. Anaya often weaves Hispanic legends and folktales into his work. See page R1 of the Author Files for more on Rudolfo A. Anaya.



**Author Search** For more about Rudolfo A. Anaya, go to www.glencoe.com.

**Objectives** (pp. 682-685) Reading Ask questions • Make connections from text to self **Literature** Identify literary elements: characterization Vocabulary Understand words in phrases

# **Vocabulary Preview**

**neglected** (nih GLEK tud) *v.* ignored; not cared for; form of the verb neglect (p. 684) The grandfather was neglected by his family.

**frequently** (FREE kwunt lee) adv. often (p. 685) The father wanted to see grandfather frequently.

**Ask About It!** For each vocabulary word, ask a partner a question that uses the word correctly. Have your partner give you an answer that also uses the word correctly.

# **English Language Coach**

**Words in Phrases** You know about multiple-meaning words. But there are some words that have too many meanings to learn. It's easier to learn the way these words are used in combination with other words.

In "The Boy and His Grandfather," the narrator says that the grandfather "went hungry." That simply means that he was hungry for longer than just a short while. The word went is a form of the verb qo, and it's one of several English words that are often used in phrases like this. Here are some others:

get take make do have give set put

When you see these words, you should ignore the main meaning of the verb. The grandfather, for example, did not "go" anywhere. The important word in the phrase is the adjective: *hungry*.

**Group Work** Look at the phrases below. Then, as a group, talk about other phrases in which you use these verbs.

- · do dishes
- make progress
- get ready
- go crazy

# **Skills Preview**

# **Key Reading Skill: Questioning**

When you ask questions as you read, you are making sure that you understand the selection. You are also asking about what is important.

**Ask Your Questions** Write the heading *I Want to Know* in your Learner's Notebook. As you read the story, write three questions about what you want to know about a character, an event, or something you don't understand.

# **Literary Element: Characterization**

A character is a person in a story. It could also be an animal if the animal shows human behavior. Writers use two ways to tell you about characters.

- Writers sometimes use direct characterization.
   They tell you exactly what a character is like. They might tell you directly, "Sam is sloppy."
- Writers also use indirect characterization. They show a character's personality through his or her words and actions and through what other characters think and say. The writer might indicate that Sam leaves dirty clothes, food, and papers on the floor in his room. Another character might say, "Sam, how long since you cleaned your room?"

As you read, use these questions to help you learn about characters:

- What does the writer *tell* you about the character?
- What does the character do that helps you learn about his or her personality?
- What does the character say that helps you learn about his or her personality?
- What do other characters say and think about the character?
- Based on this, what is the character like?

**Partner Talk** Make up a character for a story about a boy and his grandfather. Use your imagination! Tell your partner something that character might do or say and something that another character might say or think about the character.

# **Get Ready to Read**

# **Connect to the Reading**

Have you ever heard of the Golden Rule? It says, "Treat others the way you want be treated." In other words, don't insult your friends if you do not want them to insult you. As you read this story, think about how you would have wanted to be treated if you were the grandfather.

**Partner Talk** With a partner, make a list of the people who taught you how to treat others. What did they teach you?

# **Build Background**

- In cultures around the world, extended families live together. An extended family may include grandparents, parents, children, and even aunts and uncles all living together in one home.
- In many cultures, older people, such as the grandfather in this story, are greatly respected. Caring for older family members is considered an important responsibility, even an honor.

# **Set Purposes for Reading**

Read about a boy and his grandfather to decide why Anaya shares this story.

**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "Boy and His Grandfather" page of Foldable 6.



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to <a href="https://www.glencoe.com">www.glencoe.com</a>.

# **Keep Moving**

Use these skills as you read the following selection.



# The Boyand His Grandfather

by Rudolfo A. Anaya

In the old days it was not unusual to find several generations living together in one home. Usually, everyone lived in peace and harmony, but this situation caused problems for one man whose household included, besides his wife and small son, his elderly father.

It so happened that the daughter-in-law <u>took a dislike to</u> the old man. He was always in the way, she said, and she insisted he be removed to a small room apart from the house. **2** 

Because the old man was out of sight, he was often **neglected**. Sometimes he even went hungry. They took poor care of him, and in winter the old man often suffered from the cold. One day the little grandson visited his grandfather.

"My little one," the grandfather said, "go and find a blanket and cover me. It is cold and I am freezing."

The small boy ran to the barn to look for a blanket, and

### **Vocabulary**

**neglected** (nih GLEK tud) v. ignored; not cared for

# **Practice the Skills**

### Key Reading Skill

**Questioning** In this paragraph, you learn that there are problems in the home that might be important to the story. What question could you ask about the problems?

### **2** English Language Coach

**Words in Phrases** What does the phrase took a dislike to mean?



# **Practice the Skills**

there he found a rug.

"Father, please cut this rug in half," he asked his father.

"Why? What are you going to do with it?"

"I'm going to take it to my grandfather because he is cold."

"Well, take the entire rug," replied his father.

"No," his son answered, "I cannot take it all. I want you to cut it in half so I can save the other half for you when you are as old as my grandfather. Then I will have it for you so you will not be cold."

His son's response was enough to make the man realize how poorly he had treated his own father. The man then brought his father back into his home and ordered that a warm room be prepared. From that time on he took care of his father's needs and visited him **frequently** every day. **34** •

## 3 Literary Element

**Characterization** The writer does not give direct characterization of the grandfather's son or grandson. You learn about them from their actions. What do vou know about each from his behavior?

# 4 B G Question

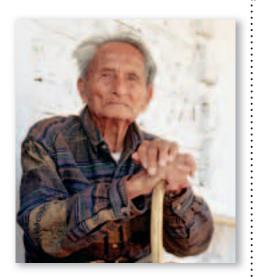
Why is it important to pass on stories like "The Boy and His Grandfather"? Write your answer on the "Boy and His Grandfather" page of Foldable 6. Your response will help you complete the Unit Challenge later.

Vocabulary

**frequently** (FREE kwunt lee) *adv.* often

# **After You Read** The Boy and His

# **Grandfather**



# Answering the **BIG** Question

- 1. This story tells an important lesson. What is that lesson? Why do you think we use stories to teach such lessons?
- **2. Recall** Why does the boy want his father to cut the rug in half?
  - **Right There**
- **3. Summarize** How does the father's treatment of the grandfather change during the story?
  - Think and Search

# **Critical Thinking**

- **4. Infer** Why does the father change the way he treats his father?
  - **IIP** Author and Me
- **5. Infer** What do you think the father realizes about what could happen to him when he gets old?
  - Author and Me
- **6. Evaluate** Think about the way the father's behavior toward the grandfather changes. Do you think the father becomes a better person? Explain.
  - **Author and Me**
- **7. Respond** Did you like this story? Why or why not?
  - Author and Me
- **8. Respond** What is the main thing from this story that you will remember? Explain your answer.
  - **IIP** Author and Me

# Write About Your Reading

Pretend you are the father in the story. Write a letter to your son.

- Explain why you treated your father poorly at first.
- Explain why your behavior was wrong.
- Tell what you learned from your son.
- Tell how you feel about your father.

**Objectives** (pp. 686–687) Reading Ask questions • Make connections from text to self **Literature** Identify literary elements: characterization **Vocabulary** Understand words in phrases (delexicalized words) **Grammar** Combine sentences

# **Skills Review**

# **Key Reading Skill: Questioning**

- **9.** Review the *I Want to Know* questions you wrote in your Learner's Notebook.
  - How did asking questions help you figure out what was important?
  - How did asking questions help you understand the story?

# **Literary Element: Characterization**

- **10.** What did the boy's mother say and do about the grandfather?
- **11.** What opinions do you have about the mother based on her actions?

# **Vocabulary Check**

Write the correct answer to each question.

- **12.** Does **frequently** mean often or hardly ever?
- **13.** Which of the following would be described as **neglected**: a well-loved book or a starving kitten?
- **14. English Language Coach** Review the phrase went hungry on page 684. Use it in a sentence. What's another way to say the same thing?

# **Grammar Link: Combining Sentences**

You can combine two simple sentences to make a compound sentence. To do so, you use **coordinating conjunctions** such as *and*, *or*, and *but*.

- Harry loved chocolate. It made him sick.
- Harry loved chocolate, but it make him sick.

You can also use coordinating conjunctions to combine two sentences in another way, if they have the same subject. You can make them into a sentence with a compound verb.

- Judith skied. Judith skied.
- Judith skated and skied.

You can do the same thing with two sentences that have the same verb.

- Judith skated. Pam skated.
- Judith and Pam skated.

You can use **correlative conjunctions** to do this kind of combining, too. Correlative conjunctions are pairs of words that are used to connect compound parts of sentences. They include *both...and*, *either...or*, and *neither...nor*.

- Both Judith and Pam skated.
- Paul neither skated nor skied.

If you have two sentences that are not equal in importance, you can use a **subordinating conjunction** to make one into a dependent clause. These conjunctions include *after*, *although*, *as*, *before*, *until*, and *so forth*.

- Judith skated, Judith fell.
- Judith skated until she fell.

## **Grammar Practice**

Combine each pair of sentences below, using *and*, *or*, *but*, *for*, *nor*, or *yet*.

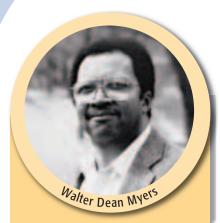
- **15.** Carlos skated to the park. He practiced stunts.
- **16.** I have a huge dog called Rascal. My friend Olivia doesn't like her.
- 17. The jeans didn't fit. I returned them to the store.

**Writing Application** Look back at the letter you wrote from the father in the story to his son. See if you can find two sentences to combine, using a conjunction.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# Before You Read Jeremiah's Song



### **Meet the Author**

Walter Dean Myers grew up loving stories—the ones his father and grandfather told him and the ones he read in books. Myers says his own stories mostly come from his own life. "What I want to do with my writing is to make connections—to touch the lives of my characters, and through them, those of my readers." See page R5 of the Author Files for more on Walter Dean Myers.



Author Search For more about Walter Dean Myers, go to www.glencoe.com.

**Objectives** (pp. 688–699) Reading Ask questions • Make connections from text to self **Literature** Identify literary elements: characterization **Vocabulary** Understand dialect

# **Vocabulary Preview**

worthwhile (wurth whyl) adj. having value or goodness; deserving one's efforts or attention (**p. 691**) *Grandpa thought a college education was* probably worthwhile.

**diagnosis** (dy ug NOH sus) *n*. a doctor's identification of a patient's illness; any expert's finding of the nature of a problem (p. 693) *The diagnosis* left little hope that he would fully recover.

**setback** (SET bak) *n*. an unexpected difficulty or stop in progress (**p. 696**) Family members tried to keep Grandpa from getting too tired and having a setback.

**Write to Learn** For each vocabulary word, write a sentence using the word correctly.

# **English Language Coach**

**Dialect** In some parts of the United States, groups of people speak forms of English called dialects. Dialects have pronunciations, word forms, and meanings that are different from those in Standard English.

The characters in "Jeremiah's Song" speak in a dialect. Read this sentence from the story. Then look at how one reader has written the sentence in Standard English.

Dialect	Standard English
Grandpa Jeremiah said they wasn't stories anyway, they was songs.	Grandpa Jeremiah said that they were not stories, but that they were songs.

**Partner Talk** With a partner, read these sentences from "Jeremiah's Song." Then try to say them in Standard English.

- 1. I knowed my cousin Ellie was gonna be mad when Macon Smith came around to the house.
- 2. She didn't have no use for Macon even when things was going right.
- **3.** Grandpa wasn't getting no better, but he wasn't getting no worse, either.

# **Skills Preview**

# **Key Reading Skill: Questioning**

Before you read "Jeremiah's Song," think about questions you might ask yourself to help you understand what you are reading such as:

- Do I understand this part of the story?
- What causes this character to act this way?
- Why did the writer give this detail here?

**Write to Learn** Write down other questions that you think of in your Learner's Notebook. Refer to these questions to help you read the story.

# **Key Literary Element: Character**

**Character Motivation** A character's **motivation** is the reason he or she does something. For example, if a character's friend suddenly becomes sick, he or she might be motivated to spend a lot of time with that friend.

As you read, use these tips to help you learn about character motivation:

- Ask yourself, Why does the character act this way?
   You might need to "read between the lines," or make guesses, to answer the question.
- Think about why you might do the things the characters do.

**Dynamic and Static Characters** Some characters stay the same during a story. Others change.

- Characters that change are called dynamic characters. They might realize something new that causes them to change the way they think or act.
   For example, a mean character who learns an important lesson might become kinder as a result.
- Characters that stay the same are called static characters.

As you read, notice which characters change, which ones stay the same, and what motivates them to do so.

**Partner Talk** Think of a time when you learned a lesson that changed you. What was the lesson? How did you change? Tell your story to a partner.

# **Get Ready to Read**

# **Connect to the Reading**

Think about stories you remember hearing or reading as a child. Which ones would you want to tell younger children? Why? As you read, think about the stories Grandpa Jeremiah tells and why he tells them.

**Partner Talk** With a partner, talk about the stories you learned as a child. Were they read to you, or did someone tell them to you?

# **Build Background**

For many centuries, people in Africa passed down stories to family and friends. When enslaved Africans were brought to the United States, they continued telling stories. Part of the reason for this was that they were not allowed to learn how to read and write. Some reasons for telling such stories might be

- · to teach moral lessons
- to entertain friends and family
- to pass on a community or family history

# **Set Purposes for Reading**

Read "Jeremiah's Song" to learn why Grandpa Jeremiah tells his stories.

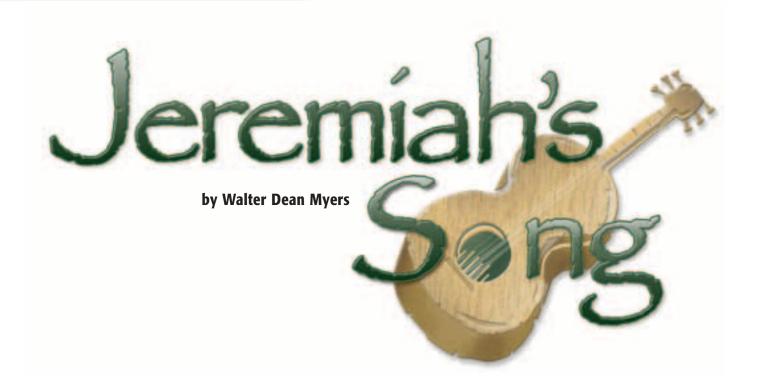
**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "Jeremiah's Song" page of Foldable 6.



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to <a href="https://www.glencoe.com">www.glencoe.com</a>.

# **Keep Moving**

Use these skills as you read the following selection.



knowed my cousin Ellie was gonna be mad when Macon Smith come around to the house. She didn't have no use for Macon even when things was going right, and when Grandpa Jeremiah was fixing to die I just knowed she wasn't gonna be liking him hanging around. Grandpa Jeremiah raised Ellie after her folks died and they used to be real close. Then she got to go on to college and when she come back the first year she was different. She didn't want to hear all them stories he used to tell her anymore. Ellie said the stories wasn't true, and that's why she didn't want to hear them.

I didn't know if they was true or not. Tell the truth I didn't think much on it either way, but I liked to hear them stories. Grandpa Jeremiah said they wasn't stories anyway, they was songs. 2

"They the songs of my people," he used to say.

I didn't see how they was songs, not regular songs anyway. Every little thing we did down in Curry seemed to matter to Ellie that first summer she come home from college. You couldn't do nothin' that was gonna please her. She didn't even come to church much. 'Course she come on Sunday or

# **Practice the Skills**

## 1 Key Reading Skill

**Questioning** Ask yourself a question about a character who was introduced in the first paragraph of the story such as, "Which character just came back home from college?"

# **2** Key Literary Element

**Character** Readers learn that Grandpa Jeremiah loves to tell stories and that the narrator likes to hear them. What do we learn about Ellie's opinions of the stories? Why does she feel that way?

Curry is a town in central North Carolina. Ellie is studying in Greensboro, a city about 60 miles north that has several colleges and universities.

everybody would have had a regular fit, but she didn't come on Thursday nights and she didn't come on Saturday even though she used to sing in the gospel choir.

"I guess they teachin' her somethin' worthwhile up there at Greensboro," Grandpa Jeremiah said to Sister Todd. "I sure don't see what it is, though."

"You ain't never had no **book learning**, Jeremiah," Sister Todd shot back. She wiped at where a trickle of sweat made a little path through the white dusting powder she put on her chest to keep cool. "Them old ways you got ain't got nothing for these young folks."

"I guess you right," Grandpa Jeremiah said.

He said it but I could see he didn't like it none. He was a big man with a big head and had most all his hair even if it

was white. All that summer, instead of sitting on the porch telling stories like he used to when I was real little, he would sit out there by himself while Ellie stayed in the house and watched the television or read a book. Sometimes I would think about asking him to tell me one of them stories he used to tell but they was too scary now that I didn't have nobody to sleep with but myself. I asked Ellie to sleep with me but she wouldn't.

"You're nine years old," she said, sounding real proper. "You're old enough to sleep alone."

I *knew* that. I just wanted her to sleep with me because I liked sleeping with her. Before she went off to college she used to put cocoa butter on her arms and face and it would smell real nice. When she come back from college she put something else on, but that smelled nice too.

It was right after Ellie went back to school that Grandpa Jeremiah had him a stroke<sup>2</sup> and Macon

# **Practice the Skills**

# **3** English Language Coach

**Dialect** In Sister Todd's dialect, **book learning** means "schooling." How would you change Sister Todd's comment to Grandpa Jeremiah into Standard English?



Autumn Woes, 2000, Colin Bootman. Oil on board, Private Collection.

2. A stroke is a sudden attack of illness caused by a problem with blood circulation in the brain. A stroke can cause brain damage that affects a person's senses, speech, and ability to move. Paralysis or weakness on one side of the body is common.

## Vocabulary

worthwhile (wurth whyl) adj. having value or goodness; deserving one's efforts or attention



started coming around. I think his mama probably made him come at first, but you could see he liked it. Macon had always been around, sitting over near the stuck window at church or going on the blueberry truck when he went picking down at Mister Gregory's place. For a long time he was just another kid, even though he was older'n me, but then, all of a sudden, he growed something fierce. I used to be up to his shoulder one time and then, before I could turn around good, I was only up to his shirt pocket. He changed too. When he used to just hang around with the other boys and play ball or shoot at birds he would laugh a lot. He didn't laugh so much anymore and I figured he was just about grown. When Grandpa got sick he used to come around and help out with things around the house that was too hard for me to do. I mean, I could have done all the chores, but it would just take me longer.

When the work for the day was finished and the sows fed, Grandpa would kind of ease into one of his stories and Macon, he would sit and listen to them and be real interested. I didn't mind listening to the stories when Grandpa told them to Macon because he would be telling them in the middle of the afternoon and they would be past my mind by the time I had to go to bed.

Macon had an old guitar he used to mess with, too. He wasn't too bad on it, and sometimes Grandpa would tell him to play a tune. He could play something he called "the Delta"

# **Practice the Skills**

# 4 Key Literary Element

**Character** Name two things you learn about Macon. Besides helping out around the place, what might be Macon's possible motivation for coming around?

Blues" real good, but when Sister Todd or somebody from the church come around he'd play "Precious Lord" or "Just a Closer Walk With Thee."

Grandpa Jeremiah had been feeling poorly from that stroke, and one of his legs got a little drag to it. Just about the time Ellie come from school the next summer he was real sick. He was breathing loud so you could hear it even in the next room and he would stay in bed a lot even when there was something that needed doing or fixing.

"I don't think he's going to make it much longer," Dr. Crawford said. "The only thing I can do is to give him something for the pain."

"Are you sure of your **diagnosis**?" Ellie asked. She was sitting around the table with Sister Todd, Deacon Turner, and his little skinny yellow wife.

Dr. Crawford looked at Ellie like he was surprised to hear her talking. "Yes, I'm sure," he said. "He had tests a few weeks ago and his condition was bad then."

"How much time he got?" Sister Todd asked.

"Maybe a week or two at best," Dr. Crawford said.

When he said that, Deacon Turner's wife started crying and goin' on and I give her a hard look but she just went on. I was the one who loved Grandpa Jeremiah the most and she didn't hardly even know him so I didn't see why she was crying.

Everybody started tiptoeing around the house after that. They would go in and ask Grandpa Jeremiah if he was comfortable and stuff like that or take him some food or a cold glass of lemonade. Sister Todd come over and stayed with us. Mostly what she did is make supper and do a lot of praying, which was good because I figured that maybe God would do something to make Grandpa Jeremiah well. When she wasn't doing that she was piecing on a fancy quilt she was making for some white people in Wilmington.<sup>3</sup>

Ellie, she went around asking everybody how they felt about Dr. Crawford and then she went into town and asked

# Vocabulary

**diagnosis** (dy ug NOH sus) *n.* a doctor's identification of a patient's illness; any expert's finding of the nature of a problem

# **Practice the Skills**

# 5 BIG Question

Grandpa Jeremiah tells his stories, while Macon sings and plays on his guitar. Why do you think people might tell their stories in different ways? Write your answer on the "Jeremiah's Song" page of Foldable 6. Your response will help you complete the Unit Challenge later.

# **6** English Language Coach

**Dialect** Does Ellie use her family's dialect or Standard English here? Why do you think she does so?

Sister Todd is sewing (piecing) many small pieces of cloth into one big pattern for the quilt. Wilmington is a city on North Carolina's Atlantic coast.

about the tests and things. Sister Jenkins asked her if she thought she knowed more than Dr. Crawford, and Ellie rolled her eyes at her, but Sister Jenkins was reading out her Bible and didn't make no notice of it.

Then Macon come over.

He had been away on what he called "a little piece of a job" and hadn't heard how bad off Grandpa Jeremiah was. When he come over he talked to Ellie and she told him what was going on and then he got him a soft drink from the refrigerator and sat out on the porch and before you know it he was crying.

You could look at his face and tell the difference between him sweating and the tears. The sweat was close against his skin and shiny and the tears come down fatter and more sparkly.

Macon sat on the porch, without saying a word, until the sun went down and the crickets started chirping and carrying on. Then he went in to where Grandpa Jeremiah was and stayed in there for a long time. **7** 

Sister Todd was saying that Grandpa Jeremiah needed his rest and Ellie went in to see what Macon was doing. Then she come out real mad.

"He got Grandpa telling those old stories again," Ellie said. "I told him Grandpa needed his rest and for him not to be staying all night."

He did leave soon, but bright and early the next morning Macon was back again. This time he brought his guitar with him and be went on in to Grandpa Jeremiah's room. I went in, too.

Grandpa Jeremiah's room smelled terrible. It was all closed up so no drafts could get on him and the whole room was smelled down with disinfect<sup>4</sup> and medicine. Grandpa Jeremiah lay propped up on the bed and he was so gray he looked scary. His hair wasn't combed down and his head on the pillow with his white hair sticking out was enough to send me flying if Macon hadn't been there. He was skinny, too. He looked like his skin got loose on his bones, and when he lifted his arms, it hung down like he was just wearing it instead of it being a part of him. 

[3]

# **Practice the Skills**

# 7 Reviewing Skills

**Drawing Conclusions** What does Macon's reaction to Ellie's words about Grandpa tell you about Macon's feelings?

# 8 Key Literary Element

**Character** How does the narrator react to how Grandpa Jeremiah has changed?

<sup>4.</sup> In the region's dialect, disinfect is short for disinfectant, a substance used to kill germs.

Macon sat slant-shouldered with his guitar across his lap. He was messin' with the guitar, not making any music, but just going over the strings as Grandpa talked.

"Old Carrie went around out back to where they kept the pigs penned up and she felt a cold wind across her face. . . ." Grandpa Jeremiah was telling the story about how a old woman out-tricked the Devil and got her son back. I had heard the story before, and I knew it was pretty scary. "When she felt the cold breeze she didn't blink nary<sup>5</sup> an eye, but looked straight ahead. . . ."

All the time Grandpa Jeremiah was talking I could see Macon fingering his guitar. I tried to imagine what it would be like if he was actually plucking the strings. I tried to fix my mind on that because I didn't like the way the story went with the old woman wrestling with the Devil.

We sat there for nearly all the afternoon until Ellie and Sister Todd come in and said that supper was ready. Me and Macon went out and ate some collard greens, ham hocks, and rice. Then Macon he went back in and listened to some more of Grandpa's stories until it was time for him to go home. I wasn't about to go in there and listen to no stories at night.  $\square$ 

Pr. Crawford come around a few days later and said that Grandpa Jeremiah was doing a little better.

"You think the Good Lord gonna pull him through?" Sister Todd asked.

"I don't tell the Good Lord what He should or should not be doing," Dr. Crawford said, looking over at Sister Todd and at Ellie. "I just said that *my* patient seems to be doing okay for his condition."

"He been telling Macon all his stories," I said.



*Young Musician,* 1992. Maurice Faulk. Acrylic on canvas. Private Collection.

# **Practice the Skills**

# 9 Key Reading Skill

**Questioning** Asking yourself questions about these paragraphs can help you understand the story and the characters. How would you answer these questions? Why was Macon silently fingering his guitar as Grandpa told his story? Why did Macon listen to Grandpa's stories until he had to go home?

<sup>5.</sup> The word *nary* is a shortened form of *never* and is often used to add emphasis. It's almost always followed by *a* or *an* and means "not any."

"Macon doesn't seem to understand that Grandpa Jeremiah needs his strength," Ellie said. "Now that he's improving, we don't want him to have a **setback**."

"No use in stopping him from telling his stories," Dr. Crawford said. "If it makes him feel good it's as good as any medicine I can give him." 10

I saw that this didn't set with Ellie, and when Dr. Crawford had left I asked her why.

"Dr. Crawford means well," she said, "but we have to get away from the kind of life that keeps us in the past."

She didn't say why we should be trying to get away from the stories and I really didn't care too much. All I knew was that when Macon was sitting in the room with Grandpa Jeremiah I wasn't nearly as scared as I used to be when it was just me and Ellie listening. I told that to Macon.

"You getting to be a big man, that's all," he said.

Grandpa wasn't getting no better, but he wasn't getting no worse, either.

"You liking Macon now?" I asked Ellie when we got to the middle of July. She was dishing out a plate of smothered chops for him and I hadn't even heard him ask for anything to eat.

"Macon's funny," Ellie said, not answering my question.
"He's in there listening to all of those old stories like he's really interested in them. It's almost as if he and Grandpa Jeremiah are talking about something more than the stories, a secret language."

I didn't think I was supposed to say anything about that to Macon, but once, when Ellie, Sister Todd, and Macon were out on the porch shelling butter beans after Grandpa got tired and was resting, I went into his room and told him what Ellie had said.

# Vocabulary

**setback** (SET bak) *n*. an unexpected difficulty or stop in progress

# **Practice the Skills**

# 10 BIG Question

Why do you think it might be important for Grandpa Jeremiah to keep telling his stories even though he is very ill? Write your answer on the "Jeremiah's Song" page of Foldable 6. Your response will help you complete the Unit Challenge later.

# **III** Key Literary Element

**Character** How have the narrator's feelings toward Macon changed?

"She said that?" Grandpa Jeremiah's face was skinny and old looking but his eyes looked like a baby's, they was so bright.

"Right there in the kitchen is where she said it," I said.

"And I don't know what it mean but I was wondering about it."

"I didn't think she had any feeling for them stories," Grandpa Jeremiah said. "If she think we talking secrets, maybe she don't."

"I think she getting a feeling for Macon," I said.

"That's okay, too," Grandpa Jeremiah said. "They both young."

"Yeah, but them stories you be telling, Grandpa, they about old people who lived a long time ago," I said.

"Well, those the folks you got to know about," Grandpa Jeremiah said. "You think on what those folks been through, and what they was feeling, and you add it up with what you been through and what you been feeling, then you got you something."

"What you got, Grandpa?"

"You got you a bridge," Grandpa said. "And a meaning. Then when things get so hard you about to break, you can sneak across that bridge and see some folks who went before you and see how they didn't break. Some got bent and some got twisted and a few fell along the way, but they didn't break."

"Am I going to break, Grandpa?"

"You? As strong as you is?" Grandpa Jeremiah pushed himself up on his elbow and give me a look. "No way you going to break, boy. You gonna be strong as they come. One day you gonna tell all them stories I told you to your young'uns and they'll be as strong as you."

"Suppose I ain't got no stories, can I make some up?"

"Sure you can, boy. You make 'em up and twist 'em around. Don't make no mind. Long as you got 'em."

"Is that what Macon is doing?" I asked. "Making up stories to play on his guitar?"

"He'll do with 'em what he see fit, I suppose," Grandpa Jeremiah said. "Can't ask more than that from a man."

# **Practice the Skills**

# 12 Key Reading Skill

**Questioning** Do you understand Grandpa's explanation about stories? If not, read it again and think about it. It's a very important part of the story.

# 13 **BIG** Question

Grandpa Jeremiah says that whether stories are true or not is not important. It's just important that you tell them. Do you agree? Why or why not? Write your answer on the "Jeremiah's Song" page of Foldable 6. Your response will help you complete the Unit Challenge later.

It rained the first three days of August. It wasn't a hard rain but it rained anyway. The mailman said it was good for the crops over East but I didn't care about that so I didn't pay him no mind. What I did mind was when it rain like that the field mice come in and get in things like the flour bin and I always got the blame for leaving it open.

When the rain stopped I was pretty glad. Macon come over and sat with Grandpa and had something to eat with us. Sister Todd come over, too. **14** 

"How Grandpa doing?" Sister Todd asked. "They been asking about him in the church."

"He's doing all right," Ellie said.

"He's kind of quiet today," Macon said. "He was just talking about how the hogs needed breeding."

"He must have run out of stories to tell," Sister Todd said. "He'll be repeating on himself like my father used to do. That's the way I *hear* old folks get."

# **Practice the Skills**

# 14 Key Literary Element

**Characterization** In this paragraph, Macon sits with Grandpa. From Macon's actions here and earlier, what have you learned about him as a person? What have you learned about his feelings toward Grandpa?



Everybody laughed at that because Sister Todd was pretty old, too. Maybe we was all happy because the sun was out after so much rain. When Sister Todd went in to take Grandpa Jeremiah a plate of potato salad with no mayonnaise like he liked it, she told him about how people was asking for him and he told her to tell them he was doing okay and to remember him in their prayers.

Sister Todd came over the next afternoon, too, with some rhubarb pie with cheese on it, which is my favorite pie. When she took a piece into Grandpa Jeremiah's room she come right out again and told Ellie to go fetch the Bible. **15** 

It was a hot day when they had the funeral. Mostly everybody was there. The church was hot as anything, even though they had the window open. Some yellowjacks flew in and buzzed around Sister Todd's niece and then around Deacon Turner's wife and settled right on her hat and stayed there until we all stood and sang "Soon-a Will Be Done."

At the graveyard Macon played "Precious Lord" and I cried hard even though I told myself that I wasn't going to cry the way Ellie and Sister Todd was, but it was such a sad thing when we left and Grandpa Jeremiah was still out to the grave that I couldn't help it.

During the funeral and all, Macon kind of told everybody where to go and where to sit and which of the three cars to ride in. After it was over he come by the house and sat on the front porch and played on his guitar. Ellie was standing leaning against the rail and she was crying but it wasn't a hard crying. It was a soft crying, the kind that last inside of you for a long time. Macon was playing a tune I hadn't heard before. I thought it might have been what he was working at when Grandpa Jeremiah was telling him those stories and I watched his fingers but I couldn't tell if it was or not. It wasn't nothing special, that tune Macon was playing, maybe halfway between them Delta blues he would do when Sister Todd wasn't around and something you would play at church. It was something different and something the same at the same time. I watched his fingers go over that guitar and figured I could learn that tune one day if I had a mind to.  $16 \odot$ 

# **Practice the Skills**

## 15 Reviewing Skill

**Drawing Conclusions** What has happened to Grandpa Jeremiah? How do you know?

# 16 BIG Question

How will Macon and the narrator carry on Grandpa Jeremiah's storytelling tradition? How do you know? Write your answer on the "Jeremiah's Song" page of Foldable 6. Your response will help you complete the Unit Challenge later.

**<sup>6.</sup>** The *yellowjacks*, or *yellow jackets*, are wasps whose name comes from their bright yellow markings.

# After You Read Jeremiah's Song



# Answering the **BIG Question**

- 1. Why do you think Grandpa Jeremiah and Macon share their stories?
- **2. Recall** Why doesn't Ellie listen to Grandpa Jeremiah's stories any more?
  - **Right There**
- **3. Summarize** How does the narrator change by the end of the story?
  - Think and Search

# **Critical Thinking**

- **4. Infer** Why does the narrator believe he can learn Macon's tune at the end of the story?
  - **III** Author and Me
- **5. Infer** What are Macon's feelings toward Grandpa? Support your answers with details from the story.
  - Author and Me
- **6. Evaluate** Which is more important to you—learning about the past from people like Grandpa Jeremiah or "book learning"? Explain.
  - On My Own
- **7. Synthesize** Imagine that you're creating a sequel, or follow-up story, for "Jeremiah's Song." Who would be the main characters? What would happen in the new story?
  - On My Own

# **Write About Your Reading**

Use the RAFT system to write about "Jeremiah's Song."

**Role:** The narrator of this story

**Audience:** Ellie Format: A letter

**Topic:** Explain the importance of Grandpa Jeremiah's stories.

Here's a beginning for your letter.

Dear Ellie.

I know you didn't think that Grandpa Jeremiah's stories were important. But I thought they were very important. Here's why.

**Objectives** (pp. 700-701) **Reading** Monitor comprehension: ask questions • Make connections from text to self

**Literature** Identify literary elements: characterization

**Vocabulary** Understand dialect **Writing** Use the RAFT system: personal letter

**Grammar** Combine sentences

# **Skills Review**

# **Key Reading Skill: Questioning**

- **8.** How did the questions that you wrote in your Learner's Notebook help you read this story?
  - Were you able to answer the questions you thought of before you read the story?
  - Did asking questions help you understand parts of the story that might have been confusing or unclear to you?
  - Did asking questions help you understand the characters' dialects and motivations?

# **Key Literary Element: Character**

- **9. Dynamic** characters change. Name one dynamic character in the story. Explain your answer.
- **10. Static** characters stay the same. Name one static character in the story. Explain your answer.
- Motivation is what causes someone to do something. Tell Grandpa Jeremiah's motivation for telling stories.

# **Reviewing Skills: Drawing Conclusions**

12. Think about Grandpa Jeremiah's reasons for telling stories. What conclusions can you draw about Grandpa Jeremiah's life and the life of his parents and grandparents?

# **Vocabulary Check**

Use the words below to complete the sentences. worthwhile diagnosis setback

- **13.** Anna's training suffered a serious \_\_\_\_ when she broke her arm.
- **14.** We all felt the review session before the test was very \_\_\_\_.
- **15.** The mechanic inspected the car and gave us his \_\_\_\_.
- **16. English Language Coach** Review the differences between dialect and Standard English. Name two ways that they are different.

# **Grammar Link: Combining Sentences**

You can combine simple sentences to form complex ones.

**Simple:** I left early.

Simple: I felt sick.

**Complex:** I left early <u>because</u> I felt sick.

**Complex:** Because I felt sick, I left early.

Adding *because* (or any other subordinating conjunction) to a clause makes it dependent. The clause cannot stand alone as a complete sentence.

**Independent (complete):** I left early.

**Dependent (incomplete):** because I left early

<b>Common Subordinating Conjunctions</b>	
because	cause and effect
if	condition
although, though, whereas	opposite ideas
after, before, when, while	time

## **Grammar Practice**

Combine each pair of sentences below. Use the chart to choose a conjunction for each sentence.

- **17.** (Condition) It is raining. We won't go.
- 18. (Opposite ideas) It is raining. We'll go.
- **19.** (Time) Be sure to study. You take the test.

**Writing Application** Review your RAFT assignment. Combine two simple sentences to form a complex sentence.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **READING WORKSHOP 3**

# **Skills Focus**

You will practice using these skills when you read the following selections:

- "The Tale of 'Kiko-Wiko,"
   p. 706
- "We Are All One," p. 716

# **Reading**

Predicting

# Literature

- · Recognizing cultural allusions
- Analyzing what cultural allusions add to a work

# **Vocabulary**

- Identifying dialogue
- Understanding how to read dialogue

# **Writing/Grammar**

- Using commas in compound sentences
- Using commas in complex sentences

**Skill Lesson** 

# **Predicting**

# Learn It!

What Is It? Predicting means making guesses about what will happen next in a story. To predict, you think about the events and details you've read about so far. Then you guess what might happen next. Once you make a prediction, you read on to see if you guessed right. If you didn't, that's okay. You predict to get more involved in the story and to make it more interesting.

To make good predictions:

- Pay attention to details in the story.
- · Use what you know about the subject of the story.

For example, in a story about a boy and his grandmother, you might predict he will learn something from her.







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# **Analyzing Cartoons**

Jeremy thinks his dad is predictable. Did you ever predict what a friend or family member or teacher would say next? How did you know? What information or experiences led to your prediction?

**Objectives** (pp. 702–703) **Reading** Make predictions

**Why Is It Important?** Predicting helps you look forward to events and pay attention to details in a story. For example, usually the hero of a folktale faces challenges but wins in the end. You might expect it, but you read on to find out whether you're right. Predicting can be useful in real life also. You can predict that if you're late to meet your friends, they will be annoyed.

**How Do I Do It?** Before you read, notice the title. Then skim some of the story to get an idea of what it's about. Think about what is most likely to happen to these characters, based on what you already know about life and about folktales. Here's how one student predicted events in a story. She read the title and skimmed the first paragraph.

The Weaver and Her Brothers

Ari and her three brothers were playing near a tumbledown house one day when a man came out of the house and yelled at them. He pointed at the boys and flapped his hands, and they all turned into crows. He said to Ari, "They will never be human again unless you find them and weave sweaters for them."

The man says only Ari can save her brothers, and she has to do it by weaving sweaters for them. I see from the title that Ari is a weaver, so I predict that she will succeed. Also, I know that fairy tale heroes usually win in the end. I think she'll find her brothers and save them.



**Study Central** Visit www.glencoe .com and click on Study Central to review predicting.



# **Practice It!**

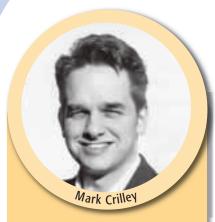
Cause and effect are very important in predicting. Look at the situations and events below and predict some of the possible effects, things that *might* happen. In your Learner's Notebook, copy and complete the sentences with a prediction.

- If a little girl suddenly saw a monster, she might . . .
- If a very rich man was going blind, he might . . .
- If a kind man saw an anthill about to be flooded, he might . . .

# **Use It!**

As you read these selections, remember the lists you made to practice predicting. If new knowledge about the characters makes you change your predictions as you read, write your revised predictions on your lists.

# Before You Read The Tale of 'Kiko-Wiko



# **Meet the Author**

Mark Crilley began drawing at a young age. After college, he taught in Japan, where he invented the character Akiko. Since then, he has published more than 50 issues of the Akiko comic book series. He writes," . . . somewhere underneath all the silly drawings and slapstick humor lies a gentle reminder of the little 4th grader within us all. . . . "



Author Search For more about Mark Crilley, go to www.glencoe .com.

**Objectives** (pp. 704–711) **Reading** Make predictions • Make connections from text to self **Literature** Identify literary elements: cultural allusions **Vocabulary** Understand dialogue

# **Vocabulary Preview**

whimsical (WIM zih kul) adj. light and natural; not serious (p. 706) The whimsical story made me think of knights and castles.

**disruptions** (DIS rup shunz) *n.* unwanted breaks or interruptions (p. 709) It was hard to watch the game because of my sister's disruptions.

# **English Language Coach**

**Dialogue** Conversation between characters in a story is called dialogue. In most text, dialogue appears between quotation marks. In a comic book or graphic story, dialogue usually appears in bubbles.



In most comic books, words that are not inside a bubble are not spoken dialogue. They are not spoken by any character in the story. They are like the words that would be spoken by a narrator in a play or movie.

Dialogue helps to

- bring characters to life by showing their personalities and what they are thinking and feeling
- move the plot forward by noting a passage of time and introducing new characters, locations, or actions

Look at these sentences from the graphic story you are about to read.

Narration	Once upon a time there was a little girl named 'Kiko-Wiko.
Dialogue	What's up?

**On Your Own** Read the sentences below. Which sentences are probably dialogue? Which ones are probably narration? How can you tell?

- **1.** Ari and her three brothers were playing near a tumbledown house.
- **2.** Hey, you kids! Get off my lawn!
- **3.** He pointed at the boys, and they all turned into crows.

# **Skills Preview**

# **Key Reading Skill: Predicting**

When you predict, you combine clues from the text with what you already know. Then you make predictions, or good guesses, about what will come next. Before you read, you may predict what a selection is about. While you read, you may also predict what will happen later.

These clues will help you make predictions:

- The title of the story
- The illustrations
- The qualities or characteristics of the author or main character

**Think-Pair-Share** Think about the title "The Tale of 'Kiko-Wiko." Who or what do you think 'Kiko-Wiko is? What do you predict the story is about? Use your imagination. With a partner, talk about your predictions.

# **Key Literary Element: Cultural Allusions**

When a writer refers to something that has meaning for a particular group of people, it is called a **cultural allusion.** For example, in a Native American story, a spider may refer to the legend of Grandmother Spider. She brought corn and light to the people. For readers from that culture or tradition, the spider is a positive symbol. Writers often use cultural allusions because they are brief but rich in meaning.

As you read, pay attention to characters and objects. Ask yourself:

- Could this person, animal, or thing be more important than I think?
- Does this remind me of my own traditions? Why is it important?

**Partner Talk** With a partner, talk about some animals or objects in your cultures that refer to other ideas. Why are they important? Are they positive or negative symbols?

# **Get Ready to Read**

# **Connect to the Reading**

The next selection is about a girl who doesn't like the story she's in. As a result, she tries to change parts of the story. Think about a story you've written. How did you invent the characters? What were some of the traits of your characters? If your characters could talk to you, what would they tell you about the story?

# **Build Background**

The graphic story you are about to read is from a comic book series called *Akiko*.

- Akiko is a fourth-grade girl who goes on many weird adventures.
- In the series, Akiko travels to strange planets with her friends.
- More than 50 issues of Akiko have been published.

# **Set Purposes for Reading**

Read "The Tale of 'Kiko-Wiko" to find out what happens when a character tries to change the story she is in.

**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "Tale of 'Kiko-Wiko" page of Foldable 6.



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

# **Keep Moving**

Use these skills as you read the following selection.

# **Practice the Skills**



# 1 Key Reading Skill

**Predicting** 'Kiko-Wiko tells you that the story is a fairy tale. Using this information and the illustrations on this page, what do you predict will happen in the story? Write your answer in your Learner's Notebook.





# **2** Key Literary Element

## **Cultural Allusions**

'Kiko-Wiko makes a cultural allusion here. What popular fairy tale features stepsisters?

# Vocabulary

whimsical (WIM zih kul) adj. light and natural; not serious

# Why don't you leave the narration to me, little Miss Devil's Advocate? All right, all right. You don't have to get snippy. Thank you.

# One day 'Kiko-Wiko was out for a walk when along came a monstrous ogre. GWAAAAAARIII Hey there, agre-man. What's up?



# **Practice the Skills**

# 3 English Language Coach

**Dialogue** The words outside the bubbles are usually narration and not the voice of a character. What is different about this graphic story?

# 4 Key Literary Element

Cultural Allusions
What is a happy
meal? Is a happy meal
an important part of
a particular group of
people or culture?
Why or why not?

<sup>1.</sup> A **devil's advocate** is someone who argues in favor of a less popular or less accepted idea.

<sup>2.</sup> An *ogre* (OH gur) is an imaginary monster in fairy tales.

# **Practice the Skills**



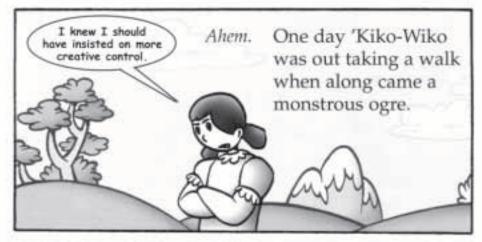


# **5** Key Reading Skill

# That's telling himl Should I go off and come back in again? Yes, please.

**Predicting** How do you think 'Kiko-Wiko will react to this new ogre? Why? Write your answer in your Learner's Notebook.

# Now, do you think we could possibly get through this without further disruptions? You know, you need to lighten up a little. You know, you need to lighten up a little. No one asked for your opinion.





# **Practice the Skills**

# 6 English Language Coach

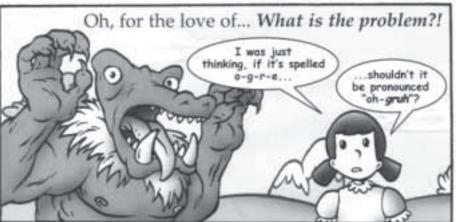
**Dialogue** Look again at how 'Kiko-Wiko and the narrator talk to each other. How do you think the narrator feels about 'Kiko-Wiko?

**Vocabulary** 

**disruptions** (dis RUP shunz) *n*. unwanted breaks or interruptions

# **Practice the Skills**







# 7 Key Reading Skill

**Predicting** Do you think this fairy tale will have an ending? Why or why not? Write your answer in your Learner's Notebook.

# Man, that's very unprofessional of him. Oh well. No use hanging around here...

# SLAM!



# **Practice the Skills**

# 8 **BIG Question**

Could the author have told this story using text only? How did the dialogue and images help you understand and enjoy the story? Write your answers on the "Tale of 'Kiko-Wiko" page of Foldable 6. Your response will help you complete the Unit Challenge later.

# After You Read The Tale of 'Kiko-Wiko



# Answering the **Guestion**

- 1. Why do you think the author wanted to share this story? Did he want to inform, persuade, or entertain you? How can you tell?
- **2. Recall** According to 'Kiko-Wiko, what is wrong with the first ogre?
  - **Right There**
- **3. Recall** What happens when the second ogre tries to scare 'Kiko-Wiko?
  - **Right There**

# **Critical Thinking**

- **4. Infer** Where are the characters in this story? Are they inside or outside? Are they in a natural setting? Use details from the story to explain your answers.
  - **IIP** Author and Me
- **5. Evaluate** Do you think 'Kiko-Wiko behaves like a good cartoon character? Why or why not? Explain your answer with examples from the story.
  - Author and Me
- **6. Infer** Why does the narrator quit?
  - **IIP** Author and Me
- **7. Respond** What surprised you about the story?
  - **IIP** Author and Me

# Write About Your Reading

Use dialogue and narration to rewrite the last two pages of "The Tale of 'Kiko-Wiko." After you have written the text, draw pictures to add to the end of the story. Think about the questions below as you write your new ending.

- How will 'Kiko-Wiko react to the new ogre?
- Will the narrator continue to talk with the characters, or will he only explain what happens in the fairy tale?
- Will the fairy tale have a happy or sad ending?

**Objectives** (pp. 712–713) **Reading** Make predictions **Literature** Identify literary elements: cultural allusions **Vocabulary** Understand dialogue **Writing** Write dialogue **Grammar** Use punctuation: commas in compound sentences

# **Skills Review**

# **Key Reading Skill: Predicting**

**8.** Look back at the predictions you wrote in your Learner's Notebook. Did you predict any of the events that happened in the story? Do you think that making predictions helped you learn more from the story? Explain.

# **Key Literary Element: Cultural Allusions**

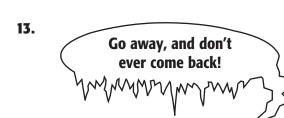
9. Ogres are monsters in Northern European mythology. Do you think ogres are cultural allusions? Why or why not? Is an ogre a positive or negative symbol?

# **Vocabulary Check**

- **10.** Give an example of a time when making faces or telling jokes would be considered **disruptions**.
- **11.** Give an example of a situation in which it would be a bad idea to be **whimsical**.

**English Language Coach** The following types of dialogue bubbles are supposed to communicate something about what is being said. Can you tell what each type is supposed to communicate? (You may discuss this question with a partner.)





# Grammar Link: Commas in Compound Sentences

Put a comma before the coordinating conjunction in a compound sentence.

 I would like to ski every day, <u>but</u> James prefers reading.

You can leave out the comma when the two simple sentences, or independent clauses, are short (five words or less).

• Skiing is fun and it is good exercise.

**Look Out!** Do not put a comma before a coordinating conjunction that is joining compound words or phrases.

**Wrong:** My hobbies are skiing, and skating. **Right:** My hobbies are skiing and skating.

## **Grammar Practice**

Rewrite each sentence that needs a comma. Punctuate each sentence correctly.

- **14.** 'Kiko-Wiko walked up to the ogre.
- **15.** The ogre raised his fists and growled at 'Kiko-Wiko.
- **16.** The ogre was confused about his lines and 'Kiko-Wiko argued with the narrator.
- **17.** The narrator quit but 'Kiko-Wiko didn't care.

**Writing Application** Look at the Write About Your Reading assignment you completed. Join some of your sentences and write three compound sentences.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# Before You Read We Are All One



# **Meet the Author**

Laurence Yep grew up as a Chinese American kid in a mostly African American neighborhood in San Francisco. He liked to read fantasy and science fiction. The stories were about adapting to new situations and customs, which he did every day. See page R7 of the Author Files for more on Laurence Yep.



**Author Search** For more about Laurence Yep, go to www.glencoe .com.

**Objectives** (pp. 714–721) **Reading** Make predictions • Make connections from text to self **Literature** Identify literary elements: cultural allusions **Vocabulary** Understand dialogue

# **Vocabulary Preview**

**scurrying** (SKUR ee ing) v. running or moving quickly or excitedly; form of the verb scurry (p. 717) The peddler noticed ants scurrying across the ground.

**regretfully** (rih GRET ful ee) *adv.* in a way that shows sorrow, distress, or disappointment (p. 718) Unable to help, the queen shook her head regretfully.

**omen** (OH mun) *n.* a sign or event thought to predict good or bad fortune (p. 718) The peddler believed his dream was a good omen.

**frustration** (frus TRAY shun) *n.* irritation at being kept from doing or achieving something (p. 720) The old man's frustration nearly drove him to tears.

**Listen to Learn** Work with a partner. As one of you reads each definition aloud, the other person identifies the vocabulary word. Take turns until you know each word well.

# **English Language Coach**

**Conventions of Dialogue** Almost all stories use dialogue, conversation between characters. One convention, or way of doing things, that is used with dialogue is to begin a new paragraph whenever a different character speaks.

"It might be dangerous to go," said Mara.

"But that's silly!" replied Jeff. "Nothing bad could possibly happen. We'll be completely safe."

"I'm not so sure."

"Oh, don't be ridiculous!"

Because of the convention, a reader knows that it is Mara, not Jeff, who says "I'm not so sure" and Jeff who says "Oh, don't be ridiculous!"

**On Your Own** In your Learner's Notebook, rewrite the paragraph below, creating as many paragraphs as are needed.

"One of the things I like about folktales," said Lucy as she removed a thick book from the shelf, "is that they have happy endings." "You know, you're right," said Jeff. "I've noticed that myself." "The hero or heroine might have to struggle for quite a while," Lucy continued, "but good always wins out in the end."

# **Skills Preview**

# **Key Reading Skill: Predicting**

In the folktale "We Are All One," you will read about

- A rich man whose money cannot buy a cure for the disease he has
- A poor man who gives away as much as he can
- The connection between all living beings
- The importance of not giving up

As you read, pay attention to the relationship between all the events and people in this story so that you can predict how they will affect each other.

**Write to Learn** Use your imagination; your answers can involve magic. In your Learner's Notebook, write

- a reason a poor man might want to help a rich man
- a way an insect might be able to help a person
- an example of people and animals communicating with each other

# **Key Literary Element: Cultural Allusions**

When a writer mentions, or alludes to, something important to a particular group of people, it is called a **cultural allusion.** 

As you read, notice characters and objects. Ask yourself:

- Is this person or animal important to the story?
- Does this object remind me of an object from my own culture?

**Whole-class Discussion** Listed below are some cultural allusions. Talk about the ones with which you are familiar. What is the importance or meaning?

mountain • star • lion • beads • tree • moon eagle • cross • mask • shawl • pyramid



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

# **Get Ready to Read**

# **Connect to the Reading**

Think about what it would mean if we were all one, if every creature on the planet were equally important and connected. How would that point of view change your way of life? Would you be able to kill a mosquito?

**Whole-class Discussion** Talk about the meaning of the expression "We are all one." Do you agree with any of these statements?

- What happens to one person affects everyone.
- Every person or thing is connected to every other one; we're all part of one family.
- Every person and thing is equally important.

# **Build Background**

Chinese people who left their homeland to live in America brought with them many traditional stories. They retold these tales to remind themselves of life at home and to show how to survive in a strange and often hostile land. The tales were meant to teach children how a Chinese person should behave. "We Are All One" retells one of those stories.

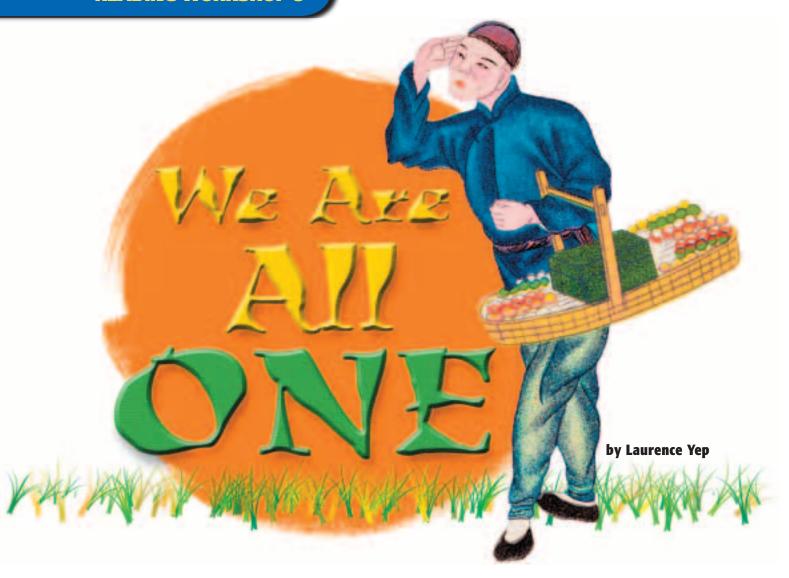
# **Set Purposes for Reading**

Read "We Are All One" to find out why storytellers told this ancient tale.

**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "We Are All One" page of Foldable 6.

# **Keep Moving**

Use these skills as you read the following selection.



Long ago there was a rich man with a disease in his eyes. For many years, the pain was so great that he could not sleep at night. He saw every doctor he could, but none of them could help him.

"What good is all my money?" he groaned. Finally, he became so desperate that he sent criers through the city offering a reward to anyone who could cure him.

Now in that city lived an old candy peddler. He would walk around with his baskets of candy, but he was so kindhearted that he gave away as much as he sold, so he was always poor. 

1

# 1. Before modern forms of communication, *criers* gave people the news. Some *criers* were public officials who announced important events; others were hired by individuals.

# **Practice the Skills**

# Key Reading Skill

Predicting What do you expect this folktale will be about? What will happen to the rich man? What will the peddler do? Base your answers on the story's title and on the first three paragraphs. Write your predictions in your Learner's Notebook.

When the old peddler heard the announcement, he remembered something his mother had said. She had once told him about a magical herb that was good for the eyes. So he packed up his baskets and went back to the single tiny room in which his family lived.

When he told his plan to his wife, she scolded him, "If you go off on this crazy hunt, how are we supposed to eat?" 2

Usually the peddler gave in to his wife, but this time he was stubborn. "There are two baskets of candy," he said. "I'll be back before they're gone."

The next morning, as soon as the soldiers opened the gates, he was the first one to leave the city. He did not stop until he was deep inside the woods. As a boy, he had often wandered there. He had liked to pretend that the shadowy forest was a green sea and he was a fish slipping through the cool waters.

As he examined the ground, he noticed ants **scurrying** about. On their backs were larvae<sup>2</sup> like white grains of rice. A rock had fallen into a stream, so the water now spilled into the ant's nest. **5** 

"We're all one," the kind-hearted peddler said. So he waded into the shallow stream and put the rock on the bank. Then with a sharp stick, he dug a shallow ditch that sent the rest of the water back into the stream.

Without another thought about his good deed, he began to search through the forest. He looked everywhere; but as the day went on, he grew sleepy. "Ho-hum. I got up too early. I'll take just a short nap," he decided, and lay down in the shade of an old tree, where he fell right asleep.

In his dreams, the old peddler found himself standing in the middle of a great city. Tall buildings rose high overhead. He couldn't see the sky even when he tilted back his head. An escort of soldiers marched up to him with a loud clatter of their black lacquer armor. "Our queen wishes to see you," the captain said.

# Vocabulary

scurrying (SKUR ee ing) v. running or moving quickly or excitedly

# **Practice the Skills**

# **2** English Language Coach

**Dialogue** One purpose of dialogue is to give information about characters. What can you tell about the candy seller's wife from what she says here?

# 3 Key Literary Element

**Cultural Allusions** In many cultures, ants stand for the positive values of hard work and determination. Anyone who has ever watched ants has seen how busy they seem. Why do you think the storyteller uses ants here? What message might they give to the peddler and to readers?

Larvae (LAR vee) is the plural form of larva. They're insects at a very young, wormlike stage of development.

# **READING WORKSHOP 3**

The frightened peddler could only obey and let the fierce soldiers lead him into a shining palace. There, a woman with a high crown sat upon a tall throne. Trembling, the old peddler fell to his knees and touched his forehead against the floor.

But the queen ordered him to stand. "Like the great Emperor Yü of long ago, you tamed the great flood. We are all one now. You have only to ask, and I or any of my people will come to your aid."

The old peddler cleared his throat. "I am looking for a certain herb. It will cure any disease of the eyes."

The queen shook her head **regretfully**. "I have never heard of that herb. But you will surely find it if you keep looking for it."

And then the old peddler woke. Sitting up, he saw that in his wanderings he had come back to the ants' nest. It was there he had taken his nap. His dream city had been the ants' nest itself.

"This is a good omen," he said to himself, and he began searching even harder. He was so determined to find the herb that he did not notice how time had passed. He was surprised when he saw how the light was fading. He looked all around then. There was no sight of his city—only strange hills. He realized then that he had searched so far he had gotten lost.

Night was coming fast and with it the cold. He rubbed his arms and hunted for shelter. In the twilight, he thought he could see the green tiles of a roof.

He stumbled through the growing darkness until he reached a ruined temple. Weeds grew through cracks in the stones and most of the roof itself had fallen in. Still, the ruins would provide some protection.

# Vocabulary

regretfully (rih GRET ful ee) adv. in a way that shows sorrow, distress, or disappointment

**omen** (OH mun) *n*. a sign or event thought to predict good or bad fortune



Detail of Eight Views at the Confluence of the Hsiao and Hsiang Rivers. Zosan.

# 4 Key Reading Skill

**Predicting** Why does the peddler think that he will find the herb? Will he find his way home? Write your predictions in your Learner's Notebook.

As he started inside, he saw a centipede with bright orange skin and red tufts of fur along its back. Yellow dots covered



# Visual Vocabulary A centipede is a long, flat insect with many pairs of legs. The prefix centi- means either "hundred" or "hundredth part of." The root word pede comes from the Latin word for "foot."

its sides like a dozen tiny eyes. It was also rushing into the temple as fast as it could, but there was a bird swooping down toward it.

The old peddler waved his arms and shouted, scaring the bird away. Then he put down his palm in front of the insect. "We are all one, you and I." The many feet tickled his skin as the centipede climbed onto his hand.

Inside the temple, he gathered dried leaves and found old sticks of wood and

soon he had a fire going. The peddler even picked some fresh leaves for the centipede from a bush near the temple doorway. "I may have to go hungry, but you don't have to, friend."

Stretching out beside the fire, the old peddler pillowed his head on his arms. He was so tired that he soon fell asleep, but even in his sleep he dreamed he was still searching in the woods. Suddenly he thought he heard footsteps near his head. He woke instantly and looked about, but he only saw the brightly colored centipede.

"Was it you, friend?" The old peddler chuckled and, lying down, he closed his eyes again. "I must be getting nervous."

"We are one, you and I," a voice said faintly—as if from a long distance. "If you go south, you will find a pine tree with two trunks. By its roots, you will find a magic bead. A cousin of mine spat on it years ago. Dissolve that bead in wine and tell the rich man to drink it if he wants to heal his eyes."

The old peddler trembled when he heard the voice, because he realized that the centipede was magical. He wanted to run from the temple, but he couldn't even get up. It was as if he were glued to the floor. **5** 

But then the old peddler reasoned with himself: If the centipede had wanted to hurt me, it could have long ago. Instead, it seems to want to help me.

So the old peddler stayed where he was, but he did not dare open his eyes. When the first sunlight fell through the roof, he raised one eyelid cautiously. There was no sign of the centipede. He sat up and looked around, but the magical

# **Practice the Skills**

# **5** English Language Coach

**Dialogue** How can you tell that, this time, it is not the peddler who says "We are one, you and I"? Whose voice does the peddler hear? Why do you think this character begins by repeating what the peddler said earlier?



Old Man Seated with a Servant Reading, 18th century. Artist unknown. Gouache on paper. Nottingham City Museums and Galleries, Great Britain

centipede was gone.

He followed the centipede's instructions when he left the temple. Traveling south, he kept a sharp eye out for the pine tree with two trunks. He walked until late in the afternoon, but all he saw were normal pine trees.

Wearily he sat down and sighed. Even if he found the pine tree, he couldn't be sure that he would find the bead. Someone else might even have discovered it a long time ago. **7** 

But something made him look a little longer. Just when he was thinking about turning back, he saw the odd

tree. Somehow his tired legs managed to carry him over to the tree, and he got down on his knees. But the ground was covered with pine needles and his old eyes were too weak. The old peddler could have wept with **frustration**, and then he remembered the ants. **②** 

He began to call, "Ants, ants, we are all one."

Almost immediately, thousands of ants came boiling out of nowhere. Delighted, the old man held up his fingers. "I'm looking for a bead. It might be very tiny."

Then, careful not to crush any of his little helpers, the old man sat down to wait. In no time, the ants reappeared with a tiny bead. With trembling fingers, the old man took the bead

# Vocabulary

**frustration** (frus TRAY shun) *n*. irritation at being kept from doing or achieving something

# **Practice the Skills**

# **6 Key Literary Element**

**Cultural Allusions** The pine tree is an allusion to eternal life and health because it stays green year round, even in the snow. How might the pine tree relate to the way the peddler feels?

# 7 Key Reading Skill

**Predicting** Does the peddler's conversation with the centipede make it seem more likely or less likely that he will find the herb? Why? Write your prediction in your Learner's Notebook.

# **8** Reviewing Skills

**Comparing and Contrasting**What part of the description of the peddler here reminds you of the rich man?

from them and examined it. It was colored orange and looked as if it had yellow eyes on the sides.

There was nothing very special about the bead, but the old peddler treated it like a fine jewel. Putting the bead into his pouch, the old peddler bowed his head. "I thank you and I thank your queen," the old man said. After the ants disappeared among the pine needles, he made his way out of the woods.

The next day, he reached the house of the rich man. However, he was so poor and ragged that the gatekeeper only laughed at him. "How could an old beggar like you help my master?"

The old peddler tried to argue. "Beggar or rich man, we are all one."

But it so happened that the rich man was passing by the gates. He went over to the old peddler. "I said anyone could see me. But it'll mean a stick across your back if you're wasting my time."

The old peddler took out the pouch. "Dissolve this bead in some wine and drink it down." Then, turning the pouch upside down, he shook the tiny bead onto his palm and handed it to the rich man.

The rich man immediately called for a cup of wine. Dropping the bead into the wine, he waited a moment and then drank it down. Instantly the pain vanished. Shortly after that, his eyes healed.

The rich man was so happy and grateful that he doubled the reward. And the kindly old peddler and his family lived comfortably for the rest of their lives. 2

# **Practice the Skills**

# 9 BIG Question

Why do you think Chinese parents shared this story from their homeland with their children who were born in America? What advice does the story offer? Write your answer on the "We Are All One" page of Foldable 6. Your response will help you complete the Unit Challenge later.

# After You Read We Are All One



# Answering the **Guestion**

- **1.** Why do you think telling this story is a part of Chinese culture?
- **2. Recall** What is the peddler's first act of kindness toward another creature?
  - **Right There**
- **3. Scan** Glance quickly through the story to find each person and creature the peddler talks to throughout the story. Name each one.
  - Think and Search

# **Critical Thinking**

- **4. Infer** What do the rich man's first words to the peddler tell you about his personality? Do you think that the disease in his eyes is the reason for his bad behavior?
  - Think and Search
- **5. Analyze** Do you think the peddler's behavior will change now that he is rich? Explain.
  - Author and Me
- **6. Evaluate** Did the story present lifelike characters, an interesting plot, and a good ending? Why or why not?
  - **IIP** Author and Me

# **Talk About Your Reading**

**Literature Groups** The theme of much popular literature is a *quest*, a search for some object or an attempt to reach some goal. What is the quest in "We Are All One"? In other words, what is the peddler searching for or trying to achieve? With your group, share ideas about other stories you know that are based on a quest.

**Write to Learn** Think about the quest stories your group discussed. Besides the guest, what else do these stories have in common? Write your thoughts in a short paragraph.

**Objectives** (pp. 722–723) Reading Make predictions • Make connections from text to self **Literature** Identify literary elements: cultural allusions Vocabulary Understand dialogue Grammar Use punctuation: commas in

complex sentences

# **Skills Review**

# **Key Reading Skill: Predicting**

**7.** You were asked to write down three predictions as you read the story. Which of your predictions turned out to be right? Which were wrong?

# **Key Literary Element: Cultural Allusions**

**8.** In Chinese tradition, the pine tree stands for health and eternal life. Does it seem right that the peddler is looking for a pine tree? Explain your answer.

# Reviewing Skills: Comparing and Contrasting

9. Compare and contrast the peddler's dream city to the ants' real city. What is the same about them? What is different about them?

# **Vocabulary Check**

Answer each of the following questions.

- **10.** Which is the best synonym for **scurrying**?
  - stomping
  - whizzing
  - running
- **11.** Which of the following is supposed to be said **regretfully**?
  - an apology
  - an invitation
  - a joke
- **12.** What do people think an **omen** can tell them about?
  - the present
  - the past
  - the future
- **13.** Which of the following might a person do to show **frustration**?
  - clap wildly
  - throw something
  - shrug

**14. English Language Coach** Think back to the dialogue in the story. Did you ever have trouble figuring out who was talking? What helped you know?

# **Grammar Link: Commas in Complex Sentences**

When a complex sentence begins with a dependent clause, put a comma after the clause.

• <u>If you have questions</u>, you can call me. *dependent independent* 

**Watch Out!** Put a comma after the dependent clause, not after the subordinating conjunction.

Wrong: Although, I studied I did not get an "A."

Right: Although I studied, I did not get an "A."

When a complex sentence begins with an independent clause, the comma is usually omitted. Compare the following complex sentences:

**Dependent first—comma:** Because I am the oldest kid in my family, I often have to baby-sit.

**Independent first—no comma:** I often have to babysit because I am the oldest kid in my family.

## **Grammar Practice**

On a separate piece of paper, copy the complex sentences below. Add or leave out a comma in any sentence that is punctuated wrong. (Not all sentences are punctuated wrong.)

- **15.** Eduardo has loved cars, since he was a child.
- **16.** When he was little he played with toy cars.
- 17. Eduardo would own a real car if he could.
- **18.** When he is sixteen, he will go for his license.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to <a href="https://www.glencoe.com">www.glencoe.com</a>.

# **WRITING WORKSHOP PART 2**

# **Modern Folktale**Revising, Editing, and Presenting

**ASSIGNMENT** Rewrite a folktale in the present

**Purpose:** To tell a story using all of the elements of a folktale

**Audience:** You, your teacher, and your classmates

# **Revising Rubric**

Your revised folktale should have

- well-developed characters
- dialogue
- a theme
- a third-person point of view
- correct spelling, grammar, usage, and mechanics

# Objectives

(pp. 724–729) **Writing** Revise writing for key elements, style, and word choice

**Grammar** Write compound and complex sentences

Listening, Speaking, and
Viewing Present folktale • Use
appropriate expressions and gestures
• Maintain effective eye contact and
posture • Ask for feedback

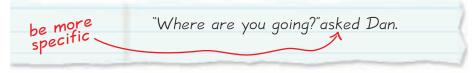
Now it's time to make any changes you want to make to your folktale. That's right. You can change anything! You can even rewrite entire sections if you're not happy with them.

When you're finished revising, you'll prepare your folktale to share it with others. Also, you'll keep a copy of it in a writing portfolio so that you and your teacher can evaluate your writing progress over time.

# Revising Make It Better

Parts of your story that seemed perfectly clear when you were writing your draft may sound confusing to you now. Don't worry. Now's your chance to experiment with changes.

1. Read the latest version of your draft. Write down any thoughts you have or changes you want to make in the margins of your paper. You can pause and make the changes as you read, or you can just make notes about what you want to change and go back later.



- 2. Check your draft against the Revising Rubric to make sure you have all of the elements that you need to have in your folktale. Ask yourself questions like these. Then make any necessary changes.
  - Is the third-person point of view consistent throughout the story?
  - Will readers feel like they "know" my characters?
  - Is the dialogue interesting and descriptive?
  - Is the theme well-developed?
- 3. Don't bore your readers! Mix up the way you start your sentences and use different types of sentences. If most of your sentences start with the same word or words, try starting some of your sentences with an adjective or an adverb. If you use a lot of simple sentences, combine some sentences to make them compound or complex sentences.



You've done a lot of work writing your folktale. Now clean up your writing so readers can focus on your story instead of your mistakes.

# Literature nline

**Writing Models** For models and other writing activities, go to www.glencoe.com.

#### **Guide Your Readers**

Remember that a paragraph is a group of sentences that relate to one main idea. Your use of paragraphs should guide readers through your writing. When you write expository texts such as summaries and reports, you often have a topic sentence followed by supporting details. You start a new paragraph when you change topics.

Sometimes it's tricky to know where to start a new paragraph when you're writing a story. It can be hard to tell exactly when you're changing topics, and you often don't use a clear topic sentence and supporting details structure.

Here are some good reasons to start a new paragraph in a story.

The narrator switches to a new idea (such as from description to action or from description of one character to description of another).

The time or place changes.

The action switches from one character to another.

You are quoting dialogue and the speaker changes.\*

\*In truth, this last reason to start a new paragraph is not optional. When you are using dialogue, you *must* start a new paragraph every time the speaker changes.

Here's an example from "Brer Rabbit and Brer Lion," retold by Julius Lester.

"What's your hurry, Brer Rabbit?"

"Run, Brer Lion! There's a hurricane coming."

Brer Lion got scared. "I'm too heavy to run, Brer Rabbit. What am I going to do?"

"Lay down, Brer Lion. Lay down! Get close to the ground!"

The narrator may not always say who is talking, but readers can keep track by looking at the paragraphing. (In the dialogue above, readers can also figure out who is talking by looking at the direct address in the dialogue.)

Look over your draft and make sure that your paragraphing guides your readers through your story.

#### **Writing Tip**

**Conventions** Be sure to punctuate your dialogue correctly so readers know exactly what words the character says. If you need a reminder on how to punctuate dialogue, see page R36.

# **Applying Good Writing Traits**

### **Presentation**

The way you present, or share, the final version of your writing makes a difference. Your ideas and writing could be fantastic, but if your presentation is poor, few people will want to read your writing.

#### What Is Presentation?

Presentation is the way words and design elements such as titles and illustrations look on a page. When you are making notes or jotting down ideas, it does not matter much what your writing looks like. It's just for you at that point. But when you are preparing any final assignment, you want to make it look polished and professional.

### Why Is Presentation **Important in My Writing?**

- A neat, clean presentation makes your work more inviting.
- Readers will take your writing more seriously if it looks like you put time into the presentation.
- A thoughtful presentation makes your work easy to understand and is more likely to get your ideas across.

#### How Do I Do It?

- If you write your final folktale by hand, make sure to form the letters clearly and leave the same amount of space between words. If you type your folktale on a computer, make sure to choose a readable font and double-space the lines of text.
- Leave a big enough margin (space) around your writing so that the page does not look sloppy or cramped.
- Include a title and page numbers so that readers can follow your organization.
- If you enjoy drawing, you might include one or more illustrations. You could, instead, use illustrations from other sources. (Look at "We Are All One" and "Aunty Misery" for ideas if you want to illustrate your folktale.)

Write to Learn After you edit your writing, follow the guidelines above to make a clean, neat draft of your folktale.

#### **Analyzing Cartoons**

It only takes the guy on the left a quick look to see that his friend's report is better than usual. He knows that good presentation makes any written assignment more inviting.



### **Editing Checklist**

For your final copy, read your folktale aloud and use the Editing Checklist to help you spot errors. Use the proofreading symbols in the chart on page R19 to mark needed corrections.

- ✓ Sentences are complete. There are no fragments or run-ons.
- Compound and complex sentences are correctly punctuated.
- ✓ Spelling and capitalization are correct (Remember that the first word in each line of dialogue should be capitalized).
- ☑ Quotation marks and end punctuation are in the correct places.
- English conventions are broken only to create a specific effect.

# Presenting Show It Off

You've probably made a lot of changes to your folktale, so now make a clean copy of it. If you're writing by hand, copy your folktale neatly in print or cursive on a separate piece of paper. If you're using a computer, make your changes and corrections and print a clean copy.

Follow these steps to make a class binder called *Folktales of Our Times*.

- **1.** Make a cover for your story. On a clean sheet of paper, neatly write the name of your folktale in fancy lettering.
- **2.** Add illustrations that represent the action or the theme of your story. You may also cut and paste images from magazines or images downloaded from your computer.
- **3.** If you want, you can also decorate the pages of your story or add pages with designs and images.
- **4.** Three-hole punch your papers and put them all in a binder. You may want to work with your classmates to design a cover for the binder, too.

#### Writing Tip

**Spelling** Check your writing against a list of commonly confused or misused words. Common mistakes include their/they're/there, its/it's, and your/you're.

#### **■ Writing Tip**

**Punctuation** Place a question mark or exclamation point inside quotation marks when it punctuates the quotation and outside when it punctuates the main sentence.

#### | Writing Tip

**Handwriting** The slant of your writing should be consistent, whether you are printing or writing in cursive.

#### **Active Writing Model**

The beginning of the folktalestarts right away with the action of the story.

The writer develops Jack's character by showing that he has a wild imagination.

#### **Writer's Model**

Sir John J. Rabbit strolled across the park. He had just come from tea with the Queen and the other knights. Well, he hadn't actually been inside the palace. Or seen the Queen. Or drunk a single sip of tea. But, in his imagination, it had been a very nice tea party. He only imagined being a knight too. (To everyone else, he was Jack.) Being "Sir John" was just much more interesting.

#### **Active Writing Model**

The writer uses third-personpoint of view here and throughout the story. The words "me," "my," and "I" appear only in dialogue.

This dialogue gives clues to Jack's character and lets readers "hear" how he speaks.

The writer plays with the conventions of writing to create a specific effect. Here and elsewhere, the writer uses an incomplete sentence to show that one character interrupted the other.

The setting is vague, but the park, the street, and the taxi let readers know that the story takes place in a city.

The theme is stated indirectly, through the events of the folktale.

#### **Writer's Model**

As he was about to cross the street, a few leaves blew into his face. "My word!" he said, brushing them away. "Was that a cyclone? How interesting!" Now, Jack had never seen or heard or been in a cyclone. He'd never even been anyplace where there'd ever been a cyclone. It was just such an interesting word.

Suddenly, he bumped into someone. It was Duke Lion. (He wasn't a real duke. He had as much royal blood as a turnip has, and his name was Dan D. Lion.)

"Oh, my dear sir," said Jack, "forgive me. The cyclone, you see—"

"Cyclone? Cyclone! <u>Cyclone!</u>" For such a big, strong beast, Dan tended to be rather nervous. "Where's the cyclone? What shall I do? Where can I hide? How—"
"Palay dear fallow" said lack "You look as though

"Relax, dear fellow," said Jack. "You look as though you're going to faint. Lie down on the ground."

"The wind might blow me away!"

"Maybe if you held on to that tree..." Jack suggested.
"Are there ants?" asked Dan. "Ants make me jumpy."

Jack thought a bit longer. "Why don't I tie you to the Queen's water fountain?" Jack asked, as he pointed to a taxicab parked in the street.

Dan was confused, but he was running out of time so he let Jack tie him to the taxi. After being firmly tied to the taxi for a few minutes, however, he grew impatient. "Where's the cyclone? And," he went on, "what is a cyclone?"

Sir John J. Rabbit didn't hear the question. In fact, he barely noticed the now-distant roar of Dan D. Lion. The taxicab had driven away, and the knight was lost in thought. "I wonder when the Queen's enemies will strike next. We knights must protect her."

## Listening, Speaking, and Viewing

# **Storytelling**

Storytelling is a very old tradition and a great way to share a tale.

### What Is Storytelling?

Storytelling is just what it looks like—telling a story. The term *storyteller* refers to a person who passes down traditional stories or who creates and tells new stories.

### Why Is Storytelling Important?

Stories are entertaining, but they can also teach you about yourself, others, and the world. They can help you figure out who you are and who you want to be. And you can learn about others' experiences through stories.

#### **How Do I Tell a Story?**

Whether you're spinning a tale you know by heart or telling a story you've written yourself, the following guidelines can help.

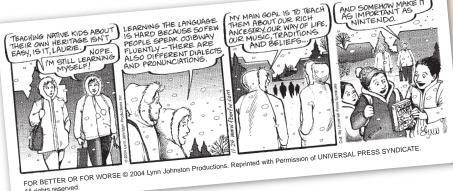
- Practice, practice! Learn your story well enough so you don't have to read it word-forword. Practice in front of a mirror or in front of a friend who can provide feedback.
- Stand or sit with good posture; it helps your voice to carry.

- · Look at your listeners. When they return your gaze, you have their attention. Maintain eye contact as you speak.
- Change positions from time to time so that you don't get tense.
- Vary your volume and pacing to fit the story.
- Keep checking your listeners' responses. If they fidget, ask yourself why.
- Change your voice, posture, and gestures to fit your characters.
- Use silence. A well-timed pause is powerful. When your story's action peaks, pause for a beat. Let your listeners feel the suspense.

**Share Your Story** Tell your folktale to a small group of listeners. Practice your story enough so you can maintain eye contact with your audience. Use the guidelines above to really bring your audience into your story.

When you're finished, ask the listeners to comment, using these questions as guides:

- Which of my techniques were especially effective?
- What is one change that might improve my storytelling?



#### **Analyzing Cartoons**

Before TVs, CDs, DVDs, and video games, storytelling was what entertainment was all about. Today, storytelling links us to other places, people, and events-past and present, far and near. What? You've never heard a story-or told one?

# **READING WORKSHOP 4**

#### **Skills Focus**

You will practice using these skills when you read the following selections:

- "Voices—and Stories—from the Past," p. 734
- "Aunty Misery," p. 742

#### Reading

Analyzing

#### Literature

- Recognizing and understanding dialect
- Understanding what dialect contributes to a nonfiction selection

#### **Vocabulary**

- Distinguishing between literal and metaphoric meanings
- Academic Vocabulary: analyzing

### **Writing/Grammar**

• Identifying and correcting run-on sentences

#### **Skill Lesson**

# **Analyzing**

#### Learn It!

**What Is It?** Analyzing is looking at separate parts of a thing so that you can better understand the whole thing. When you read, you analyze the different parts of a selection in order to understand the whole selection. For example, to analyze

- characters, think about what they think, do, and say
- plot, think about the problem or conflict, the events, the climax, and the resolution
- an informational essay, think about main ideas and supporting details

#### **Analyzing Art**

This man looks deep in thought. He may be analyzing a problem. When you

analyze something, you look at its separate parts to help you understand the entire thing.



**Objectives** (pp. 730–731) **Reading** Analyze text

#### **Academic Vocabulary**

**analyzing** (AN uh ly zing) *n.* the act of taking something apart to examine the separate pieces

**Why Is It Important?** Analyzing helps you look carefully at a piece of writing. When you analyze a selection, you'll learn the author's purpose for writing. You'll figure out what a character is really like. Analyzing can also help you understand characters' actions.

**How Do I Do It?** Think about what the author says through characters, setting, and plot, particularly when analyzing fiction. Also look at the characters' values, and the author's style to figure out the story's theme. To analyze informational text, look at the main ideas and how the piece is organized.

Below are points from a fictional story.

- Crystal, Sara, and May are sisters.
- They each have different interests and groups of friends. Crystal loves theater, Sara is a cheerleader, and May is in the National Honor Society.
- Crystal is falsely accused of cheating on a test.
   The PTA wants to make an example of her, although she did nothing wrong.
- Sara and May rally around their sister. Three very different groups of teenagers come together to protest unfair treatment.

Three different sisters—what kind of girls are they? Crystal has to be smart to learn all those lines, so why would she cheat? At least her sisters believe her. They all must be pretty popular to be able to get all their friends to protest for Crystal. I guess the main thing is even though they're different, they're still sisters.



**Study Central** Visit www.glencoe .com and click on Study Central to review analyzing.



#### **Practice It!**

Look back at a story or article you have already read from this book. Choose a paragraph or two. Look at the characters' actions and what they say and do in certain situations. Decide what the author may want you to understand.

#### Use It!

As you read, remember how you examined parts of other selections in order to get a better understanding of the whole work.

# **Before You Read** Voices—and Stories—

# from the Past

#### **Meet the Author**

Kathryn Satterfield is the editor of Time for Kids. She shares stories because she likes "the idea of being able to reach out to a lot of people at once."



**Author Search** For more about Kathryn Satterfield, go to www.glencoe.com.

# **Vocabulary Preview**

**emancipation** (ih man suh PAY shun) *n.* the act of freeing or being freed, as from slavery (p. 734) Enslaved people dreamed of emancipation and a new life.

**contemporary** (KUN tem puh rair ee) *adj.* living now; of the present time (p. 736) The American Memory Web site is a great resource for contemporary Americans.

illuminate (ih LOO muh nayt) v. to light up; make clear (p. 736) The stories on the Web site illuminate the life of slavery.

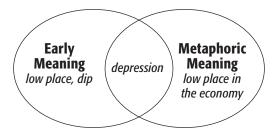
**Write to Learn** For each vocabulary word, write a sentence using the word correctly.

#### **English Language Coach**

**Literal and Metaphoric Word Meanings** A **metaphor** is a way of describing something by saying it is something else. The two things are actually very different, but they are similar in some way. For example, "Rex is a bear of a man" is a metaphor. It uses the word bear to suggest that Rex is big and powerful.

Most words started out with just one meaning and gradually developed more. Originally, a rat was only an animal. It came to also have the meaning "one who is disloyal" because it was so often used metaphorically to mean this.

Here is a word you will read in "Voices—and Stories—from the Past."



**Partner Talk** The underlined words below use meanings that developed metaphorically over time. Work with a partner to decide what each word probably means.

- 1. What he said was full of **poisonous** lies.
- **2.** Her response to my question was **icy**.

**Objectives** (pp. 732–737) Reading Analyze text • Make connections from text to self **Literature** Identify literary elements:

**Vocabulary** Distinguish literal from metaphoric meanings

### **Skills Preview**

#### **Key Reading Skill: Analyzing**

Before you read "Voices-and Stories-from the Past," think about the purpose of the parts of an informational article:

- What are the main ideas in the introduction, body, and conclusion?
- What information do the headings provide?

**Write to Learn** Use your Learner's Notebook to jot down what you already know about the parts of informational articles. Keep your ideas in mind as you read the selection.

#### **Key Literary Element: Dialect**

**Dialect** is the language spoken in one area or by one group of people. When we read dialect, it is different from words we usually see in print. Words are spelled differently-they are spelled according to how the speaker pronounces them. The grammar is usually in non-standard English. Some forms of dialect even have their own vocabulary. Some of the quotations vou read in "Voices—and Stories—from the Past" are written in the dialects that they were spoken in.

Use this tip to understand and appreciate dialect:

• Try to hear each speaker. How is the voice different from your own?

**List-Group-Label** Think of the different regions of the United States and try to list the dialects. Do you have cousins in the South? Do they sound different from you? What about a friend from the East Coast? As a class, share your examples. Group the examples and label them with the names of places or groups of speakers.



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

# **Get Ready to Read**

#### **Connect to the Reading**

Reflect on things you have learned about slavery through books and television. History doesn't capture what slavery was really like—only those who were there can truly tell the story. How would you feel to be enslayed? How would it feel to taste freedom?

**List Ideas** With a small group, predict what you may hear in the voices and words of former enslaved Americans.

#### **Build Background**

This article is about a remarkable collection of voices telling stories of what it was like to live in slavery.

- The Library of Congress is our national library. It contains the history of the United States in many forms of media.
- Finding the important pieces of African American history can sometimes be difficult. Often, museums and archives in the past did not think this history was important.
- The people who conducted these interviews tried to record the spoken dialect of the formerly enslaved people as closely as possible.

# **Set Purposes for Reading**

Read "Voices—and Stories—from the Past" to learn what life was like for some enslaved persons in America.

**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "Voices and Stories-from the Past" page of Foldable 6.

### **Keep Moving**

Use these skills as you read the following selection.





Library of Congress

**By KATHRYN SATTERFIELD** 

**SARAH ASHLEY** was 93 when she recalled her days on a Texas plantation.

he American Civil War (1861–1865) freed some 4 million people from slavery. Every one of these people had a story to tell about their lives. Now, two Slave Narratives collections at the Library of Congress give people around the world a chance to hear and read some of those stories.

In January 2004, the Library of Congress released a collection of audio recordings, *Voices from the Days of Slavery*. For the first time, 23 recordings of interviews with formerly enslaved African Americans—as told in their own voices—can be heard online at the Library of Congress's American Memory website.

Speaking at least 60 years after their **emancipation**, the African American storytellers discuss their experiences as enslaved people. They also tell about their lives as free men and women. Written transcripts are provided to help listeners follow along.

Visitors to the site can hear people like Charlie Smith recall coming from Africa as an enslaved boy and working on a ranch in Texas.

#### Vocabulary

**emancipation** (ih man suh PAY shun) *n.* the act of freeing or being freed, as from slavery

#### Reviewing Skills

**Predicting** Quickly skim the headings in this article. What type of information do you predict you will read about the formerly enslaved people?



**JAMES GREEN**, shown here in 1937, told of being bought for \$800.

Library of Congress

The audio recordings on the website were made between 1932 and 1975. Language and folklore experts and others working to preserve American history conducted the interviews in nine southern states.

Isom Moseley was just a boy at the time of emancipation, but he recalls that things were slow to change. "It was a year before the folks knowed they was free," he says.

Michael Taft, the head of the library's archive¹ of folk culture, says the recordings help reveal something that written stories cannot. "The power of hearing someone speak is so much greater than reading something from the page," Taft says. "It's how something is said—the dialect, the low pitches, the pauses—that helps tell the story." 2

#### **The Narratives in Print**

If you want to *read* stories of formerly enslaved African Americans, the Library of Congress's American Memory website also offers print versions of their stories. During the Great **Depression** of the 1930s, the federal government hired out-of-work writers to interview and record the experiences and opinions of everyday people. As part of this project, thousands of formerly enslaved people in 17 states were interviewed. **E** 

One result of these oral history interviews is the *Born in Slavery* collection, a set of 2,300 autobiographical documents. The interviewers—most of whom were white—made an effort to capture in writing the speech patterns of the men and women with whom they spoke.

**1.** An *archive* (AR kyv) is a collection of items kept safe for the future in a special place.

#### 2 Key Reading Skill

**Analyzing** Here, Taft analyzes the things that make hearing someone speak powerful. What advantages are there to reading someone's words instead of hearing them?

#### **3** English Language Coach

**Literal and Metaphoric Word Meanings** Has the writer used the early meaning of **depression** here or the metaphoric meaning that developed over time? How do you know?



**JENNY PROCTOR** began working in the cotton fields when she was 10. She was 87 when she shared her memories of slavery.

Library of Congress

#### **READING WORKSHOP 4**

These interviews gave formerly enslaved African Americans a chance to share their memories of life in bondage. For **contemporary** Americans, the audio and print versions of the Slave Narratives provide historical accounts of what it was like to be enslaved in the United States. The narratives **reflect** the time and place at which they were created. They **illuminate** a world that is important for all Americans to explore. Following are excerpts from the Slave Narratives collections. **4** 

### **Masters, the Big House, and Learning**

Enslaved people started working at a very early age: many began their labors in the master's house, where they served as playmates for white children. Despite this closeness, African American and white children could not attend school together. In fact, in most states it was against the law for enslaved people to be educated.

"My earliest recollection is the day my old boss presented me to his son, Joe, as his property. I was about 5 years old, and my new master was only 2. . . . No, sir, I never went into books. I used to handle a big dictionary three times a day, but it was only to put it on a chair so my young master could sit up higher at the table. I never went to school. I learned to talk pretty good by associating with my masters in their big house."

—Martin Jackson, Texas

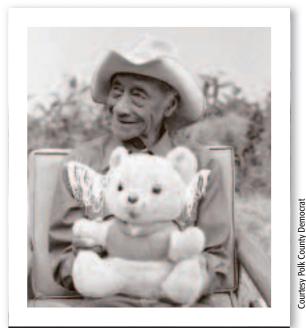
"I remember quite well how those poor little children used to have to eat. They were fed in boxes and troughs, under the house. They were fed cornmeal mush and beans. When this was poured into their box they would gather around it the same as we see pigs, horses, and cattle gather around troughs today."

—Octavia George, Oklahoma

"None of us was 'lowed [allowed] to see a book or try to learn. Dey say we git smarter den dey was if we learn anything, but we slips around and gits hold of dat Webster's

#### Vocabulary

**contemporary** (KUN tem puh rair ee) *adj.* living now; of the present time **illuminate** (ih LOO muh nayt) *v.* to light up; make clear



CHARLIE SMITH spoke to interviewers in 1975.

#### 4 English Language Coach

**Literal and Metaphoric Word Meanings** Do you think <u>reflect</u>
is being used with its earliest
meaning, here, or one that developed metaphorically? Why?

**736 UNIT 6** Why Do We Share Our Stories?

old blue-back speller, and we hides it 'til way in de night, and den we lights a little pine torch . . . and studies dat spellin' book. We learn it too."

—Jenny Proctor, Texas

#### Work

By age 12, most children worked in the fields, where they grew crops like tobacco, rice, and cotton. Enslaved people generally worked six days a week, from sunrise to sunset.

"Bells and horn! Bells for dis, and horns for dat! All we knowed was go and come by de bells and horns! Old ram horn blow to send us all to de field. We all line up, about 75 field [workers], and go by de tool shed and git our hoes, or maybe go hitch up de mules to de plows."

—Charley Williams, Arkansas

"I used to have to pick cotton, and sometime I pick 300 pound and tote it a mile to de cotton house. Some pick 300 to 800 pound cotton and have to tote de bag de whole mile to de gin². Iffen dey didn't do dey work, dey git whip till dey have blister on 'em. . . . I never git whip, 'cause I allus git my 300 pound." **5**—Sarah Ashley, Texas

### **Slave Family Life**

Approximately one in three enslaved families was split apart. Onefifth of all enslaved children were separated from their parents.

"I never knowed my age till after de war . . . and then marster gits out a big book, and it shows I's 25 year old. It shows I's 12 when I is bought and \$800 is paid for me. . . . My mammy was owned by John Williams in Petersburg, in Virginia, and I come born to her on dat plantation. . . . Then, one day along come a Friday, and that a unlucky star day, and I playin' round de house, and Marster Williams come up and say, 'Delis will you 'low Jim walk down de street with me?' My mammy say, 'All right, Jim, you be a good boy,' and dat de las' time I ever heard her speak, or ever see her."

-James Green, Texas

-Updated 2005, from TIME for Kids, February 6, 2004

#### **5** Key Literary Element

**Dialect** This page includes good examples of dialect. Which words are different from words you might write or say?

#### 6 **BIG Question**

Why is it important that the stories of formerly enslaved people be shared? Write your answer on the "Voices—and Stories—from the Past" page of Foldable 6. Your response will help you complete the Unit Challenge later.

The word gin (jin) refers to the cotton gin, a machine that removes sticky seeds from cotton. The invention of the cotton gin led to a great increase in the number of enslaved persons in America because cotton then became highly profitable.

# After You Read Voices—and Stories—

# from the Past



# Answering the **BIG** Question

- 1. Why do you think these people wanted to share their stories? Explain vour answers with details from the article.
- 2. **Recall** Who conducted these interviews?
  - **Right There**
- **3. Summarize** In two or three sentences, describe the work and family life of enslaved people. Base your summary on facts from this article.
  - **IIP** Author and Me

# **Critical Thinking**

- **4. Compare and Contrast** The Library of Congress released two collections: Voices from the Days of Slavery and Born in Slavery. List three ways in which these two collections are alike and/or different.
  - **TP** Think and Search
- **5. Evaluate** Slavery officially ended in 1863. What do you think would have happened if we had waited any longer to interview former slaves?
  - On My Own

# **Write About Your Reading**

Make a cluster diagram, spider web, or other graphic organizer to show the main parts of this article and what you learned about slavery from reading the article.

Your organizer should show facts about how enslaved people lived. Include details about topics such as these:

- Plantation work
- Education
- Family life and life on the plantation

Share your work with a partner. Talk about the best ways to combine your work into one organizer that shows the most important ideas.

**Objectives** (pp. 738–739) **Reading** Analyze text **Literature** Identify literary elements: dialect

**Vocabulary** Distinguish literal from metaphoric meanings

**Writing** Create a graphic organizer **Grammar** Identify run-on sentences

### **Skills Review**

#### **Key Reading Skill: Analyzing**

- **6.** You did some reading and thinking before you read "Voices—and Stories—from the Past." Decide how helpful each activity listed below was to you by rating it as *very helpful*, *helpful*, or *not helpful*. Explain why. Look back at page 733 if you need help recalling the activity.
  - Reviewing the parts of an informational article
  - Reading the facts in Build Background
  - Setting a purpose for your reading

#### **Key Literary Element: Dialect**

- **7.** Write one example of dialect in this article.
- **8.** How does dialect help you experience the voices from the past?

#### **Reviewing Skills: Predicting**

**9.** Explain what you were able to correctly predict about what you read in this selection by using the title, illustrations, or headings.

# **Vocabulary Check**

For 10–12, copy the vocabulary words. After each word, add its correct meaning.

10. emancipation current or present11. contemporary to shed light on

**12. illuminate** the act of granting freedom

- **13. Academic Vocabulary** What do you think it was like for a person to eat from a feeding trough or not to be able to learn to read? Analyze and explain.
- 14. English Language Coach Charley Williams describes the bells and horns that sent workers to their plows. Given what you know about plows and the work involved in using them, what do you think *plow* means in this statement: "I can't go to bed until I plow through this homework"?

# Grammar Link: Run-on Sentences

Do not run two or more sentences together. This mistake is called a run-on sentence.

**Run-on:** Randi plays her guitar it relaxes her.

It's also incorrect to separate sentences by putting just a comma between them.

**Wrong:** Randi plays her guitar, it relaxes her.

To fix a run-on sentence, separate the sentences with a period. Or put a comma and a coordinating conjunction between the run-together sentences.

**Period:** Randi plays her guitar. It relaxes her.

**(,) and coordinating conjunction:** Randi plays her guitar, <u>and</u> it relaxes her.

You can also fix a run-on sentence by adding a subordinating conjunction to one of the clauses.

**Subordinating conjunction:** Randi plays her guitar because it relaxes her.

#### **Grammar Practice**

On another piece of paper, copy and fix the following run-on sentence two different ways.

It takes practice to play well Randi doesn't mind.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **Before You Read** Aunty Misery



#### **Meet the Author**

Judith Ortiz Cofer was born in Puerto Rico in 1952. Today, she lives in Georgia, but her close ties to a Spanishspeaking culture show up in "Aunty Misery" and many of her other works. As she says, "I've just brought the island with me." See page R2 of the Author Files for more on Judith Ortiz Cofer.



**Author Search** For more about Judith Ortiz Cofer, go to www.glencoe.com.

**Objectives** (pp. 740–745)

**Reading** Analyze text • Make connections from text to self

**Literature** Identify literary elements: dialect Vocabulary Distinguish literal from metaphoric meanings

# **Vocabulary Preview**

**sorcerer** (SOR sur ur) *n.* a person who practices magic with the help of spirits (p. 743) The sorcerer cast a spell to help Aunty Misery.

taunt (tawnt) v. to make fun of in a mean way (p. 744) Children often stopped to taunt Aunty Misery.

**gnarled** (narld) *adj.* rough, twisted, and knotty, as a tree trunk or branches (p. 744) That gnarled tree hadn't grown straight for many years.

**potions** (POH shunz) *n.* drinks, especially drinks that are supposed to have magical powers (p. 745) People stopped buying medicines and potions, believing they weren't necessary.

**Write to Learn** For each vocabulary word, write a clue, such as "It can describe a tree trunk." Have a partner name the word.

#### **English Language Coach**

**Literal and Metaphoric Word Meanings** A **metaphor** is a comparison between two unlike things that says that one is the other. "The team's catcher was a tank" is a metaphor because the catcher isn't actually a tank; he's just big and strong and hard to overcome, like an army tank.

If a word is used metaphorically for long enough, its metaphoric meaning may become one of its literal meanings—an actual meaning found in a dictionary. So if you *plant* your feet, you just put them down firmly. A man with a heart of *gold* does not have metal in his chest. *Pearls* of wisdom are simply valuable bits of knowledge.

If you know one meaning of a word, such as *plant*, you can usually figure out a meaning that developed metaphorically. Or if a word is used metaphorically, such as tank, you can usually figure out what is being suggested by its use. As with many other vocabulary skills, you can use what you know to figure out what you don't know.

**Partner Talk** Each underlined word below has a meaning that developed metaphorically from its original meaning. Work with a partner to decide what is meant by each sentence.

- 1. Isn't that big car a gas hog?
- **2.** Give me time to **digest** the idea.
- **3.** The police officer chased the thief and **collared** him.
- **4.** The workers were unhappy that their boss was such a **dinosaur**.

### **Skills Preview**

#### **Reading Skill: Analyzing**

Analyzing a story involves looking at the different parts and the way they work together. As you read "Aunty Misery," think about these parts of the story:

- Character: Who is the main character and what kind of person is this character?
- Setting: What do you learn about the setting? Is it very clear and realistic? Is it simple, like a poster or a mural?
- Plot: Does the plot move logically from one event to the next?
- Theme: What seems to be the main message the author wants you to come away with?

**Write to Learn** Use your Learner's Notebook to jot down what you already know about analyzing stories. Keep your ideas in mind as you read the selection and use this skill.

#### **Key Literary Element: Dialect**

When you read a story, you expect all the words to be in English. Sometimes an author will use words from another language in the story, especially if the author is from another country or speaks another language.

Dialect can also be mixing words from two languages, which is something that a native speaker would not do. For example, *La Tia Misery*. *La Tia* is Spanish for "aunt." Native speakers would simply say *La Tia Miseria*, or Aunt Misery.

Use these tips to help you figure out the effect of those words.

- Learn what the words mean.
- Ask yourself: Why does the author put these words and not other words in a different language?



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

- Relate the words to the characters, the plot, or the theme.
  - What do the words tell you about the story?
- Decide what using the words adds to the story.
   How do these words make the story more interesting, true to life, wise, or funny?

# **Get Ready to Read**

#### **Connect to the Reading**

What good and bad things can everyone expect to find, or "run into," in life? As you read "Aunty Misery," think about how her problems are like and unlike those of everyone else.

#### **Build Background**

This folktale is set in a Spanish-speaking country in the distant past.

- A folktale is a story that has been handed down.
   This folktale has magical characters and presents some events that could never really happen.
- In folktales, Death is often presented as a character that comes to visit. Naturally, few characters are happy to see him.
- Folktales often include trickster characters. Their cleverness helps them overcome people or things who are stronger or more powerful.

# **Set Purposes for Reading**

Read "Aunty Misery" to see how one culture tries to explain suffering and death.

#### **Set Your Own Purpose**

What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "Aunty Misery" page of Foldable 6.

### **Keep Moving**

Use these skills as you read the following selection.



by Judith Ortiz Cofer

his is a story about an old, a very old woman who lived alone in her little hut with no other company than a beautiful pear tree that grew at her door. She spent all her time taking care of this tree. The neighborhood children drove the old woman crazy by stealing her fruit. They would climb her tree, shake its delicate limbs, and run away with armloads of golden pears, yelling insults at *la Tia Miseria*, Aunty Misery, as they called her.

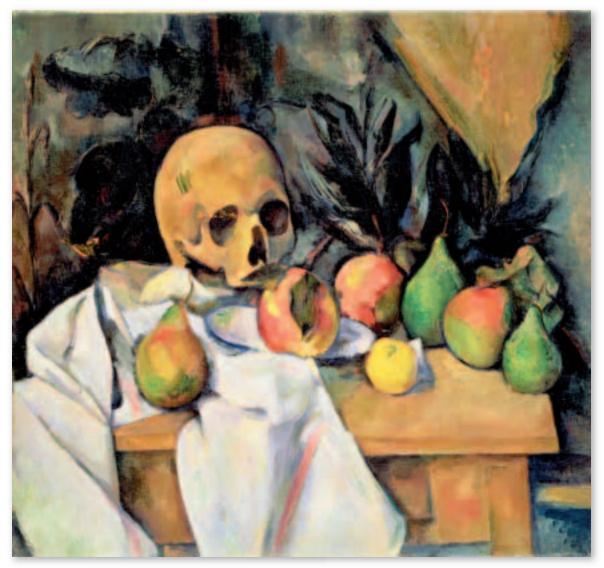
One day, a traveler stopped at the old woman's hut and asked her for permission to spend the night under her roof. Aunty Misery saw that he had an honest face and bid the pilgrim come in. She fed him and made a bed for him in front of her hearth. In the morning the stranger told her that he would show his gratitude for her hospitality by granting her one wish.

#### 1. La Tia Miseria (luh TEE uh mih zuh REE uh)

### **Practice the Skills**

#### Key Reading Skill

**Analyzing** Think about the main character. Does she have a family? How does she spend her time? Why does the tree mean so much to her? What problem does she have?



*Still Life with Skull,* 1895–1900. Paul Cezanne. Oil on canvas. ©The Barnes Foundation, Merion, PA.

"There is only one thing that I desire," said Aunty Misery. "Ask, and it shall be yours," replied the stranger, who was a **sorcerer** in disguise.

"I wish that anyone who climbs up my pear tree should not be able to come back down until I permit it."

"Your wish is granted," said the stranger, touching the pear tree as he left Aunty Misery's house. 2

#### Vocabulary

**sorcerer** (SOR sur ur) *n.* a person who practices magic with the help of spirits

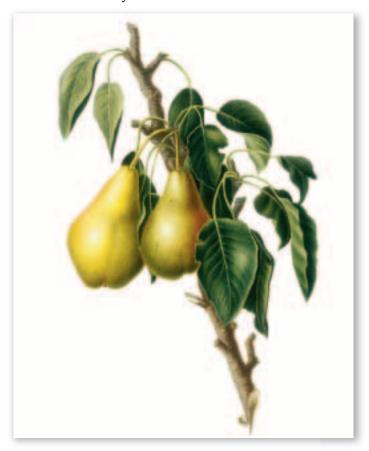
### **Practice the Skills**

#### **2** Reviewing Skills

**Understanding Cause and Effect** What causes the stranger to grant Aunty Misery's wish?

And so it happened that when the children came back to **taunt** the old woman and to steal her fruit, she stood at her window watching them. Several of them shimmied<sup>2</sup> up the trunk of the pear tree and immediately got **stuck** to it as if with glue. She let them cry and beg her for a long time before she gave the tree permission to let them go on the condition that they never again steal her fruit, or bother her.

Time passed and both Aunty Misery and her tree grew bent and **gnarled** with age. One day another traveler stopped at her door. This one looked untrustworthy to her, so before letting him into her home the old woman asked him what he was doing in her village. He answered her in a voice that was dry and hoarse, as if he had swallowed a desert: "I am Death, and I have come to take you with me."



2. Shimmied means climbed by using the hands, arms, feet, and legs to pull and push oneself up.

#### **Vocabulary**

taunt (tawnt) v. to make fun of in a mean way

**gnarled** (narld) *adj.* rough, twisted, and knotty, as a tree trunk or branches

#### **Practice the Skills**

#### **3** English Language Coach

Literal and Metaphoric
Word Meanings The original
meaning of stuck is "fastened to
something with a sharp object."
How do you suppose the later
meanings "unable to move" and
"unable to go forward" developed from this?

Thinking fast Aunty Misery said, "All right, but before I go I would like to pluck some pears from my beloved tree to remember how much pleasure it brought me in this life. But I am a very old woman and cannot climb to the tallest branches where the best fruit is. Will you be so kind as to do it for me?"

With a heavy sigh like wind through a tomb, Señor<sup>3</sup> Death climbed the pear tree. Immediately he became stuck to it as if with glue. And no matter how much he cursed and threatened, Aunty Misery would not allow the tree to release Death.

Many years passed and there were no deaths in the world. The people who make their living from death began to protest loudly. The doctors claimed no one bothered to come in for examinations or treatments anymore, because they did not fear dying; the pharmacists' business suffered too because medicines are, like magic **potions**, bought to prevent or postpone the inevitable; priests and undertakers were unhappy with the situation also, for obvious reasons. There were also many old folks tired of life who wanted to pass on to the next world to rest from miseries of this one.

La Tia Miseria was blamed by these people for their troubles, of course. Not wishing to be unfair, the old woman made a deal with her prisoner, Death: if he promised not ever to come for her again, she would give him his freedom. He agreed. And that is why there are two things you can always count on running into in this world: Misery and Death: La miseria y la muerte. 4 5  $\bigcirc$ 

#### **Practice the Skills**

#### 4 Key Literary Element

**Dialect** If foreign words appear often in a story, that may indicate that it is written in a dialect. A few foreign words can also give the story a foreign feeling. Which do you think is the case here?

#### 5 **BIG** Question

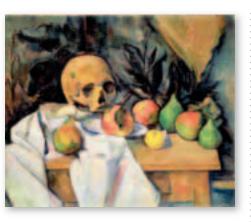
Death has always been a fear and a fascination for people. Why do you think people have shared this folktale again and again? Write your answer on the "Aunty Misery" page of Foldable 6. Your response will help you complete the Unit Challenge later.

- 3. Señor (sen YOR) is Spanish for "Mister."
- 4. Y la muerte (ee luh MWAIR tay)

#### Vocabulary

**potions** (POH shunz) *n.* drinks, especially drinks that are supposed to have magical powers

# **After You Read** Aunty Misery



# Answering the **BIG Question**

- 1. Would you share this story with someone else? Why or why not?
- **2. Recall** How does Aunty Misery punish the children who steal her pears?
  - **Right There**
- **3. Summarize** What happens when the first stranger visits Aunty Misery? **Think and Search**

# **Critical Thinking**

- **4. Analyze** Aunty Misery is a problem solver. Support this statement with two events from the story.
  - **IIP** Author and Me
- **5. Infer** What causes Aunty Misery to finally make a deal with death?
  - Author and Me
- **6. Evaluate** Do you think this story has a good ending? Explain.
  - On My Own

# **Talk About Your Reading**

**Literature Groups** Folktales like "Aunty Misery" are brief, but they usually have all the elements of a short story. With your group, identify these elements of "Aunty Misery."

- characters—the people in the story
- setting—the time and place
- plot—the events of the story
- moral—a lesson about right and wrong

**Write to Learn** Think about a fable you might write. On a separate sheet of paper, make notes on the characters, setting, plot, and moral of your own fable.

**Objectives** (pp. 746–747) **Reading** Analyze text **Literature** Identify literary elements: Vocabulary Distinguish literal from metaphoric meanings **Writing** Write a fable **Grammar** Correct run-on sentences

### **Skills Review**

#### **Key Reading Skill: Analyzing**

**7.** The story described the problems that occurred when people could not die. In your opinion, what good things would happen if people could not die?

#### **Key Literary Element: Dialect**

**8.** Which Spanish words appear in this story and what do they mean?

# **Reviewing Skills: Understanding Cause** and **Effect**

**9.** Explain what causes Señor Death to get stuck in Aunty Misery's tree.

# **Vocabulary Check**

Complete each group with the correct word from the list.

#### sorcerer taunt gnarled potion

- **10.** drink, beverage, \_\_\_\_
- 11. twisted, knotty, \_\_\_\_
- **12.** tease, insult, \_\_\_\_
- 13. wizard, magician, \_\_\_\_

**English Language Coach** Each of the underlined words is used with an easy meaning in "Aunty Misery." Use that meaning to figure out the related meaning used in the question.

- **14.** Which of the following is one of a person's <u>limbs</u>?
  - a backbone
  - an ear
  - an arm
- **15.** A fruitful effort is one that
  - · has good results.
  - · bad results.
  - no results.
- **16.** If stories <u>touch</u> you, they
  - bore you.
  - · confuse you.
  - affect your feelings.

# **Grammar Link: Run-on Sentences**

**Run-on:** I like baseball I like football even more. **Run-on:** I like baseball, I like football even more.

Review the three ways to fix a run-on sentence:

- **A.** Separate the sentences with a period.
  - I like baseball. I like football even more.
- **B.** Put a comma and a coordinating conjunction between the sentences.
  - I like baseball, but I like football even more.
- **C.** Add a subordinating conjunction to one of the clauses.
  - Though I like baseball, I like football even more.

#### **Grammar Practice**

17. Copy the following paragraph on another piece of paper. Then find and fix the two run-on sentences. Use any of the three ways shown above to make your corrections.

Last summer my family and I went to New York City. I had never been in a big-city cab before, it was quite an experience. At first the traffic was heavy we just crawled along. When we got out of the traffic, the driver started speeding. He was going so fast that I thought we were going to crash. I was relieved to reach our hotel.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **COMPARING LITERATURE WORKSHOP**

# Saunt Sue's Stories by Langston Hughes

Report of the Sing

by Li-Young Lee

#### **Skills Focus**

You will use these skills as you read and compare the following selections:

- "Aunt Sue's Stories," p. 751
- "I Ask My Mother to Sing," p. 753

#### **Reading**

· Comparing and contrasting

#### Literature

 Recognizing and analyzing cultural context

#### Writing

Writing a compare and contrast essay

**Objectives** (pp. 748–749) **Reading** Compare and contrast: cultural context If you compare groups or singers, you probably think—among other things—about the songs they perform, the way you feel when you hear them, and the images that go through your mind when you listen to them. When you compare two poems, you also think about these things. Poems can also make you feel a certain way and imagine certain images.

# How to Compare Literature: Cultural Context

Before you can compare anything, you need to know what points, or characteristics, you'll use for your comparison. When you read and compare "I Ask My Mother to Sing" and "Aunt Sue's Stories," you'll be looking especially at the cultural context of each poem.

Cultural context involves the values, beliefs, goals, and customs of a particular group of people or of a community. The two poets you'll look at in this workshop are both Americans, but they have links to very different cultures. As you read their poems, look for details that give you information about the cultural context. Consider these things:

- setting
- places mentioned
- feelings expressed
- what people in the poem value
- references to past events
- experiences, shared or otherwise

### **Get Ready to Compare**

As you read, keep track of the cultural details in a chart like the one below. Copy it into your Learner's Notebook and take notes as you read the poems.

Categories	"Aunt Sue's Stories"	"I Ask My Mother to Sing"
Setting		
Places Mentioned		
Feelings Expressed		
References To Past Events		
What People in the Poem Value		
Experiences—Shared or Otherwise		
Other Details		

### **Use Your Comparison**

After you read the selections, think about the influence of cultural context and its power over what happens. For example, in "I Ask My Mother to Sing," the poet says that both his mother and grandmother are crying. Use the steps to think about how important culture is to that moment:

- **1.** Both are singing and thinking about another place, another time.
- **2.** What they are thinking about is something they can no longer experience.

- **3.** The speaker may share the emotion, but he describes his mother and grandmother crying.
- **4.** What the speaker feels may be different from what the two women feel.
- **5.** Therefore, cultural context seems to be key to what people in the poem are feeling.

When you make your comparison later, you will use these steps to figure out how important cultural context is in these two poems.

# **Before You Read** Aunt Sue's Stories



#### **Meet the Author**

Langston Hughes was born in Joplin, Missouri. He attended Columbia University in New York and quickly became a major figure in the Harlem Renaissance of the 1920s. Controversial for his references to race, Hughes was both praised and attacked. He lived in many places throughout the world and died in New York in 1967. See page R4 of the Author Files for more on Langston Hughes.



**Author Search** For more about Langston Hughes, go to www.glencoe.com.

**Objectives** (pp. 750–751) **Reading** Compare and contrast: cultural Vocabulary Interpret metaphorical meanings

# **Get Ready to Read**

#### **English Language Coach**

**Double Meanings in Poetry** When a word has both literal and metaphorical meanings, writers can never completely ignore either one. When you read, you will often think of both meanings, whether you realize it or not. In fact, poets count on you to "get" the different meanings.

In "Aunt Sue's Stories," Langston Hughes uses the phrase "the flow of old Aunt Sue's voice." Aunt Sue is talking smoothly and without stopping. That's all it really means. But Hughes talks about black people mingling in that flow. He expects you to think about and feel Aunt Sue's voice as a river.

As you read this poem, look for words that carry a lot of meaning. Say the words of the poem out loud and feel the meanings those words have for you.

#### **Connect to the Reading**

This poem is about people whose culture is rooted in America, though they came from another land originally. African slaves were brought from Africa, and the culture of slavery left a deep mark on the entire country.

Think back to what you know about slavery. If you didn't grow up in this country and never studied that subject, don't worry. Classmates may be able to help you out. As you read, try to get a sense of how the people in the poem feel about their experiences and how alive the past is for them.

# **Set Purposes for Reading**

**Question** Read to find out how the speaker in the poem thinks about the stories his aunt has to tell.

### **Set Your Own Purpose**

What would you like to learn about the experiences and stories of the people in the poem? Write your own purpose on the Comparing Literature page of Foldable 6.



Aunt Sue has a head full of stories.

Aunt Sue has a whole heart full of stories.

Summer nights on the front porch

Aunt Sue cuddles a brown-faced child to her bosom

*Under the Midnight Blues,* 2003. Colin Bootman. Oil on board. Private collection.

<sup>5</sup> And tells him stories.

Black slaves
Working in the hot sun,
And black slaves
Walking in the dewy night,\*

- And black slaves
  Singing sorrow songs\* on the banks of a mighty river <a href="#">D</a>
  Mingle themselves softly
  In the flow of old Aunt Sue's voice,
  Mingle themselves softly
- <sup>15</sup> In the dark shadows that cross and recross Aunt Sue's stories.

And the dark-faced child, listening, Knows that Aunt Sue's stories are real stories. He knows that Aunt Sue never got her stories

<sup>20</sup> Out of any book at all, But that they came Right out of her own life.

The dark-faced child is quiet
Of a summer night

25 Listening to Aunt Sue's stories. 
3

**9. Dewy** (DOO ee) means "covered with dew," the moisture that settles on plants and grass during the night or early morning.

 Sorrow songs refers to music like the blues, spirituals, and other traditional African American songs.

# **Practice the Skills**

#### **1** English Language Coach

#### **Double Meanings in**

**Poetry** Is a "whole heart full" any different from "a heart full"? Do you think you're supposed to think of more than one meaning for *heart*?

#### **2** Comparing Literature

**Cultural Context** Two rivers have strong associations with slavery. The Ohio River divided slave states from free states. Many slaves worked plantations near the Mississippi River and in its ports.

#### 3 B G Question

Why does Aunt Sue tell her stories? Write your answer on the Comparing Literature page of Foldable 6.

# Before You Read I Ask My Mother

# to Sing



#### **Meet the Author**

Li-Young Lee was born in 1957 in Indonesia of Chinese parents. His family left Indonesia because of anti-Chinese attitudes there. They came to the United States in 1964. Lee currently lives in Chicago with his wife and children. Asked how he creates poetry. Lee replied. "I am on the job twenty-four hours a day. I'm absorbing it. I just absorb it." See page R4 of the Author Files for more on Li-Young Lee.



**Author Search** For more about Li-Young Lee, go to www.glencoe.com.

**Objectives** (pp. 752–753) **Reading** Compare and contrast: cultural context

# **Get Ready to Read**

#### **Connect to the Reading**

You're going to read a poem about people whose cultural heritage is from China. You may already know a lot about China, and this could help you with the reading. Don't worry, though, if you've never heard of the places the poem mentions. What's important is to imagine the scene the poem paints. Try to connect the poem to your own experience.

#### **Build Background**

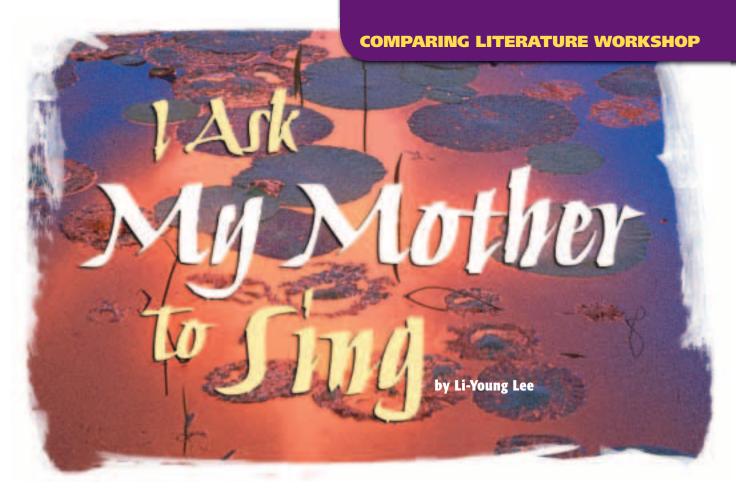
- Li-Young Lee spent his early childhood in Asia but never lived in China. He was educated in the United States.
- Lee's father read to him in both Chinese (poems) and English (the King James Bible).
- Peking is an old name for Beijing (bay JING), the capital of the Republic of China. The Summer Palace was one of several beautiful palaces in Beijing built by the Chinese emperors.
- The Stone Boat is an amazing work of art at the Summer Palace. Not a real boat, it's made of marble and has colored glass windows.
- According to an old Chinese saying, "water can carry the boat as well as overturn it." It means that water (symbolizing the people) can keep the royal boat (the country's leader or government) floating but can also make it sink.

# **Set Purposes for Reading**

**Question** Read to find out how the speaker relates to his mother's song and how he feels about it.

#### **Set Your Own Purpose**

What would you like to learn about the experiences and stories of the people in the poem? Write your own purpose on the Comparing Literature page of Foldable 6.



She begins, and my grandmother joins her. Mother and daughter sing like young girls. If my father were alive, he would play his accordion and sway like a boat.

<sup>5</sup> I've never been in Peking, or the Summer Palace, nor stood on the great Stone Boat to watch the rain begin on Kuen Ming Lake, the picnickers running away in the grass. ■

But I love to hear it sung;

<sup>10</sup> how the waterlilies fill with rain\* until they overturn, spilling water into water, then rock back, and fill with more.

Both women have begun to cry. But neither stops her song. 2  $\bigcirc$ 

**10.** *Waterlilies* have large, showy flowers and big, flat leaves that float on the water.

#### **Practice the Skills**

#### **1** Comparing Literature

**Cultural Context** What details help you imagine the scene that the poem describes? List them on your Comparison Chart.

#### 2 **BIG** Question

The speaker's mother sings a song about life in another country. The song makes the speaker think about memories of the past. What does the song seem to mean to the speaker?

# **After You Read**







# **Reading/Critical Thinking**

# Aunt Sue's Stories

**1. Infer** The first two lines of "Aunt Sue's Stories" are:

Aunt Sue has a head full of stories.

Aunt Sue has a whole heart full of stories.

What is the difference in meaning between the two lines?

Think and Search

**2. Infer** What does the speaker mean when he says that "Aunt Sue never got her stories / Out of any book at all"?

**IP** Author and Me

**3. Analyze** How do the two poems differ in their use of figurative language?

Think and Search

# 1 Ask My Mother to Sing

**4. Interpret** How does the speaker's attachment to the culture of China compare with that of his mother and grandmother?

Author and Me

**5. Infer** At the end of the poem, why do the women continue to sing, even though they are crying?

**IP** Author and Me

**Objectives** (pp. 754–755) **Reading** Compare and contrast: cultural context

**Writing** Create a chart to compare and contrast texts

# **Writing: Compare the** Literature

#### **Use Your Notes**

Follow these steps to use the notes on your Comparison Chart to compare the cultural context in "I Ask My Mother to Sing" and "Aunt Sue's Stories."

**Step 1:** Look over the chart you completed. Underline the details that are similar for both selections. Circle the details that are different.

**Step 2:** On a separate sheet of paper, make a list of those details that are similar and those that are different.

**Step 3:** Look at the new list you've made. For example, both poems bring out feelings of sorrow about the past. Think about whether that means the people in both poems feel sorry that the past is behind them or whether they have quite different feelings about the past.

**Step 4:** Notice which cultural points are important in both poems and which are important in just one of the poems. You will use this information to back up your statements in the assignment. Put a check beside the details that are most important to the speaker.

#### **Get It on Paper**

To show what you think about the importance of cultural context in "I Ask My Mother to Sing" and "Aunt Sue's Stories," copy and complete these statements on a separate sheet of paper.

- 1. In "I Ask My Mother to Sing," references to place are important because (add your ideas).
- 2. The most important aspect of culture in "I Ask My Mother to Sing" is (add your ideas) because (add your reasons).
- **3.** In "Aunt Sue's Stories," cultural context is important because (add your ideas).
- **4.** The most important aspect of culture in "Aunt Sue's Stories" is (add your ideas) because (add your reasons using details from the Comparison Chart).

#### **BIG** Question

**5.** In both poems, the cultural context of the past was something that the speaker and his family (choose: grieved for or wanted to return to or felt completely differently about) as shown in the stories that they tell.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# UNIT 6 WRAP-UP



You've just read folktales, stories, and poems that help you think about why we share our stories. Now use what you've learned to do the Unit Challenge.

# **The Unit Challenge**

Choose Activity A or Activity B and follow the directions for that activity.

### A. Group Activity: Sharing-Stories Reading List

Best-of-the-best lists are always popular. There are lists of the best movies, songs, and music videos. Now it's your turn to make a list.

 You and four other students will share your favorite stories by listing what you think are the ten best stories for kids your age.

#### 1. Discuss the Assignment

- Choose one group member to be the note-taker for the discussion.
- Use your Unit 6 Foldable to review your notes about why we share our stories.
- Recall funny stories like "Charles" as well as serious stories like "The Boy and His Grandfather." Are these the kinds of stories that kids will like?

#### 2. Brainstorm a List

- Brainstorm a list of stories that illustrate the answer to the Big Question.
- For example, if one of your reasons for sharing stories is to have fun, then you would include stories that are funny, scary, or entertaining. They might be stories in this unit or earlier units in this textbook. Or they might be stories you've read on your own. (It's okay to list books, too.) If you want, make your list look like this one.

SHARING-STORIES READING LIST
Best Stories to Read for Fun
1.
2.
3.
4.
and the same of th

- **3. Select the Best of the Best** As a group, decide which stories best illustrate each reason. Answer the following questions:
  - Would most of my friends enjoy reading this story? Why or why not? (If not, think about crossing the title off your list.)
  - Is there anything about this story that parents or teachers might object to? (If so, cross the title off your list.)
  - Does this story clearly demonstrate one of our reasons for sharing stories? (If not, cross the title off your list.)

#### 4. Present Your List

- Check to make sure all the titles on your list are correctly spelled.
- Make sure you have listed at least ten stories.
- Read your list aloud to the class or post it on a bulletin board in your classroom or school library.

### B. Solo Activity: "Two Thumbs Up, Two Thumbs Down!"

Sometimes it's easy to get into a story. The characters seem real. Their problems interest you. Then, when you read the ending, you think, Aha! Perfect! That's exactly the way this story should end! Other times, you can hardly wait to put a story down. In Activity B, you'll write a short review telling why you think a story of your choice is—or is not—worth sharing with other kids your age.

#### 1. Decide on a Story

- Choose a story that you strongly like or dislike. The story might be from Unit 6 or earlier units in this textbook. Or the story might be one you've read on your own.
- Review the notes you made on your Unit 6 Foldable. Then ask yourself these questions:
- Which selection in Unit 6 did I enjoy the most?
- Why do I think this story should be shared with other kids my age?
- Which selection did I enjoy the least?
- What are some reasons that I think this story isn't worth sharing?

#### 2. Analyze the Story

- Look at the separate parts of the story.
- Think about whether each part is good or bad and why. That will help you figure out why you like (or dislike) the story as a whole.
- Jot down your ideas on a chart like the one pictured.



#### 3. Start Writing

- Begin by stating your opinion of the story. (Be sure to include the title of the story and the name of the author.) Then give a few short reasons for your opinion. Your opening might be as simple as this:
- "The Boy and His Grandfather," by Rudolfo A. Anaya, is definitely worth sharing with other students. I think they'll like this story for many reasons. (Then list the reasons.)

#### 4. Present Your Story Review

- When you have finished writing, reread your review.
- Correct any misspellings or errors in grammar.
- Present your review to your classmates.



**Big Question** Link to Web resources to further explore the Big Question at www.glencoe.com.

# **Your Turn: Read and Apply Skills**



#### **Meet the Author**

Storytelling and art have always been part of Audrey Wood's life. When she was very young, her mother told her fantasy stories about amazing people. Wood's father was an artist for Ringling Bros. Circus. A little later in life, Wood carried on the family storytelling tradition by making up stories to entertain her little sisters. Today Wood is a well-known author and illustrator of children's books.



**Author Search** For more about Audrey Wood, go to www.glencoe.com.



Storyteller's Note Now I suppose that you have heard about the mighty logger Paul Bunyan and his great blue ox named Babe. In the early days of our country, Paul and Babe cleared the land for the settlers, so farms and cities could spring up. And you probably know that Paul was taller than a redwood tree, stronger than fifty grizzly bears, and smarter than a library full of books. But you may not know that Paul was married and had two fine children.

One day when Paul Bunyan was out clearing a road through the forests of Kentucky, a great pounding began to shake the earth. Looking around, Paul discovered an enormous hole in the side of a hill. The lumberjack pulled up an acre of dry cane and fashioned a torch to light his way.

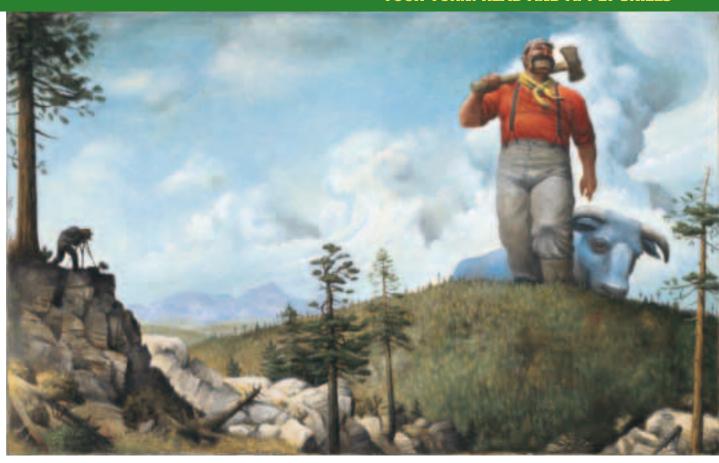
Paul climbed inside the hole and followed the sound underground for miles, until he came to a large cavern glistening with crystals. By the flickering light of his torch, he saw a gigantic woman banging a behemoth<sup>1</sup> pickax against a wall.

It was love at first sight.

"I'm Carrie McIntie," the gigantic woman said. "I was sitting on the hill when my lucky wishbone fell down a crack into the earth. I've been digging all day trying to find it."

With a grin on his face as wide as the Missouri River, Paul reached into his shirt pocket. "I've got one too," he said,

1. A behemoth (bih HEE muth) object is really, really big.



The Bunyans, illustration by David Shannon from THE BUNYANS by Audrey Wood. Published by the BLUE SKY PRESS. Illustrations © 1996 by David Shannon. Reprinted by permission of Scholastic Inc. THE BLUE SKY PRESS is a registered trademark of Scholastic Inc.

pulling out *his* lucky wishbone. "Marry me, Carrie, and we'll share mine."

Carrie agreed, and their wedding invitations were mailed out right away.

The invitations were so large, only one needed to be sent to each state. Everyone could read them for miles!

The invitations said: You are cordially invited to the mammoth<sup>2</sup> wedding of Paul Bunyan and Carrie McIntie. The couple were married in the enormous crystal chamber that Carrie had carved, and after the ceremony, folks began to call it "Mammoth Cave." The giantess had dug more than two hundred miles, making it the longest cave in the world, so the name fit perfectly.

Paul and Carrie settled down on a farm in

Maine, and soon there were two new Bunyans. While Pa Bunyan traveled with his logging crew, Ma Bunyan worked the farm and cared for their jumbo boy, named Little Jean, and their gigantic girl, named Teeny.

One morning when Pa Bunyan was home between jobs, Ma Bunyan cooked up a



Visual Vocabulary
The puma (PYOO muh) is a large, yellowish, wild cat. It's also called cougar and mountain lion.

hearty breakfast of pancakes and syrup. Teeny was wrestling with her big purple puma named Slink and accidentally dumped a silo of syrup on her head. Teeny's hair was so sweet, bears crawled

into it and burrowed deep in her curls. Try as they might, Pa and Ma Bunyan couldn't wash them out.

Cordially means "in a genuinely warm and friendly way." Mammoth means "really big; huge."

"We'll need a forceful shower of water to get rid of those varmints!" Ma Bunyan declared.

Pa Bunyan had an idea. He placed his daughter on Babe, and he led them to the Niagara River in Canada. The gargantuan<sup>4</sup> father scooped out a huge hole in the middle of the riverbed. As the great river roared down into the deep hole, Teeny cried out in delight, "Niagara falls!" Teeny showered in the waterfall, and the pesky bears were washed downstream.

When Little Jean was five, he wanted to work too, so he followed his pa out to his logging camp in Montana. Thinking his son was too young to do much of anything, Paul set Little Jean down in a barren canyon in Utah to play for the day. When the lumberjack went to fetch him, he couldn't believe his eyes. Little Jean had carved the canyon into a wonderland of fanciful<sup>5</sup> shapes.

Pa Bunyan got tongue-tied and said, "That's a mighty *brice* nanyon, coy, I mean, a mighty nice canyon, boy!" Somehow part of the mix-up stuck.

To this day the canyon is known as Bryce Canyon.

After all that sculpting, Little Jean's shoes were full of sand. Pa knew Ma Bunyan wouldn't want her clean floors dirtied up, so he told Little Jean to sit down and empty out his shoes.

The sand from Little Jean's shoes blew away on the eastern wind and settled down a state away. It covered a valley ten miles

- **3.** Here, the *varmints* are pesky animals.
- **4.** The word **gargantuan** comes from the name of a fictional giant, and it's another word that means "really big; huge."
- A barren place has little or no plant life. Anything that is fanciful shows imagination in design or construction.

long, making sand dunes eight hundred feet high. Everyone knows that's how the Great Sand Dunes of Colorado came to be.

One summer, Little Jean and Teeny wanted to go to the beach. Ma Bunyan told them to follow a river to the ocean. But all the rivers flowed west back then, so they missed the Atlantic Ocean and ended up on the other side of the country instead.

Ma Bunyan tracked them out to the Pacific Ocean, where she found Teeny riding on the backs of two blue whales and Little Jean carving out fifty *zigzag* miles of the California coast.

When Ma Bunyan saw what her son had done, she exclaimed, "What's the big idea, sir!?" From that time on, the scenic area was known as Big Sur.

Ma Bunyan knew she had to put up a barrier to remind her children not to wander off too far. So, on the way home, everyone pitched in and built the Rocky Mountains. Teeny gathered up and sorted out all the rivers, letting some flow east and others west. After that, the children had no trouble following the eastern rivers down to the Atlantic Ocean. And when they wanted to go out exploring, Ma Bunyan would call out, "Now don't cross the Continental Divide, children!"

The best thing about camping is sleeping outdoors, and the worst thing is not having enough hot water. That's why the Bunyans always camped in Wyoming. By the time their camping years were over, Ma Bunyan had poked more than three hundred holes in the ground with her pickax and released tons of hot water from geysers. 6 But Ma got

A geyser (GY zur) is an underground spring heated by hot lava under the earth's surface.

tired of poking so many holes, so she made a geyser that blew every hour on the hour. After that, there was a steady supply of hot water to keep the giants' clothes and dishes sparkling clean.

Teeny named the geyser Old Faithful, and to this day, Old Faithful still blows its top every hour in Yellowstone National Park.

As our great country grew up, so did the Bunyan children. When the kids left home, Ma and Pa Bunyan retired to a wilderness area, where they still live happily.

Teeny hitched a ride on a whale over to England and became a famous fashion designer. Her colorful skirts made from air balloons and her breezy blouses cut from ship sails were a sensation<sup>7</sup> at the first World's Fair in London.

Little Jean traveled to Venice, Italy, where he studied astronomy and art. Every day, the gondoliers would take



Visual Vocabulary
A gondolier (gon duh LEER) operates a gondola—a long, narrow, flat-bottomed boat with high peaks at the ends.

their passengers down the Grand Canal<sup>8</sup> to watch the giant artist chiseling his marble sculptures.

After graduation, Little Jean decided to explore new lands, as his parents had done. So he took two great jumps and one flying leap and bounded

up into outer space.



The Bunyans, illustration by David Shannon from THE BUNYANS by Audrey Wood. Published by the BLUE SKY PRESS. Illustrations © 1996 by David Shannon. Reprinted by permission of Scholastic Inc. THE BLUE SKY PRESS is a registered trademark of Scholastic Inc.

In 1976, the year of our country's bicentennial, a spacecraft sent by the National Aeronautics and Space Administration was on a mission to study Mars. The spacecraft was named *Viking I*, and it took many photographs of the surface of the planet. One mysterious photo looked like a face carved out of colossal rock.

Some say the photograph is not a face, but an illusion caused by light and shadows on the rock. Others think the famous "Martian face" is just the spitting image of Little Jean Bunyan. If that's so, who knows what he's up to on the other planets.

Only time will tell! O

Here, sensation means "a cause of excitement of great interest; a wonder."

The city of Venice (VEN is) has canals for streets, and the Grand Canal is its main street.

# **Reading on Your Own**

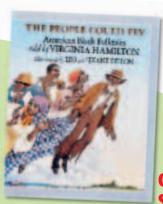
To read more about the Big Question, choose one of these books from your school or local library. Work on your reading skills by choosing books that are challenging to you.

# **Fiction**

# **The People Could Fly: American Black Folktales**

retold by Virginia Hamilton

This collection contains twenty-four folktales told by enslaved people and formerly enslaved people. Included are animal tales, tall tales, supernatural tales, and tales of freedom. If you like folktales, The People Could Fly is a must-read.



**Stories & Poems** about Growing Up Girl

Whether traveling west in a wagon train or overcoming terrible illness, the girls in this collection face life's challenges with strength and courage. Read this collection to discover what's great about "growing up girl."





Cynthia L. Ventura

Homes and families provide the background for several of these ten stories from Latin America. The stories display a variety of cultures and writing styles.



Big Men, **Big Country:** A Collection of American Tall Tales

by Paul Robert Walker



The stories in this collection portray nine American tall-tale heroes, including Paul Bunyan, Pecos Bill, Sluefoot Sue, and Davy Crockett.

# **Nonfiction**

# Taking Flight: My Story by Vicki Van Meter

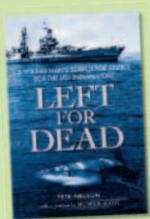
by Vicki Van Meter; with Dan Gutman

Before she turned thirteen, Vicki Van Meter had piloted flights across the United States and the Atlantic Ocean. Read this true story of how one girl's discipline, drive, and desire to soar led her to heights she hardly dreamed possible.



# Left for Dead: A Young Man's Search for Justice for the USS *Indianapolis*

by Pete Nelson; with a preface by Hunter Scott

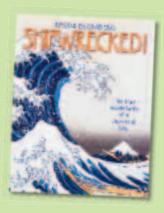


When Japanese torpedoes sank the USS *Indianapolis* in July 1945, survivors were stranded in cold Pacific waters for four days before help arrived. Fifty years later, eleven-year-old Hunter Scott's research on the subject brought new facts to light about what happened, and why, that harrowing week in July.

# Shipwrecked! The True Adventures of a Japanese Boy

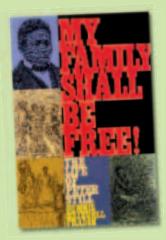
by Rhoda Blumberg

Shipwrecked on an island and rescued by whalers, Manjiro goes on to experience a life of adventures that takes him around the globe and back again. From the high seas to the samurai sword, Manjiro's story will thrill and inspire the adventurer in you.



# My Family Shall Be Free! The Life of Peter Still

by Dennis Brindell Fradin



Born a slave on a plantation around 1800, Peter Still was over forty years old when he bought his freedom and, amazingly, reunited with the mother and siblings he thought he'd lost forever.

# **UNIT 6** SKILLS AND STRATEGIES ASSESSMENT

# **Test Practice**

# **Part 1: Literary Elements**

Read the passage. Then write the numbers 1 through 4 on a separate sheet of paper. For the first three questions, write the letter of the right answer next to the number for that question. Write your answer to the final question next to number 4.

# from "Blues Ain't No Mockin Bird," by Toni Cade Bambara

"Go tell that man we ain't a bunch of trees."

"Ma'am?"

"I said to tell that man to get away from here with that camera." Me and Cathy look over toward the meadow where the men with the station wagon'd been roamin around all mornin. The tall man with a huge camera lassoed to his shoulder was buzzin our way.

"They're makin movie pictures," yelled Tyrone . . . .

"They're makin movie pictures," sang out Terry.

"That boy don't never have anything original to say," say Cathy grown-up.

By the time the man with the camera had cut across our neighbor's yard, the twins were out of the trees swingin low and

**Objectives** 

**Literature** Identify literary elements: theme, character, dialect, cultural context

Granny was onto the steps, the screen door bammin soft and scratchy against her palms. "We thought we'd get a shot or two of the house and everything and then—"

"Good mornin," Granny cut him off. And smiled that smile.

"Good mornin," he said, head all the way down the way Bingo does when you yell at him about the bones on the kitchen floor. "Nice place you got here, aunty. We thought we'd take a—"

"Did you?" said Granny with her eyebrows. Cathy pulled up her socks and giggled.

"Nice things here," said the man, buzzin his camera over the yard. The pecan barrels, the sled, me and Cathy, the flowers, the printed stones along the driveway, the trees, the twins, the toolshed.

"I don't know about the thing, the it, and the stuff," said Granny, still talkin with her eyebrows. "Just people here is what I tend to consider."

Camera man stopped buzzin. Cathy giggled into her collar.

"Mornin', ladies," a new man said. He had come up behind us when we weren't lookin. "And gents," discoverin the twins givin him a nasty look. "We're filmin for the county," he said with a smile. "Mind if we shoot a bit around here?"

"I do indeed," said Granny with no smile. Smilin man was smilin up a storm. So was Cathy. But he didn't seem to have



another word to say, so he and the camera man backed on out the yard, but you could hear the camera buzzin still. "Suppose you just shut that machine off," said Granny real low through her teeth, and took a step down off the porch and then another.

"Now, aunty," Camera said, pointin the thing straight at her.

"Your mama and I are not related."

Smilin man got his notebook out and a chewed-up pencil. "Listen," he said movin back into our yard, "we'd like to have a statement from you . . . for the film. We're filmin for the county, see. Part of the food stamp campaign. You know about the food stamps?"

Granny said nuthin.

- **1.** Which of the following sentences from the passage is written in dialect?
  - **A.** Cathy giggled into her collar.
  - **B.** "I said to tell that man to get away from here with that camera."
  - **C.** "That boy don't never have anything original to say," say Cathy grown-up.
  - **D.** "We thought we'd get a shot or two of the house and everything and then—"
- **2.** Granny's statements and actions suggest that she is
  - **A.** quiet and shy
  - **B.** confident and firm
  - **C.** selfish and uncaring
  - **D.** friendly and cooperative
- **3.** What does this passage suggest a theme of the story will be?
  - **A.** Making movies can be difficult.
  - **B.** It's peaceful and pretty in the country.
  - **C.** We should make visitors feel welcome.
  - **D.** People's privacy and dignity should be respected.

**4.** What makes Granny treat the camera men the way she does? Use details from the passage to support your answer.



**Unit Assessment** To prepare for the Unit test, go to www.glencoe.com.

# **Part 2: Reading Skills**

Read the passage. Then write the numbers 1 through 5 on a separate sheet of paper. For the first four questions, write the letter of the right answer next to the number for that question. Write your answer to the final question next to number 5.

# **Global Warming**

- It's getting warmer here on Earth. Scientists say our planet's surface temperature has gone up one degree F over the last century. And there's reason to believe the temperature will keep on rising in the future. This trend is known as global warming. Many scientists think that global warming is a serious problem. They believe that even small rises in temperature could cause big changes on Earth. Here are some of those possible changes:
- Rise in Sea Level A warmer climate might cause the world's glaciers to melt. (These huge, thick slabs of ice are found mainly in Antarctica, Greenland, and other cold places.) When glaciers melt and form water, some of the water goes into the sea. More water in the sea means a higher sea level. The level could also rise for another reason. Water expands, or takes up more space, as it becomes warmer. So if global warming raises the temperature of sea waters, the warmer water will expand and the sea level will rise.
- Flooding and Damage to Plants and Animals A rise in sea level could cause huge floods to occur. Land along seacoasts could end up under water or could be washed away. Salt from seawater could get into the soil, harming plant and animal life.
- <sup>4</sup> Drought and Smaller Food Supply Global warming might also cause less rain to fall in some areas of the Earth. Droughts—long periods without rain—could harm crops in these areas. And smaller crops could lead to food shortages.
- <sup>5</sup> **Health Problems** Some scientists believe that global warming may also cause an increase in malaria rates. Malaria is a serious disease that is spread

by a certain kind of mosquito. Like all mosquitoes, the malaria mosquito breeds in hot weather. Warmer temperatures might also cause an increase in the number of heart attacks that people suffer. That's because very warm weather can be a strain on the human heart.

**Objectives** 

**Reading** Make predictions • Ask questions • Understand cause and effect • Analyze text

Clearly, the possible effects of global warming are serious. Can we stop them from happening?

Some scientists believe that we can. But in order to do so, we

will have to change our ways. Our use of fossil fuels may be the number one cause of global warming. Here's why. When fossil fuels are burned, they give off a gas called carbon dioxide. This gas absorbs heat from the sun. Then it reflects the heat back into the Earth's lower atmosphere (the gases near the surface of the Earth). When too much heat is reflected back, the temperature of the Earth rises.

- We release carbon dioxide into the atmosphere whenever we drive cars powered by a fossil fuel such as gas. And because much of our electricity is made by burning coal, another fossil fuel, our use of electricity also adds to the carbon dioxide level. The solution to the global warming problem lies with us. To cut down on the amount of carbon dioxide in the atmosphere, we must cut back on our use of fossil-fuel energy. Here are some ways to do that:
  - *Drive less* Walk, ride your bike, take public transportation, or carpool. Do what you can to cut down on the amount of time your family spends driving the car.
  - *Use less electricity* Turn out the lights when you leave a room. Turn off your computer and your TV when you're not using them.
  - *Support the use of solar power* Solar power—power created by the heat of the sun—is clean, natural, and renewable. That means that as long as there's a sun, there will be solar energy. Let people know the pluses of solar power. And use solar power yourself. For example, dry your clothes on a clothesline outdoors instead of in a dryer.
- **1.** Which of the following is a cause of global warming?
  - **A.** the addition of sea salt to the soil
  - **B.** the melting of glaciers in Antarctica
  - **C.** a decrease in rainfall in farming country
  - **D.** an increase in the level of carbon dioxide in the atmosphere
- **2.** Which of the following would most likely occur if everyone switched from fossil fuels to solar power?
  - **A.** Air pollution would increase.
  - **B.** Global warming would decrease.
  - **C.** The supply of solar energy would decrease.
  - **D.** The level of carbon dioxide in the air would increase.

- **3.** The answer to which of the following questions would help readers understand paragraph 6?
  - **A.** What are fossil fuels?
  - **B.** Why does the sun give off heat?
  - **C.** Who discovered global warming?
  - **D.** Where is the upper atmosphere located?
- **4.** Which of the following is the best analysis of how the passage is organized?
  - **A.** time order
  - **B.** comparison and contrast
  - C. problem, cause, and solution
  - **D.** most important idea to least important idea
- **5.** Name and explain three possible effects of global warming. Use details from the passage to support your explanations.

# Part 3: Vocabulary Acquisition and English Language Skills

On a separate sheet of paper, write the numbers 1 through 10. Next to each number, write the letter of the right answer for that question.

Write the letter of the word that means about the same as the underlined word.

1. to taunt someone

A. hit

- C. tease
- **B.** teach
- **D.** praise

2. gnarled fingers

A. long

- C. crossed
- **B.** smooth
- **D.** twisted

**3.** solemnly made a promise

- **A.** falsely
- **C.** carelessly
- **B.** seriously
- **D.** needlessly

4. regretfully saying no

- **A.** angrily
- **C.** repeatedly
- **B.** secretly
- **D.** sadly

**5.** contemporary fads

- **A.** present-day
- **C.** high-risk
- **B.** short-lived
- **D.** old-fashioned

# Objectives

**Vocabulary** Understand idioms • Understand slang

• Distinguish literal from metaphoric meanings

**Grammar** Identify direct objects • Identify indirect objects

• Use compound and complex sentences • Combine sentences • Identify and correct run-on sentences • Correct errors in writing conventions

Choose the correct answer for each question.

**6.** Which phrase contains slang?

- **A.** a cool breeze
- C. a cool song
- **B.** cool the soup
- **D.** such cool weather

7. What does the underlined idiom mean in the following sentence? This is hard; would you lend a hand?

- **A.** clap
- C. watch me
- **B.** help me
- **D.** write it down

**8.** Read the following dialogue. What does the underlined dialect mean?

"I'm right peckish, mate," Algie complained. "Okay. We'll get something to eat in a few minutes," Ben replied.

- A. "I'm very hungry, friend."
- **B.** "I'm eager to work, sailor."
- C. "I'm right and you're wrong, wife."
- D. "I'm in an awfully good mood, buddy."

**9.** Use what you know about the word *pull* to figure out what pull means in the following sentence. I wish I had some <u>pull</u> where I work.

- **A.** time
- C. influence
- **B.** supplies
- **D.** vacation time

**10.** In which sentence is the phrase "in hot water" used figuratively?

- **A.** Wash the dishes in hot water.
- **B.** We poached the eggs in hot water.
- **C.** She burned her finger in hot water.
- **D.** If you lie to Dad, you'll be in hot water.



# **Part 4: Grammar and Writing Skills**

Write the numbers 1–8 on a separate sheet of paper. Then write the letter of the right answer next to the number for that question.

- **1.** Which of the following sentences contains a direct object?
  - **A.** The trees bent in the storm.
  - **B.** Jeff returned at four o'clock.
  - **C.** Jaguars run as fast as the wind.
  - **D.** Casey loves cereal for breakfast.
- **2.** What is the indirect object in the sentence below?

Maurice showed the doctor his swollen ankle.

- A. Maurice
- **B.** doctor
- **C.** swollen
- **D.** ankle

- **3.** Which of the following is a run-on sentence?
  - **A.** I'll help you with math I'm good at it.
  - **B.** We could study together at my house or yours.
  - **C.** Call me if you don't understand the story problems.
  - **D.** At first they seem hard, but they get easier with practice.
- **4.** Which of the following is correctly punctuated?
  - **A.** The game was great our team won by three points.
  - **B.** I thought we would lose, our star player was iniured.
  - **C.** We will probably be in the playoffs, but there are no guarantees.
  - **D.** We can't lose any more players, or any more games in our division.

Read the paragraph. Then answer the questions that follow.

'I didn't want to go to school I was feeling sick. 2"I wonder just how sick you are" my mom said. 3"I guess your much too sick to go to the mall and look at new radios and cell phones tonight." 4I had forgotten that we were suppose to go shopping for my birthday presents.

- **5.** Which correction should be made to sentence 1?
  - A. Insert a comma after "school."
  - B. Insert "and" after "school."
  - **C.** Insert "because" after "school."
  - **D.** Insert a comma and "but" after "school."
- **7.** Which correction should be made to sentence 3?
  - **A.** Change "your" to "you're."
  - **B.** Change "too" to "to."
  - **C.** Change "mall" to "Mall."
  - **D.** Change "radios" to "radioes."
- **6.** Which correction should be made to sentence 2?
  - **A.** Change "I" to "i."
  - **B.** Insert a comma after "are."
  - **C.** Insert a question mark after "are."
  - **D.** Change "mom" to "Mom."

- **8.** Which correction should be made to sentence 4?
  - **A.** Change "had forgotten" to "have forgot."
  - **B.** Insert a period after "forgotten" and capitalize "that."
  - **C.** Change "suppose" to "supposed."
  - **D.** Change "presents" to "presence."

# UNIT 7



You have to expect things of yourself before you can do them.

–Michael Jordan, professional athlete

# **LOOKING AHEAD**

The skill lessons and readings in this unit will help you develop your own answer to the Big Question.

JNIT 7 WARM-UP • Connecting to the Big Question
GENRE FOCUS: Poetry One
by James Berry
READING WORKSHOP 1 Skill Lesson: Evaluating
Annabel Lee
Names/Nombres
by Julia Alvarez
WRITING WORKSHOP PART 1 Poem
READING WORKSHOP 2 Skill Lesson: Interpreting
Diondra Jordan802 by Nikki Grimes
Face It
by Janet S. Wong
Almost Ready
READING WORKSHOP 3 Skill Lesson: Monitoring Comprehension
Miracles
by Walt Whitman
The Pasture
Reading, Writing, Rapping824
by Elizabeth Wellington
WRITING WORKSHOP PART 2 Poem830  READING WORKSHOP 4 Skill Lesson: Connecting
Growing Pains
by Jean Little
What Makes Teens Tick?
COMPARING LITERATURE WORKSHOP
The Women's 400 Meters
by Lillian Morrison
To James
Slam, Dunk, & Hook
by Yusef Komunyakaa
JNIT 7 WRAP-UP • Answering the Big Question

# UNIT 7 WARM-UP

# Connecting to What Makes You Tick?

What gets you going? What makes you want to do your best? When you figure this out, you'll know what makes you "tick." It may be a talent, a value, a belief, a person, or something else. It may be many things. In this unit, you'll read what makes other people tick. You'll see how learning about themselves has affected their decisions and relationships.

# **Real Kids and the Big Question**



**Jenny** had a tough writing assignment from her teacher. Jenny didn't really care about writing; but now she has a new teacher, and she wants to do her best work. She spent days writing, proofing, and rewriting her paper. Nervously, she turned it in. Finally, when she got her paper back, she received a note from her teacher praising her hard work. Why might the teacher's praise motivate Jenny to do more writing?

Micah really likes hanging out with her friends. She also likes helping out at her little sister's day-care center. She thinks this is important, because someday she would like to be a teacher. When her friends give her a hard time about it, she laughs it off. But Micah would like them to respect her

decision and stop giving her a hard time. If you were Micah, what would you tell your friends?



In a small group, share ideas about what you think Jenny and Micah might do. Then write a letter to Jenny or Micah, telling what you think. Share your letter with the class.

# **You and the Big Question**

Reading about what makes others tick will help you think about and define what makes you tick. Using the reading selections in this unit, you'll be better able to answer the Big Question.



**Big Question** Link to Web resources to further explore the Big Question at www.glencoe.com.

# **Plan for the Unit Challenge**

At the end of the unit, you'll use notes from all of your reading to complete the Unit Challenge.

You will choose one of the following activities:

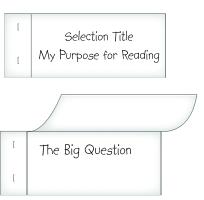
- **A. Character Study** Work with classmates to conduct an interview with a character in this unit and draw conclusions about what makes him or her tick.
- **B. Personal Reflection** Make a collage showing things that make you tick.
- Start thinking about which activity you'd like to do so that you can narrow your focus as you read each selection.
- In your Learner's Notebook, write your thoughts about the activities. Which sounds like fun? Which will help you answer the Big Question?
- As you read, note what makes each character or speaker tick and why.
- List the kinds of things that make you tick—music, poetry, books, friends, and so on.

# **Keep Track of Your Ideas**



As you read, you'll make notes about the Big Question. Later, you'll use these notes to complete the Unit Challenge. See page R9 for help with making Foldable 7. This diagram shows how it should look.

- Make one Foldable page for each selection.
   At the end of the unit, you'll staple the pages together into one Foldable.
- **2.** Label the front of the fold-over page with the selection title. (See page 771 for the titles.)
- **3.** Below the title, write the label **My Purpose for Reading.**
- **4.** Open the Foldable. Label the inside page **The Big Question.**



# UNIT 7 GENRE FOCUS: POETRY

Skills Focus

- Key skills for reading lyric and narrative poetry
- Key literary elements of lyric and narrative poetry

### **Skills Model**

You will see how to use the key reading skills and literary elements as you read

• "One," by James Berry, p. 775

**Poetry** looks different from stories and other kinds of literature. Poetry is written in **verse**—that is, in lines instead of in running text. Poetry may be a bigger part of your life than you realize. The songs you enjoy are poems. There are two main types of poetry:

- Narrative poetry tells a story.
- Lyric poetry tells about the poet's feelings or emotions.

# Why Read Poetry?

Reading poetry is a special experience. When you read a poem, you'll learn

- to appreciate the use of rhyme, rhythm, and meter
- · to understand sensory language
- to see what makes a poet tick

# **How to Read Poetry**

# **Key Reading Skills**

These key reading skills are especially useful tools for reading and understanding poetry. The skills are modeled in the Active Reading Model on page 775; you'll learn more about them later in this unit.

- **Evaluating** You make judgments or form opinions about what you read. (See Reading Workshop 1.)
- **Interpreting** You use your own understanding to decide what the events or ideas in a selection mean. (See Reading Workshop 2.)
- **Monitoring comprehension** You read a passage again to fully understand what a writer means. (See Reading Workshop 3.)
- Connecting You recognize part of yourself in what you read. Connecting makes reading more meaningful and will help you understand and remember what you read. (See Reading Workshop 4.)

# **Key Literary Elements**

Recognizing and thinking about the following literary elements will help you understand more fully what the author is telling you.

- **Sound devices:** techniques that create patterns and emphasize words and ideas, such as alliteration and assonance. (See "Annabel Lee.")
- **Symbolism:** the use of people, things, and experiences to stand for more than they really are. (See "Diondra Jordan.")
- Rhyme, rhythm, and meter: the repetition of sounds, usually at the ends of lines, and the pattern of beats and stresses within lines. (See "The Pasture.")
- **Figurative language:** imaginative language used for descriptive effect. (See "What Makes Teens Tick?")

**Objectives** (pp. 774–775) **Reading** Evaluate text • Interpret text • Monitor comprehension: rereading • Make connections from text to self **Literature** Identify literary

devices: sound, symbolism, rhyme,

rhythm, meter, figurative language

# One.

by James Berry

Only one of me 1 and nobody can get a second one from a photocopy machine.

Nobody has the fingerprints I have.

<sup>5</sup> Nobody can cry my tears, or laugh my laugh or have my expectancy\* when I wait. 2

But anybody can mimic\* my dance with my dog. Anybody can howl how I sing out of tune. 

And mirrors can show me multiplied

<sup>10</sup> many times, say, dressed up in red or dressed up in grey. ■

Nobody can get into my clothes for me or feel my fall for me, or do my running. Nobody hears my music for me, either.

<sup>15</sup> I am just this one.Nobody else makes the wordsI shape with sound, when I talk.

But anybody can act how I stutter in a rage. Anybody can copy echoes I make.

<sup>20</sup> And mirrors can show me multiplied many times, say, dressed up in green or dressed up in blue. **5 6** ○

- 6 Expectancy is the feeling one has while looking forward to something.
- **7** To *mimic* is to copy or imitate.

**Write to Learn** The speaker reveals a lot in a few lines. Write down what you think makes the speaker tick.

The notes in the side columns model how to use the skills and elements you read about on page 774.

### **Poetry**

### **ACTIVE READING MODEL**

# **☐ Key Reading Skill**

**Connecting** *I can relate. There's only one of me, too.* 

- Symbolism The fingerprints could be a symbol for identity—the qualities that make a person unique.
- **Sound Devices** *I like that the* ow sound is repeated.

# 4 Key Reading Skill

Monitoring Comprehension, Interpreting After rereading, I get it. A mirror shows how you look, not who you are.

# **E** Key Reading Skill

**Evaluating** I think the speaker feels unique because there is only one of him or her.

Rhyme, Rhythm, Meter
I can't see any rhyme or set
rhythm. This must be "free
verse," because it has no
fixed pattern.



**Study Central** Visit www.glencoe.com and click on Study Central to review poetry.

# **READING WORKSHOP 1**

# **Skills Focus**

You will practice using these skills when you read the following selections:

- "Annabel Lee," p. 780
- "Names/Nombres," p. 786

## **Reading**

 Evaluating poetry through an understanding of genre and literary elements

### Literature

 Identifying and explaining the effects of sound devices such as alliteration and assonance

# **Vocabulary**

- Using structural analysis to understand word meanings
- Academic Vocabulary: evaluating

# **Writing/Grammar**

 Identifying subjects and verbs

### **Skill Lesson**

# **Evaluating**

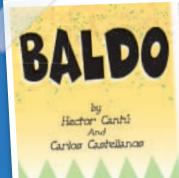
# Learn It!

**What Is It?** When you make a judgment or form an opinion about something that you're reading, you're **evaluating.** You ask yourself these questions:

- Is the author's message clearly expressed?
- Does the author use literary elements such as tone and style to interest you in the characters and the plot?
- Is the narrator's voice believable? Are the feelings and events in the poem or story realistic?

### **Analyzing Cartoons**

The kids evaluate plot and character development to judge whether something is worth watching. While reading, you can evaluate these and other literary elements.





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**Objectives** (pp. 776–777) **Reading** Evaluate text

### **Academic Vocabulary**

**evaluating** (ih VAL yoo ay ting) *v.* finding value; judging or determining worth

**Why Is It Important?** You evaluate songs and movies when you discuss what you like and don't like about them with your friends. Evaluating helps you make good decisions about what you will listen to or watch next. Evaluating what you read helps make you a smart reader.

**How Do I Do It?** Below is an excerpt from the poem "One," by James Berry. In this stanza, the voice that the poet created—the speaker of the poem-talks about being unique. Read how one student evaluated the text.

Only one of me

And nobody can get a second one From a photocopy machine.

The speaker is saying that there's no one else like him or her in the world. A photocopy machine can't make another person like him or her because it can make only copies of things. The speaker is saying that every person is an original. Using the image of a photocopier is a good way for the poet to get his point across.



**Study Central** Visit www.glencoe .com and click on Study Central to review evaluating.



# **Practice It!**

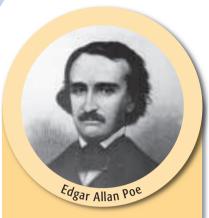
What do you know about evaluating a poem or a short story? In your Learner's Notebook, write questions you can ask yourself to help you evaluate

- how well the poet or author expresses ideas.
- the speaker's or narrator's voice.
- the language used in the poem or story.

# Use It!

As you read "Annabel Lee" and "Names/Nombres," ask yourself the questions you thought of. Write your answers in your Learner's Notebook.

# Before You Read Annabel Lee



### **Meet the Author**

Edgar Allan Poe was born in 1809. The topic of death played a large part in Poe's writing. He is best known for his mystery stories and his tales of horror and madness. However, he wanted to be remembered for his poetry. Poe said, "With me poetry has not been a purpose but a passion." "Annabel Lee" was published two days after his untimely death in 1849. See page R6 of the Author Files for more on Edgar Allan Poe.



**Author Search** For more about Edgar Allan Poe, go to www.glencoe.com.

**Objectives** (pp. 778–781) **Reading** Evaluate text • Make connections from text to self **Literature** Identify literary devices: alliteration, assonance **Vocabulary** Use prior knowledge

# **Vocabulary Preview**

**coveted** (KUV it id) v. wanted what another person had; form of the verb covet (p. 780) Rita coveted her sister's bracelet so much that she decided to buy one exactly like it for herself.

tomb (toom) n. vault, chamber, or grave for the dead (p. 781) In ancient China, an emperor was buried in an underground tomb, along with thousands of clay soldiers and horses.

**Write to Learn** For each vocabulary word, write a sentence using that word in your Learner's Notebook. Find a partner and check each other's sentences to make sure that you used the words correctly.

## **English Language Coach**

**Using What You Know** Later in this unit, you'll learn about particular roots that will help you unlock the meanings of unfamiliar words. In the meantime (and all the time), you should realize that you know more than you think you do, and you should use that knowledge. Look at this example from "One":

"Nobody can . . . have my expectancy when I wait."

A footnote defined *expectancy* for you. Did you really need that help? Maybe not!

Word	expectancy	
What You Know About It	It must be a noun ("my expectancy"). It looks like it contains <i>expect</i> . It has something to do with waiting.	
What It Might Mean	Whatever <i>expect</i> means when it's made into a noun—maybe "way of expecting" or "feeling of expecting."	

The "what it might mean" idea makes sense in the poem. This is a good clue that what the word *might* mean is likely to be what it *does* mean. (If you want to be absolutely sure of what a word means, use a dictionary.)

**Individual Activity** In your Learner's Notebook, make a chart like the one shown above. Write one of the underlined words from these sentences. Then fill in the chart.

Our Friday quizzes were inescapable.

The guests wore finery.

Familiarize yourself with the rules.

# **Skills Preview**

# **Key Reading Skill: Evaluating**

Evaluating is making a judgment or forming an opinion about what you are reading.

**Write to Learn** In your Learner's Notebook, write the questions below. As you read the following poem, use the questions to help you evaluate.

- Does the poet's writing style make his or her ideas clear?
- Does the poet succeed in making you understand the speaker's feelings? Why or why not?

# **Key Literary Element: Sound Devices**

Sometimes authors repeat consonant sounds at the beginnings of words in a text. This technique is called **alliteration**. Authors use alliteration to stress certain words. Read aloud the following sentence: "As we left the beach, the <u>seagull soared</u> into the clouds." When you hear the *s* sound twice in a row, your attention is drawn to the words *seagull* and *soared*.

Authors may also repeat vowel sounds. This is called **assonance.** In "Annabel Lee," Poe repeats the vowel sound "u" in the line "To shut her up in a sepulchre..." When you read this line aloud, you can hear how Poe wants to emphasize those words with the vowel sound.

Use these tips to help you recognize alliteration and assonance.

 Read the poem aloud, exaggerating the pronunciation of words.

Do you hear any repeated consonant sounds?

- Read the poem again slowly.
   Do you hear any repeated vowel sounds?
- How does the alliteration and assonance affect the way the poem flows?



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to <a href="https://www.glencoe.com">www.glencoe.com</a>.

# **Get Ready to Read**

## **Connect to the Reading**

Think about how it might feel to lose someone who is close to you. That's how the speaker of the poem feels after his beloved Annabel Lee dies. There are many ways of "losing" those we love. Friends move away. Brothers and sisters grow up and leave home. Families split up. All of these things can bring grief and a sense of great loss.

**Partner Talk** With a partner, discuss how you felt when you lost someone who was important to you. How did losing this person change your life?

# **Build Background**

Edgar Allan Poe lived a life as tragic as the lives he describes in some of his famous horror tales. The one shining light in his life was his love for his young wife, Virginia.

- Many people believe that Poe wrote "Annabel Lee" after his wife died of tuberculosis, a disease of the lungs.
- Tuberculosis was the same illness that caused Poe's mother's death when he was two years old.

# **Set Purposes for Reading**

Read "Annabel Lee" to find out who is important to the speaker—who helps make him tick.

**Set Your Own Purpose** What would you like to learn from the poem to help you answer the Big Question? Write your own purpose on the "Annabel Lee" page of Foldable 7.

# **Keep Moving**

Use these skills as you read the following selection.



Young Woman at the Beach, 1886–1888. Philip Wilson Steer. Tate Gallery, Musee d'Orsay, Paris.

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;—

5 And this maiden she lived with no other thought

Than to love and be loved by me.

She was a child and I was a child,
In this kingdom by the sea,
But we loved with a love that was more than love—
I and my Annabel Lee—
With a love that the wingéd seraphs\* of heaven

Coveted her and me. 7

11 Seraphs (SAIR ufs) are high-ranking angels who are said to burn with love for God.

### **Vocabulary**

coveted (KUV it id) v. wanted what another person had

# **Practice the Skills**

### 1 Key Literary Element

**Sound Devices** In lines 5 and 6, Poe uses alliteration by repeating the consonant *I*. Why do you think he draws attention to these words?

## **2** Key Literary Element

**Sound Devices** Remember that assonance is the repetition of vowel sounds. Identify an example of assonance in line 7.

And this was the reason that, long ago,
In this kingdom by the sea,

15 A wind blew out of a cloud by night
Chilling my Annabel Lee;
So that her high-born kinsmen came
And bore her away from me,
To shut her up in a sepulchre\*

In this kingdom by the sea. **2** 

The angels, not half so happy in Heaven,
Went envying her and me:—
Yes! that was the reason (as all men know,
In this kingdom by the sea)

25 That the wind came out of the cloud, chilling
And killing my Annabel Lee.

Of those who were older than we—
Of many far wiser than we—

30 And neither the angels in Heaven above,
Nor the demons down under the sea,
Can ever dissever\* my soul from the soul

Of the beautiful Annabel Lee:— 4

But our love it was stronger by far than the love

For the moon never beams without bringing me dreams

Of the beautiful Annabel Lee;

And the stars never rise but I see the bright eyes

Of the beautiful Annabel Lee;

And so, all the night-tide, I lie down by the side

Of my darling, my darling, my life and my bride,
In her sepulchre there by the sea.
In her tomb by the side of the sea.

- 19 A sepulchre (SEP ul kur) is a burial place.
- **32** To *dissever* (di SEV ur) is to separate or split apart.

### Vocabulary

**tomb** (toom) *n.* vault, chamber, or grave for the dead

# **Practice the Skills**

### **3** English Language Coach

**Using What You Know** You know that *kin* means "relatives." What is the most likely meaning of **kinsmen?** 

### 4 Key Reading Skill

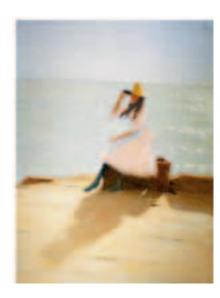
**Evaluating** Does Poe succeed in showing you how deeply the speaker loves Annabel Lee? Explain your answer.

# 5 BIG Question

What gives the speaker's life meaning? Record your answers on the "Annabel Lee" page of Foldable 7. Your response will help you complete the Unit Challenge.

# **After You Read**

# **Annabel Lee**



# Answering the **BIG Question**

- **1.** How has reading this poem made you think about who is important to you and what makes you tick?
- 2. Recall What is the relationship between the speaker and Annabel Lee?
  - **Right There**
- **3. Recall** According to the speaker, why did Annabel Lee die?
  - **Right There**

# **Critical Thinking**

- **4. Analyze** How important is Annabel Lee to the speaker? Explain.
  - Author and Me
- **5. Infer** How did Annabel Lee feel about the speaker?
  - **Author and Me**
- **6. Evaluate** Does this poem seem realistic to you? Explain.
  - Author and Me

# **Talk About Your Reading**

**Literature Groups** Have you ever heard the expression, "It is better to have loved and lost than never to have loved at all"? In your group, discuss the expression and how it relates to the poem.

- What does the expression mean?
- Do you agree or disagree with the expression?
- How do you think the speaker in "Annabel Lee" would feel about the expression?

**Write to Learn** After your group discusses this expression, write your own thoughts on a separate sheet of paper.

Objectives (pp. 782–783)
Reading Evaluate text • Make connections from text to self
Literature Identify literary devices: alliteration, assonance
Vocabulary Identify word structure: suffixes, roots

**Grammar** Identify subjects and verbs

# **Skills Review**

# **Key Reading Skill: Evaluating**

- 7. Did the poet do a good job of keeping you interested in the poem while you were reading? Which parts of the poem grabbed your interest? Explain.
- **8.** What is your opinion of the speaker of the poem? Do you think you can trust what the speaker tells readers about Annabel Lee? Explain.

# **Key Literary Element: Sound Devices**

For each line below, write whether Poe is using alliteration, assonance, or both. Then copy the words in which the sound device appears. Remember, alliteration is the repetition of consonant sounds, and assonance is the repetition of vowel sounds.

- **9.** So that her high-born kinsmen came
- 10. Yes! that was the reason (as all men know,
- **11.** Of those who were older than we— / Of many far wiser than we—
- **12.** But we loved with a love that was more than a love

# **Vocabulary Check**

Answer *true* or *false* to each statement.

- **13.** Saying you **coveted** something means that you stole or borrowed it.
- **14.** The Great Pyramid of Egypt is a **tomb**.
- **15. Academic Vocabulary** What do you look for when you **evaluate** a poem?
- **16. English Language Coach** Considering what you know about the word *covet* and what you know about suffixes, what do you think a *covetous* look might be?

# **Grammar Link: Finding Subjects and Verbs**

Sometimes it's hard to tell what verb form to use. To get the right form, you must first find the subject and verb in a sentence. Here's a quick review of how to find subjects and verbs.

- The subject tells who or what the sentence is about.
   The verb tells what the subject does, is, or has.

   <u>Natalie brings</u> her lunch to school.
   (Who or what is the sentence about? *Natalie*. What does Natalie do? She *brings*.)
- A verb can be one word or a whole phrase. The most important word in the phrase is the main verb. The other verbs are helping verbs.
   I could have done better on that test.
   (I is the subject. Done is the main verb; could have
- Subjects and verbs can be compound.
   Al and I jumped and shouted for joy.
   (Al and I is a compound subject. Jumped and shouted is a compound verb.)

### **Grammar Practice**

are helping verbs.)

On a separate piece of paper, copy each sentence. Underline the subject once and the verb twice.

- **17.** Elms grow tall and give shade.
- **18.** We will be planting more trees this spring.
- **19.** Maples and elms have beautiful leaves.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **Before You Read**

# **Names/Nombres**



### **Meet the Author**

Asked where she finds the ideas for her richly detailed stories, Julia Alvarez says, "I think when I write, I write out of who I am and the questions I need to figure out. A lot of what I have worked through has to do with coming to this country and losing a homeland and a culture, as a way of making sense." See page R1 of the Author Files for more on Julia Alvarez.



**Author Search** For more about Julia Alvarez, go to www.glencoe.com.

Objectives (pp. 784–791)
Reading Evaluate text • Make connections from text to self
Literature Identify literary devices: figurative language
Vocabulary Identify Latin roots

# **Vocabulary Preview**

**ironically** (eye RAH nik lee) *adv.* in a way that is different from what is expected (**p. 787**) *It rained every day except Friday. Ironically, that's the only day I brought my umbrella.* 

**initial** (ih NISH ul) *adj.* at the beginning; first **(p. 789)** *Our initial idea was to have the pep rally on the football field.* 

**merge** (murj) v. to join together so as to become one; unite **(p. 789)** When the two classes merge, there won't be enough seats for everyone.

**vaguely** (VAYG lee) *adv.* in a way that is not clear, exact, or definite **(p. 789)** *Elise wasn't sure who had come to the picnic. She vaguely remembered that her cousin had been there.* 

**specified** (SPES uh fyd) *v.* explained or described in detail (**p. 789**) *At the box office, we specified that we wanted front-row seats.* 

**exotic** (eg ZOT ik) *adj.* strangely attractive; foreign **(p. 789)** *Michael has never been to Puerto Rico and thinks it is an exotic place.* 

**chaotic** (kay AH tik) *adj.* confused, disorganized **(p. 789)** *On the day of the clearance sale, the scene at the mall was chaotic.* 

**Write to Learn** With a partner, choose three vocabulary words. Write one paragraph that uses all three words.

# **English Language Coach**

**Latin Roots** In "Names/Nombres," the narrator tells someone where she's from without <u>specifying</u>, or naming exactly, the island where her family had lived. *Specify* has the Latin root *spec*, meaning "to observe or look at." Some English words that have *spec* as a root are more clearly connected to the Latin meaning. For example, *inspect* and *spectator* have to do with observing.

Even though Latin is no longer spoken anywhere, it is one of the main sources of English words. This chart shows another common Latin root.

Root	Meaning	Examples
dict	say, speak	predict, dictionary, ver- dict, dictator,
\		contradict

**Partner Talk** With a partner, discuss how the Latin root is involved in the meaning of each of the example words.

# **Skills Preview**

# **Key Reading Skill: Evaluating**

Sometimes when you evaluate a short story, you form an opinion about how well an author tells the story.

- Is the story meaningful? Why or why not?
- Is the story believable and realistic? Why or why not?

**Write to Learn** As you read the story, think of other questions that help you evaluate. Write three questions and answers in your Learner's Notebook.

# **Key Literary Element: Figurative Language**

- A simile is an expression that uses like or as to compare two unlike things. The phrase "a person who runs like the wind" is a simile that says a person runs fast.
- A metaphor is an expression that compares two unlike things and describes one thing as if it were another. In the sentence "Seth is a cheetah on the racetrack," the author says Seth is a cheetah to show that Seth runs fast.

As you read, use these tips to help you identify and understand similes and metaphors:

- Look for comparisons.
   What two things does the author compare?
- Think about what the two things have in common.
   What is the author saying is alike about these two things?
- Think about why the author wants you to compare these two things.

How does the comparison help the author explain his or her idea?



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

# **Get Ready to Read**

## **Connect to the Reading**

In "Names/Nombres," Julia Alvarez talks about the names she's used throughout her life. Her different names say different things about her. As you read, think about your names or nicknames.

- Do they represent different things about who you are? Explain.
- Which name or nickname do you like best? Why?

**Partner Talk** Discuss with a partner what your name means to you and to your family and friends. Take notes. These will help you with the Unit Challenge.

# **Build Background**

This selection is set in the early 1960s in New York City.

- Julia Alvarez was born in New York, but she lived in the Dominican Republic until she was ten.
- The Dominican Republic is located on the island of Hispaniola in the Caribbean.
- Nombres is Spanish for "names."

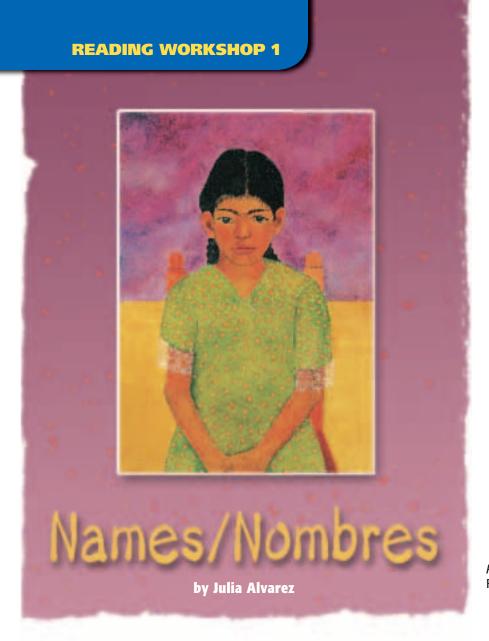
# **Set Purposes for Reading**

Nombres" to find out why names are important to Julia Alvarez. How do they help her get through life?

**Set Your Own Purpose** What would you like to learn from the story to help you answer the Big Question? Write your own purpose on the "Names/ Nombres" page of Foldable 7.

# **Keep Moving**

Use these skills as you read the following selection.



Portrait of Virginia, 1929. Frida Kahlo. Fundacion Dolores Olmedo, Mexico City.

hen we arrived in New York City, our names changed almost immediately. At Immigration, the officer asked my father, *Mister Elbures*, if he had anything to declare. My father shook his head, "No," and we were waved through. I was too afraid we wouldn't be let in if I corrected the man's pronunciation, but I said our name to myself, opening my mouth wide for the organ blast of the a, trilling my tongue for the drumroll of the *r*, *All-vah-rrr-es!* How could anyone get *Elbures* out of that orchestra of sound?

At the hotel my mother was *Missus Alburest*, and I was *little girl*, as in, "Hey, little girl, stop riding the elevator up and down. It's *not* a toy!"

When we moved into our new apartment building, the super called my father *Mister Alberase*, and the neighbors who

# **Practice the Skills**

## Key Literary Element

**Figurative Language** Alvarez uses figurative language to compare an organ blast to how she makes the *a* sound. This would be a metaphor if she said, "My *a* is an organ blast." Find a similar figurative expression in this paragraph.

became mother's friends pronounced her name *Jew-lee-ah* instead of *Hoo-lee-ah*. I, her namesake, was known as *Hoo-lee-tah* at home. But at school, I was *Judy* or *Judith*, and once an English teacher mistook me for *Juliet*. 2

It took awhile to get used to my new names. I wondered if I shouldn't correct my teachers and new friends. But my mother argued that it didn't matter. "You know what your friend Shakespeare said, 'A rose by any other name would smell as sweet." My family had gotten into the habit of calling any literary figure "my friend" because I had begun to write poems and stories in English class.

By the time I was in high school, I was a popular kid, and it showed in my name. Friends called me *Jules* or *Hey Jude*, and once a group of troublemaking friends my mother forbid me to hang out with called me *Alcatraz*.<sup>2</sup> I was *Hoo-lee-tah* only to Mami and Papi and uncles and aunts who came over to eat *sancocho*<sup>3</sup> on Sunday afternoons—old world folk whom I just as soon would go back to where they came from and leave me to pursue whatever mischief I wanted to in America. *JUDY ALCATRAZ*: the name on the Wanted Poster would read. Who would ever trace her to me?

y older sister had the hardest time getting an American name for herself because Mauricia did not translate into English. Ironically, although she had the most foreign-sounding name, she and I were the Americans in the family. We had been born in New York City when our parents had first tried immigration and then gone back "home," too homesick to stay. My mother often told the story of how she had almost changed my sister's name in the hospital.

After the delivery, Mami and some other new mothers were cooing over their new baby sons and daughters and exchanging names and weights and delivery stories. My mother was embarrassed among the Sallys and Janes and Georges and

- 1. This line is from William Shakespeare's play Romeo and Juliet.
- Alcatraz (AL kuh traz) is an island in San Francisco Bay that once was the home of a tough federal prison.
- **3. Sancocho** (san KOH choh) is a meat stew.

### Vocabulary

**ironically** (eye RAH nik lee) *adv.* in a way that is different from what is expected

# **Practice the Skills**

### 2 Reviewing Skills

**Connecting** Has anyone ever mispronounced your name or called you by the wrong name? If so, how did you feel?

### 3 Key Reading Skill

**Evaluating** Do you think the author really liked having more than one name? Why or why not?

Johns to reveal the rich, noisy name of *Mauricia*, so when her turn came to brag, she gave her baby's name as *Maureen*.

"Why'd ya give her an Irish name with so many pretty Spanish names to choose from?" one of the women asked her.

My mother blushed and admitted her baby's real name to the group. Her mother-in-law had recently died, she apologized, and her husband had insisted that the first daughter be named after his mother, *Mauran*. My mother thought it the ugliest name she had ever heard, and she talked my father into what she believed was an improvement, a combination of *Mauran* and her own mother's name *Felicia*.

"Her name is *Mao-ree-chee-ah*," my mother said to the group. "Why that's a beautiful name," the new mothers cried. "*Moor-ee-sha*, *Moor-ee-sha*," they cooed into the pink blanket.

Moor-ee-sha it was when we returned to the States eleven years later. Sometimes, American tongues found even that mispronunciation tough to say and called her Maria or Marsha or Maudy from her nickname Maury. I pitied her. What an awful name to have to transport across borders!

My little sister, Ana, had the easiest time of all. She was plain *Anne*—that is, only her name was plain, for she turned out to be the pale, blond "American beauty" in the family. The only Hispanic-seeming thing about her was the affectionate nickname her boyfriends sometimes gave her, *Anita*, or as one goofy guy used to sing to her to the tune of the Chiquita Banana advertisement, *Anita Banana*.

Later, during her college years in the late '60s, there was a push to pronounce Third World<sup>4</sup> names correctly. I remember calling her long distance at her group house and a roommate answering.

"Can I speak to Ana?" I asked, pronouncing her name the American way.

"Ana?" The man's voice hesitated. "Oh! you mean Ah-nah!"

Our first few years in the States, though, ethnicity<sup>5</sup> was not yet "in." Those were the blond, blue-eyed, bobby socks years of junior high and high school before the '60s ushered in peasant

# **Practice the Skills**

## 4 Key Reading Skill

**Evaluating** Evaluate the ideas in this paragraph. Is Alvarez complaining that Americans are lazy with foreign names? Is she complaining about parents who give their children difficult names?

<sup>4.</sup> Third World refers to poorer, less developed countries, mainly in Latin America, Africa, and Asia.

**<sup>5.</sup> Ethnicity** (eth NIS uh tee) is a word for certain traits that a group of people share, such as culture, history, race, and national origin. U.S. citizens come from many ethnic backgrounds.



Visual Vocabulary
A serape (suh RAW
pay) is a blanketlike
outer garment similar
to a shawl and is worn
chiefly by men in Latin
American countries.
Some serapes are
brightly colored and
boldly patterned.

blouses, hoop earrings, serapes. My **initial** desire to be known by my correct Dominican name faded.

I just wanted to be Judy and merge with the Sallys and Janes in my class. But inevitably,<sup>6</sup> my accent and coloring gave me away. "So where are you from, Judy?"

"New York," I told my classmates. After all, I had been born blocks away at Columbia Presbyterian Hospital.

"I mean, originally."

"From the Caribbean," I answered vaguely, for if I specified, no one was quite sure what continent our island was on.

"Really? I've been to Bermuda. We went

last April for spring vacation. I got the worst sunburn! So, are you from Portoriko?"

"No," I shook my head. "From the Dominican Republic." "Where's that?"

"South of Bermuda."

They were just being curious, I knew, but I burned with shame whenever they singled me out as a "foreigner," a rare, exotic friend.

"Say your name in Spanish, oh please say it!" I had made mouths drop one day by rattling off my full name, which according to Dominican custom, included my middle names, mother's and father's surnames for four generations back.

"Julia Altagracia Maria Teresa Alvarez Tavares Perello Espaillat Julia Pérez Rochet González," I pronounced it slowly, a name as **chaotic** with sounds as a Middle Eastern bazaar or market day in a South American village. **5** 

6. Inevitably means "in a way that cannot be avoided."

## **Vocabulary**

initial (ih NISH ul) adj. at the beginning; first

**merge** (murj)  $\nu$ . to join together so as to become one; unite

vaguely (VAYG lee) *adv.* in a way that is not clear, exact, or definite

**specified** (SPES uh fyd)  $\nu$ . explained or described in detail

**exotic** (eg ZOT ik) *adj.* strangely attractive; foreign

chaotic (kay AH tik) adj. confused, disorganized

# **Practice the Skills**

## 5 Key Literary Element

**Figurative Language** What two things does Alvarez compare here? Does she use a simile or a metaphor? How can you tell?



The Musicians, 1979. Fernando Botero. Oil on canvas, 85¾ x 74¾ in. Private collection.

I suffered most whenever my extended family attended school occasions. For my graduation, they all came, the whole noisy, foreign-looking lot of old, fat aunts in their dark mourning dresses and hair nets, uncles with full, droopy mustaches and baby-blue or salmon-colored suits and white pointy shoes and fedora<sup>7</sup> hats, the many little cousins who snuck in without tickets. They sat in the first row in order to better understand the Americans' fast-spoken English. But how could they listen when they were constantly speaking among themselves in **florid**-sounding phrases, rococo<sup>8</sup> consonants, rich, rhyming vowels. Their loud voices carried . . . . 5

How could I introduce them to my friends? These relatives had such complicated names and there were so many of them, and their relationships to myself were so convoluted. There was my Tía Josefina, who was not really an aunt but a much older cousin. And her daughter, Aída Margarita,

# **Practice the Skills**

### 6 English Language Coach

**Latin Roots** Can you think of another word that has the root *flor?* (Hint: It has to do with flowers, just as **florid** does.)

A fedora (fuh DOR uh) is a soft, felt hat with a curved brim and a crease along the top. See The Musicians at the top of this page.

**<sup>8.</sup>** *Florid* and *rococo* (ruh KOH koh) both mean "very showy or flowery."

**<sup>9.</sup>** Something that is **convoluted** is twisted and wound around. The rest of this paragraph identifies some of the writer's convoluted family relationships.

who was adopted, *una hija de crianza*. My uncle of affection, Tío José, brought my *madrina* Tía Amelia and her *comadre* Tía Pilar. My friends rarely had more than their nuclear family<sup>10</sup> to introduce.

After the commencement<sup>11</sup> ceremony my family waited outside in the parking lot while my friends and I signed yearbooks with nicknames which recalled our high school

good times: "Beans" and "Pepperoni" and "Alcatraz." We hugged and cried and promised to keep in touch.

Our good-byes went on too long. I heard my father's voice calling out across the parking lot, "Hoo-lee-tah! Vámonos!" 12

Back home, my *tíos* and *tías* and *primas*, Mami and Papi, and *mis hermanas* had a party for me with *sancocho* and a storebought *pudín*, <sup>13</sup> inscribed with *Happy Graduation*, *Julie*. There were many gifts—that was a plus to a large family! I got several wallets and a suitcase with my initials and a graduation charm from my godmother and money from my uncles. The biggest gift was a **portable** typewriter from my parents for writing my stories and poems. **7** 

Someday, the family predicted, my name would be well-known throughout the United States. I laughed to myself, wondering which one I would go by. 

③



Analyzing the Illustration Imagine that this traditional American cake was for a boy named Jules. At his graduation party, how should Jules deal with the cake decorator's mistake?

# **Practice the Skills**

## **7** English Language Coach

**Latin Roots** The root of **portable** is *port.* Think about what one is *able* to do with something portable. Can you guess what *port* means?

# 8 B G Question

What do names mean to the author, and how do they help make her who she is? Explain your answers on the "Names/ Nombres" page of Foldable 7. Your response will help you complete the Unit Challenge later.

<sup>10.</sup> Parents and their children make up what is called a nuclear family. An extended family includes other close relatives, such as grandparents, aunts, uncles, and cousins.

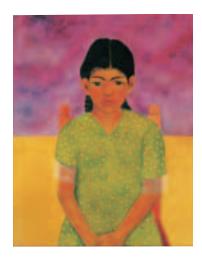
<sup>11.</sup> A commencement is a graduation ceremony.

<sup>12.</sup> Vámonos (VAW moh nohs) means "Let's go."

<sup>13.</sup> A pudín (poo DEEN) is a pudding.

# **After You Read**

# **Names/Nombres**



# Answering the **BIG Question**

- **1.** After reading "Names/Nombres," what ideas do you have about what makes you tick? Is your ethnic heritage a part of who you are? Explain.
- **2. Recall** What happens almost immediately when Alvarez's family arrives in New York?
  - **Right There**
- **3. Recall** Why does Alvarez's sister Mauricia have a hard time getting an American name?
  - **Right There**

# **Critical Thinking**

- **4. Analyze** How does Alvarez feel about her family and her family's culture as she grows older?
  - **Author and Me**
- **5. Infer** How does Alvarez's attitude about blending in with her classmates change as she grows older?
  - Think and Search
- **6. Interpret** Why do you think the author chooses to write under the name of Julia Alvarez?
  - Author and Me

# **Write About Your Reading**

Write a letter to Julia Alvarez that compares her experiences to your experiences. Include details about your family and friends. Think about these questions to get started:

- When you were young, did someone ever mispronounce your first or last name? How did you feel?
- Did you ever wish you had a different name? If so, what is it? Why do you like it?
- Do your friends call you nicknames? What are they?
- Does your family call you a different name than your friends call you?
   Which name do you like better? Why?

Objectives (pp. 792–793)
Reading Evaluate text • Make connections from text to self
Literature Identify literary devices:
figurative language
Vocabulary Identify synonyms
Grammar Identify subjects and verbs

# **Skills Review**

# **Key Reading Skill: Evaluating**

**7.** Would you recommend this story to anyone? Why or why not? Think about how you evaluate the story.

# **Key Literary Element:** Figurative Language

- **8.** Write down the word or words in this example that make the phrase a simile:
  - a name as chaotic with sounds as a Middle Eastern bazaar
- **9.** Is this an example of simile, metaphor, or neither? they singled me out as a "foreigner"

# **Reviewing Skills: Connecting**

**10.** Alvarez does not want to be a "rare, exotic friend." How would you feel if people only talked to you about your name and where you were from? Why?

# **Vocabulary Check**

For each word in bold, choose the word that means most nearly the same thing.

	,	U		
11.	ironically	surprisingly	warmly	happily
12.	initial	last	first	time
13.	merge	combine	destroy	elevate
14.	vaguely	uncertainly	largely	jumpy
15.	specified	used	explained	wondered
16.	exotic	boring	foreign	excited
<b>17.</b>	chaotic	neat	cute	messy

# Grammar Link: Tricky Subjects and Verbs

Usually the subject comes before the verb in a sentence. There are two main exceptions.

 Questions In many questions, all or part of the verb comes before the subject.

<u>Do you and your friends have plans?</u>
helping verb / subject / main verb
To make it less tricky to find the subject and verb, turn the question into a statement.

 Here/There The words here and there cannot be subjects. To find the subject of a sentence that begins with here or there, omit the word. Find the verb; then ask yourself, who or what \_\_\_\_?

**Example:** There is a big party on Saturday.

You and your friends do have plans.

Omit there; then find the verb.

There is a big party on Saturday.

Ask, who or what is? Party is.

There <u>is</u> a big <u>party</u> on Saturday.

verb subject

### **Grammar Practice**

On a separate piece of paper, copy each sentence. Underline the subject once and the verb twice.

- **18.** Is my brother at baseball practice?
- **19.** Here is his baseball jersey.
- **20.** Are you and Bill going to the game?

**Writing Application** Review your letter to Julia Alvarez. Look for questions and for sentences that begin with *here* or *there*. Underline the subject once and the verb twice in these sentences.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# WRITING WORKSHOP PART 1

# **Poem**Prewriting and Drafting

**ASSIGNMENT** Write a poem

**Purpose:** To write a poem about an object that shows what makes you tick

**Audience:** You, your teacher, and possibly some classmates

# **Writing Rubric**

As you work through this assignment, you should

- follow poetic conventions of verse and stanza
- develop a rhyme pattern
- use figurative language and sensory details
- use word choice to set a tone

See page 832 in Part 2 for a model of a poem.

Objectives (pp. 794–797)
Writing Use the writing process:
draft • Write a poem • Use literary
elements: conventions of poetry,
figurative language
Vocabulary Use synonyms
Grammar Use correct subject-verb
agreement

Writing a poem will help you express your feelings about the Unit 7 Big Question: What makes you tick?

Poetry is probably a bigger part of your life than you realize. Think of songs that you enjoy. Songs are poems set to music. Poetry appeals to your emotions and senses in the same way that music does.

# Prewriting

# **Get Ready to Write**

Writing a poem is like writing a song. Both the poet and the songwriter use rhythm and rhyme and express emotions and ideas. Writing a poem is also like painting a picture. An artist uses shape and color to put an image on canvas. A poet uses words to put an image in the reader's mind.

### **Gather Ideas**

Pretend that you are about to paint a portrait. First, you have to decide what to paint. Some artists choose simple, everyday objects like pieces of fruit. Artists can paint an ordinary object in such detail that it becomes a work of art. You can do the same thing in poetry—using words instead of paint!

# **Choose a Topic**

Choose an object to write about that you know well and can picture in your mind. Or select one object that you can place in front of you on your desk. Either way, you should choose something that shows what makes you tick. The object could be a piece of furniture, a favorite book, your shoe, a favorite toy from when you were a child, a pencil, a soda can, or almost any *thing*.

Write your object in your Learner's Notebook. Then answer these questions.

- 1. What color is it?
- **2.** What shape is it?
- 3. Is it heavy or light?
- **4.** Does it have a smell or a taste?
- **5.** Does it remind you of a person?
- **6.** What is your best memory of it?

# **Start Writing!**

There is no right or wrong way to start a poem. Just start writing about your object in any way you like.

# Literature

**Writing Models** For models and other writing activities, go to www.glencoe.com.

# **Get It on Paper**

- Read the notes in your Learner's Notebook.
- Use a favorite memory to start your poem.
- Include a sensory detail such as how the object smells or tastes.

Remember that poets write in verse—that is, in single lines of text—instead of in continuous text as the author of a story would do. Although poems may look different from what you are used to reading, they can still tell stories and express ideas. They also include figurative language. Gary Soto wrote a poem about a tortilla! Here's part of that poem.

The tortilla Dances in my hands As I carry it To the drainboard. Where I smear it With butter. The yellow ribbon of butter That will drip Slowly down my arm When I eat on the front lawn. The sparrow will drop Like fruit From the tree To stare at me With his glassy eyes. I will rip a piece For him. He will jump On his food And gargle it down. Chirp once and fly Back into the wintry tree. -from "Ode to la Tortilla," by Gary Soto

**Personification** Personification gives human characteristics to nonhuman objects. A tortilla can't dance, of course. Soto says this to describe carrying a tortilla that's fresh from the frying pan—it's hot! So his hand makes it dance.

**Metaphor** A metaphor compares two unlike things without using the word *like* or *as*. Here, Soto's metaphor compares a yellow ribbon and butter. It's an unusual way to describe butter, but it creates an effective image in the reader's mind.

**Simile** A simile uses the word *like* or *as* to compare two unlike things. It's a good, easy way to make the reader notice similarities between things. Soto compares the sparrow to fruit, or the way the sparrow will drop to the way fruit drops from a tree.

**Sensory Detail** Words and phrases that appeal to any of the five senses are a good way to add interesting detail. Soto's sparrow "gargles" and "chirps." These words appeal to the senses of taste and hearing.

# **Applying Good Writing Traits**

### **Word Choice**

Poems are usually short, yet they may express complicated ideas and feelings. So good poets choose their words very carefully.

### What Is Word Choice?

Many words have synonyms—words that mean the same or nearly the same thing. But a writer can't use just any synonym in place of a word. For example:

- Two synonyms for breeze are gust and draft.
- A breeze is a gentle wind that continues to blow.
- A gust is a short, not-so-gentle burst of wind.
- A draft is a strong flow of air—usually indoors.
- If you're describing a quiet, pleasant setting, breeze is the best word choice. But if you want to suggest something less pleasant, one of the other words could work better.

# Why Is Word Choice Important?

Good word choices will help you express your thoughts and emotions more clearly, and they'll make your writing more interesting. This is important in all kinds of writing—poetry, fiction, and nonfiction. But word choice is especially important in poetry. Again, most poems are fairly short. That means every word in a poem has to do more work than the same word would do in a story.

### **How Do I Do It?**

- Determine your purpose for writing. Do you want to entertain? Inform? Reflect? Persuade?
- Decide who your audience is.
- Choose words that are appropriate for your purpose and for your audience. A letter to your best friend should probably not sound the same as a report for your social studies class.
- Choose words that create the mood you want.
   Dark, mysterious, and spooky help to set one mood. Sparkling, magical, and enchanting describe a very different mood.

### **Write to Learn**

When you have a draft of your poem, circle the more important words—the nouns, adjectives, verbs, and adverbs.

- Look up each circled word in a dictionary or thesaurus.
- Copy good synonyms next to each circled word.
- Replace circled words with synonyms that you think fit your poem better.

### **Analyzing Cartoons**

Perhaps the girl should say "as bad as my vocabulary." Well, let's give her a break. Finding the right word can often be . . . whatever.



#### **Grammar Link**

### **Subject-Verb Agreement**

Do you ever use *was* when you should use *were* or *don't* when *doesn't* is correct? Learn the basics of subject-verb agreement to fix this problem.

#### What Is It?

**Subject-verb agreement** is picking the verb form that matches, or agrees with, the subject.

- **1.** If the subject of a sentence is *he, she, it,* or its equal, the verb must end in –s.
- <u>He wants</u> a car. <u>Al wants</u> a car. (He = one male. Al = one male. Al = he.)
- <u>She</u> <u>drives</u> a bus.
   <u>Lu</u> <u>drives</u> a bus.
   (She = one female. Lu = one female. Lu = she.)
- <u>It runs</u> on gas. The <u>bus runs</u> on gas. (It = one thing. A bus = one thing. Bus = it.)
- **2.** If the subject of a sentence is *I*, you, we, they, or its equal, the verb does not end in –s.
- <u>/ want</u> pizza.
- You make good pizza.
- We like them.
   Ed and I like them.
   (We = I + other people. Ed and I = I + other people. Ed and I = we.)
- <u>They taste good.</u>
   The <u>pizzas taste good.</u>
   (They = two or more things. Pizzas = two or more things. Pizzas = they.)
- *They* use a recipe from Italy.
- <u>Gino and Marie</u> <u>use</u> a recipe from Italy.
   (They = two or more people. Gino and Marie = two or more people. Gino and Marie = they.)

#### Why Is It Important?

Good grammar and good writing go hand in hand. When your subjects and verbs agree, readers can focus on your ideas, not on your mistakes.

#### How Do I Do It?

Follow these steps to subject-verb agreement.

**Step 1:** Find the subject and verb in the sentence.

• She plays the tuba in the school band.

**Step 2:** Apply the subject-verb agreement rules.

She plays the tuba in the school band.
 (The subject is she, so the -s on plays is correct.)

#### **Grammar Practice**

On a separate piece of paper, write the subject and the correct verb form for each sentence.

- 1. Colin always (give, gives) his all.
- **2.** He never (do, does) anything halfway.
- 3. Colin and his sister (work, works) hard.

**Writing Application** Look again at your poem. Fix any mistakes in subject-verb agreement.

### **Looking Ahead**

Part 2 of this Writing Workshop is coming up later. Save the writing you did so far; you'll need it later to finish your poem.

### **READING WORKSHOP 2**

#### **Skills Focus**

You will practice using these skills when you read the following selections:

- "Diondra Jordan," p. 802
- "Face It," p. 810
- "Almost Ready," p. 811

#### Reading

Interpreting

#### Literature

 Identifying symbolism and explaining its effects

#### **Vocabulary**

- Using structural analysis to understand word meanings
- Academic Vocabulary: interpret

#### **Writing/Grammar**

- Using appropriate word choice
- Using correct subjectverb agreement

#### **Skill Lesson**

## **Interpreting**

#### Learn It!

**What Is It?** When you **interpret**, you use your own understanding of the world to decide what the events or ideas in a selection mean.

- Interpreting is more than just remembering and understanding the facts.
- When you use what you've learned from your own experiences to understand what the author is *really* saying, you are interpreting.

#### **Analyzing Cartoons**

When you interpret what you read, you combine what's in the text with your own knowledge to figure out what the author is saying. But first you have to read the book.



**Objectives** (pp. 798–799) **Reading** Interpret text

#### **Academic Vocabulary**

interpret (in TUR prit) v. to explain the meaning of; to make understandable

**Why Is It Important?** Every reader creates meaning by using what he or she understands about the world. Finding meaning as you read is all about getting the most out of a text.

**How Do I Do It?** Think about what you already know about yourself and the world. Ask yourself: What is the author really trying to say here? What larger ideas might these events be about? Here's how one student interprets a sentence from "Names/Nombres."

I just wanted to be Judy and merge with the Sallys and Janes in my class.

The author wants to be Judy and merge with the Sallys and Janes. I know that merge means "to join together to be one." Sometimes it's easier to join in with the crowd if you're not different, but sometimes different is good. I think the author is different from the other girls in the class and is having a hard time fitting in.



**Study Central** Visit www.glencoe.com and click on Study Central to review interpreting.



#### **Practice It!**

In your Learner's Notebook, practice interpreting the bold-faced lines below from "Annabel Lee." Ask yourself these questions:

- What does the selection say about the topic?
- What do I know about myself and the world as it relates to this topic?
- What is the author *really* saying? Is there a larger picture?

She was a child and I was a child,
In this kingdom by the sea,
But we loved with a love that was more than love—
I and my Annabel Lee—

#### **Use It!**

As you read "Diondra Jordan," "Face It," and "Almost Ready," remember to use the questions above to help you interpret the texts. Write the questions in your Learner's Notebook ahead of time, and answer them whenever you need help interpreting.

## Before You Read Diondra Jordan



#### **Meet the Author**

As a child, Nikki Grimes moved a lot. She constantly had to adjust to new homes, new friends, and new schools. She found comfort in reading. She says that "Books were my soul's delight. Even so, in one sense, the stories I read betrayed me. Too few gave me back my mirror image. . . . 'When I grow up,' I thought, 'I'll write books about children who look and feel like me."



**Author Search** For more about Nikki Grimes, go to www.glencoe .com.

**Objectives** (pp. 800-805) Reading Interpret text • Make connections from text to self Literature Identify literary devices: symbolism **Vocabulary** Identify Latin roots

### **Vocabulary Preview**

**self-portrait** (self POR trut) *n*. a painting or photograph of an artist by that artist (p. 802) It was clear that Raul had been working on a self-portrait.

gallery (GAL ur ee) n. a room used for a special purpose (such as showing pictures) (p. 803) With pictures hung everywhere, the classroom became our gallery.

**identity** (eye DEN tuh tee) *n.* the qualities and features that make one person different from another (p. 803) Art class is a good place to explore identity.

**tirade** (TY rayd) *n.* a long, angry speech (p. 803) *Max launched into an* angry tirade when he was accused of cheating on the test.

**Write to Learn** In your Learner's Notebook, answer these questions.

- **1.** What would you focus on if you were going to make a self-portrait: your face, your personality, or both? Explain.
- 2. What kind of gallery would you want to hang your self-portrait in? What other kinds of art would be in there?
- **3.** How would you show your identity in the self-portrait?
- **4.** What makes you feel like going into a tirade?

#### **English Language Coach**

**Latin Roots** The common Latin root *vis* or *vid* is found in both simple and difficult words. If you learn to recognize it in simple words, you can use your knowledge of it when you run across it in difficult ones.

Root	Found In
vis <i>or</i> vid	vision, visual, video, visibile, visit
mem	remember, memory, memo, memorable
sent <i>or</i> sens	sensitive, sentimental, sensory

**Partner Talk** With a partner, use the examples above to figure out what the roots are likely to mean. Then, with your partner, find vista, memoir, and sentimental in a dictionary. See if these words are related to the meanings you guessed for vis/vid, mem, and sent/sens.

### **Skills Preview**

#### **Key Reading Skill: Interpreting**

To interpret "Diondra Jordan," think about word choice and phrasing. Think about her view of the world. What do you already know about yourself and the world that helps you understand what the author is *really* saying?

**Partner Talk** As you read "Diondra Jordan," pick three lines from the story or poem and talk with a partner about what Diondra is *really* saying.

#### **Key Literary Element: Symbolism**

When a person, a place, an object, or an action represents something else it becomes a symbol. In literature, this is known as **symbolism.** Writers use symbolism in poems and stories to add meaning and to emphasize themes.

- A tree may be a symbol for life.
- A mountain may be a symbol for strength.
- An island may be a symbol for loneliness.

Use these tips to help you recognize symbolism.

- Look for repeated words, images, or actions.
   What do they mean? Why are they important?
- When a character takes action, what are the reasons? Think about a time you made something for someone. Your action was a symbol of how you felt.

How is the action a symbol of who he or she is or how he or she feels?

 Look for things or ideas that are important to the writer, speaker, or character.

What does he or she care about? Why?

**Partner Talk** With a partner, match these symbols with their meanings.

Symbol	Possible Meaning
rose	peace time
dove river	love

### **Get Ready to Read**

#### **Connect to the Reading**

If you created a self-portrait, how would you make yourself look? What would you use to make it—pencils, paints, ink? What would be in the background? What would you be doing? Would the self-portrait be in color?

**Write to Learn** In your Learner's Notebook, write about something positive that you've always wanted to do but have been afraid to do. What holds you back?

#### **Build Background**

Writers and other artists often focus on identity. This story mentions the Harlem Renaissance and identity.

- In the 1920s, the Harlem neighborhood of New York experienced a creative movement of African American literature, art, and music; this became known as the Harlem Renaissance.
- African American writers gained a wide audience and received the praise of critics.
- The works of the Harlem Renaissance often centered around the question of identity.

#### **Set Purposes for Reading**

Read "Diondra Jordan" to find out what makes a student artist tick.

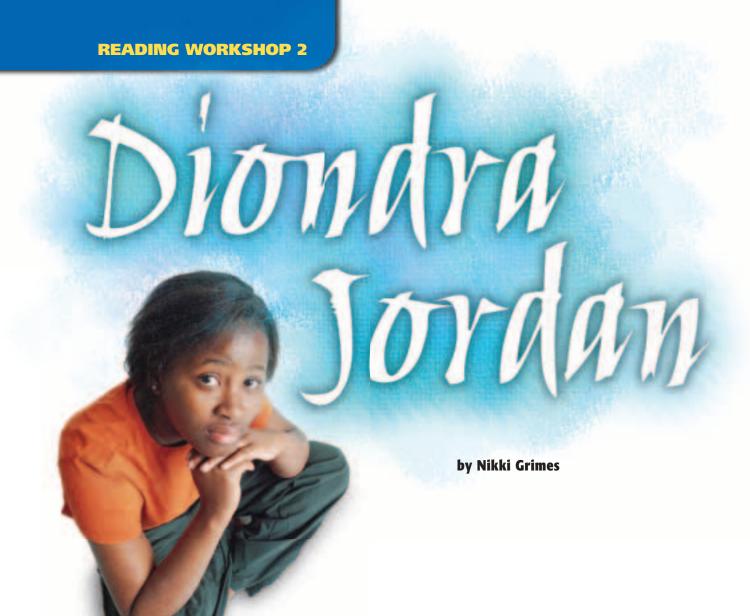
**Set Your Own Purpose** What would you like to learn from the story to help you answer the Big Question? Write your own purpose on the "Diondra Jordan" page of Foldable 7.



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

### **Keep Moving**

Use these skills as you read the following selection.



If only I was as bold as Raul. The other day, he left one of his paintings out on Mr. Ward's desk where anybody could see it. Which was the point. He sometimes works at Mr. Ward's desk during lunch. The wet paintbrushes sticking up out of the jar are always a sign that he's been at it again. So of course, anybody who glances over in that direction will be tempted to stop by and look.

This particular painting was rough, but anyone could tell it was Raul. A self-portrait. He'll probably hang it in class.

#### Vocabulary

self-portrait (self POR trut) n. a painting or photograph of an artist by that artist

#### **Practice the Skills**

#### 1 Key Reading Skill

Interpreting Have you ever known someone like Raul? How did you feel about him or her? How do you think the narrator feels about Raul? Back in September, Mr. Ward covered two of the classroom walls with black construction paper and then scattered paper frames up and down the walls, each one a different size and color. Now half the room looks sort of like an art gallery, which was the idea. We're supposed to use the paper frames for our work. Whether we put up poems or photographs or even paintings is up to us, so long as the work is ours and we can tie it in with our study of the Harlem Renaissance. I guess Raul's self-portrait fits, since we've been talking a lot about **identity**. He'll probably put it up next to his poem. You should have seen him hang that thing. You'd think he was handling a million-dollar masterpiece the way he took his time placing it just so. If you look close, you can see the smudges where he erased a word or two and rewrote it. Mr. Ward must be in shock. He can never get Raul to rewrite a lick of homework or anything else. And don't even talk to him about checking his spelling! He'll launch into a tirade on you in a minute. "What?" he'll snap.

"You think Puerto Ricans can't spell?" Forget it. Anyway, I dare you to find one misspelled word in that poem of his! Maybe it's a **visual** thing. Maybe he wants his poem to look as good as his self-portrait. And it is good. **2 3** 

I've never tried doing a self-portrait, but why not? I could maybe do one in charcoal. I like drawing faces in charcoal. I've been drawing since I can't remember when. Not that anyone here knows that, except Tanisha, and she found out by accident when she came to my house to study once and saw a couple of drawings

#### **Vocabulary**

**gallery** (GAL ur ee) *n.* a room used for a special purpose (such as showing pictures)

**identity** (eye DEN tuh tee) *n*. the qualities and features that make one person different from another

tirade (TY rayd) n. a long, angry speech

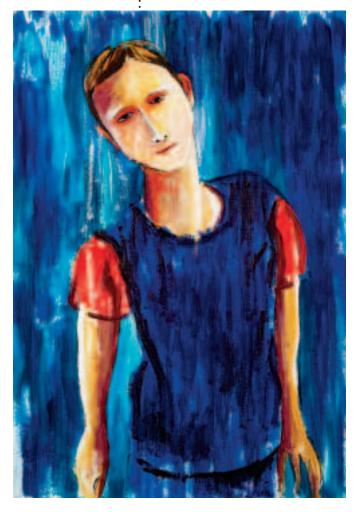
#### **Practice the Skills**

#### 2 Key Reading Skill

**Interpreting** The students have been talking a lot about identity. What does the word *identity* mean here? Why does Mr. Ward encourage the students to create poems, photographs, and paintings to express their identities?

#### **3** English Language Coach

**Latin Roots** Diondra says "Maybe it's a visual thing." What is the root of <u>visual?</u> What does she mean by saying this?



A stick of charcoal, or a charcoal pencil, can be used to make drawings in tones of black.

hanging in my room. Mom loves my watercolors<sup>2</sup> and she hung one in the living room, but it isn't signed. Nobody ever mentions it, especially not my father. He's not too wild about my art. Mostly, he's disappointed, first off that I wasn't born a boy, and second that I won't play ball like one. I'm six feet tall, almost as tall as he, and he figures the height is wasted on me since I don't share his dreams of me going to the WNBA.<sup>3</sup> I keep telling him not to hold his breath.

I hate always being the tallest girl in school. Everybody expects me to play basketball, so they pick me for their team, throw me the ball, and wait for me to shoot. Big mistake. I fumble it every time. Then they have the nerve to get mad at me, like I did it on purpose! But basketball is not my game. I have no game. I'm an artist, like Raul. The difference is, I don't tell anybody. I refuse to give them new reasons to laugh at me. The Jolly Green Giant jokes are bad enough. **5** 

Yeah, it's definitely time to try a self-portrait. I think I'll paint myself in front of an easel. With a basketball jersey sticking up out of the trash. Then I could hang it in Mr. Ward's class. See if anybody notices.

#### **Practice the Skills**

#### 4 Reviewing Skills

**Connecting** Diondra thinks that her father is disappointed in her. Have you ever thought that a family member was disappointed in something you did? What happened, and how did you feel?

#### 5 BIG Question

Think about what you've learned about Diondra so far. What makes her tick? Support your answer with details, and record it on the "Diondra Jordan" page of Foldable 7. Your response will help you complete the Unit Challenge later.

#### **6** Key Literary Element

**Symbolism** A symbol is something that means more than just what it is. What do the self-portraits symbolize in this selection?

<sup>2.</sup> A watercolor is a type of painting made by mixing water and paint on the paper.

The WNBA is the Women's National Basketball Association, a professional basketball league for women.

### if

by Diondra Jordan

If I stood on tiptoe reached up and sculpted mountains from clouds would you laugh out loud?

<sup>5</sup> If I dipped my brush in starlight painted a ribbon of night on your windowsill would you still laugh?

If I drew you adrift

10 in a pen and ink sea
in a raging storm
would you laugh at me?

If I planted watercolor roses in your garden

15 would you laugh then?

Or would you breathe deep to sample their scent?

I wonder. 7 3



#### **Practice the Skills**

#### **7** Key Literary Element

**Symbolism** A symbol is something that means more than just what it is. What might the *water-color roses* in lines 13–18 symbolize? Think back to Diondra's story for help with this symbol.

#### **8** Key Reading Skill

**Interpreting** What do you think Diondra is saying in her poem? Think about what you know about her, and think about your own experiences.

## **After You Read**

### **Diondra Jordan**



### Answering the **BIG** Question

- **1.** Compare what makes you tick with what makes Diondra Jordan tick. Explain how you are like Diondra and how you are different from her.
- 2. **Recall** What kind of painting does Raul leave on Mr. Ward's desk? **Right There**
- **3. Summarize** Why doesn't Diondra's father like her art?
  - **IIP** Think and Search

### **Critical Thinking**

- **4. Evaluate** Is school a good place for students such as Diondra and Raul to discover who they are and what makes them tick? Explain your answer with details from the story and from your own experience.
  - **IP** Author and Me
- **5. Draw Conclusions** Why is Diondra afraid to tell people that she is an artist?
  - Author and Me
- **6. Interpret** Why does Nikki Grimes include Diondra Jordan's poem at the end of the story?
  - Author and Me

### **Write About Your Reading**

Write a short self-portrait. Describe who you are. If you want to draw a picture with your written self-portrait, you can, but be sure to answer these questions in your writing:

- If you had to use three specific words to describe yourself, what would those words be?
- What kind of hobbies or interests do you have that others know you for (your athletic or art skills, or your ability to write well)? Do you have any hobbies that you would like to tell people about? What are they? What is it about the hobbies that you like?
- What makes you tick?

**Objectives** (pp. 806–807) **Reading** Interpret text • Make connections from text to self **Literature** Identify literary devices: symbolism

**Vocabulary** Identify Latin roots **Writing** Respond to literature: self-portrait **Grammar** Use correct subject-verb agreement: *be* verbs

#### **Skills Review**

#### **Key Reading Skill: Interpreting**

- **7.** What personal experiences did you use to interpret this story? What larger ideas in the story did they make you think about?
- **8.** Did using the reading skill of interpreting help you understand and enjoy the story? Explain.

#### **Key Literary Element: Symbolism**

**9.** The narrator says that she will paint a self-portrait and show a basketball jersey in the trash. What might the jersey in the trash symbolize?

#### **Reviewing Skills: Connecting**

**10.** If Diondra were a student in your class, how would students react to her poem? How would you react to her problems?

### **Vocabulary Check**

Choose the vocabulary word that best complete each sentence.

#### identity self-portrait tirade gallery

- **11.** Wow, your \_\_\_\_ really does look like you.
- **12.** I sent the note without signing it so no one would know my \_\_\_\_.
- **13.** There were many paintings and sculptures in the \_\_\_\_.
- **14.** Don't launch into a \_\_\_\_ just because I forgot to return your art supplies.
- **15. Academic Vocabulary** What can you **interpret** from a self-portrait?
- **16. English Language Coach** Diondra's height is *evident.* Her interest in art is not. How does the meaning of the root *vid* connect to the meaning of *evident?*

# **Grammar Link: Making** *To Be* **Agree**

The verb *to be* has a variety of forms in the present and past tenses.

#### Present Tense Forms of To Be

11000110 101100 01 70 20	
Singular	Plural
l am	We <b>are</b>
You <b>are</b>	You <b>are</b>
He, she, it is	They are

#### Past Tense Forms of To Be

Singular	Plural
l was	We were
You were	You were
He, she, it was	They were

Always use the form of *to be* that agrees with the subject of the sentence. For example, which past-tense form of *to be* is right for the sentence below?

The players (was, were) late for the game.
 (The subject is *players*. *Players* is equal to *they*. The right past-tense form to go with *they* is *were*.)

#### **Grammar Practice**

On a separate piece of paper, write the correct form of *to be* for each sentence.

- **17.** I (am, is, are) your friend.
- 18. You (was, were) with me from the start.
- **19.** The other kids (wasn't, weren't) friendly.
- 20. You and I (was, were) meant to be friends.

**Writing Application** Look again at the Write About Your Reading assignment you completed. Fix any mistakes you made in your use of the verb *to be.* 



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **Before You Read** Face It and Almost Ready

#### **Meet the Authors**

Janet Wong's mother is Korean. Her father is Chinese. "Growing up, I never felt very Korean," Wong says."... for the

first time I find myself craving Korean beef bone soup and kimchi, which I used to hate."

An award-winning poet, teacher, and lecturer, **Arnold Adoff** believes that "writing a poem is making music with words and space."



Author Search For more about Janet Wong and Arnold Adoff, go to www.glencoe.com.

**Objectives** (pp. 808–811) Reading Interpret text • Make connections from text to self **Literature** Identify literary devices: symbolism **Vocabulary** Identify Anglo-Saxon roots

### **Vocabulary Preview**

#### **English Language Coach**

**Anglo-Saxon Origins** Anglo-Saxon is the name of the language also known as Old English. It developed when the Angles and the Saxons conquered England in the fifth century.

- Anglo-Saxon, or Old English, was spoken and written in England for hundreds of years.
- Old English was gradually replaced by Middle English.
- Middle English was gradually replaced by Modern English.

During those many years, words came into English from other languages, too. We tend to study the roots of those words more than we study Old English roots because the words Old English gave us are so simple.

Some Words with Anglo-Saxon Roots	
come	forget
bread	hate
wife	friend
child	dinner
love	neighbor

Old English spelling was simple for the people who spoke it because words were spelled *exactly the way they sounded*. Over time, the pronunciations changed. Unfortunately, the spellings often did not!

sight was pronounced (sort of like) sikt knight was pronounced (sort of like) kih nikt

**Guess the Roots** Guess which word in each pair is the one that came from Old English. Then check your guesses in a dictionary. (The history of a word is given inside [] marks at the beginning of the dictionary entry. "OE" means "Old English.")

- 1. chicken / poultry
- 2. construct / build
- 3. begin / initiate
- **4.** break / fracture

### **Skills Preview**

#### **Key Reading Skill: Interpreting**

Think about what you already know and what the author is really saying. Use these questions to interpret the poems.

- What does the selection say?
- · What do you know about yourself and the world as it relates to this topic?
- What is the author *really* saying; is there a larger idea?

**Write to Learn** In your Learner's Notebook, answer these questions as you read the poem.

#### **Key Literary Element: Symbolism**

A symbol is something that represents something else. **Symbolism** means the use of symbols in a work of literature. For example, a rose can represent love. Writers use symbols to share ideas in a memorable way. As you read, use these tips to help you find symbolism. Look for

- Items that seem significant or important to the speaker
  - What meaning does the item have for the speaker beyond what it seems to have for the reader? What is the item's relationship to the speaker?
- Objects, people, or images that might represent something else
  - What traits or qualities does this item have that may make it a symbol?

**Partner Talk** With a partner, take turns reading "Face It" aloud to each other. As you read, talk about the symbols in the poem and what they mean.



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to www.glencoe.com.

### **Get Ready to Read**

#### **Connect to the Reading**

What is the real you like? Think about your physical characteristics and your personality traits. Which are family traits? Which are unique to you?

**Write to Learn** In your Learner's Notebook, make a chart showing your personality traits and some physical characteristics. Label the ones you think are family traits and those that are unique to you.

#### **Build Background**

Our cultural and ethnic background is also part of what makes us tick. Janet S. Wong, the author of "Face It," writes: "Sometimes the first question a stranger will ask me, even before learning my name, is 'What are you?' or 'Where are you from?' These kinds of people usually stare hard at my face, as if they are testing themselves on how well they can tell the difference between Chinese, Korean, and Japanese."

- The speaker in the poem "Face It" is part Chinese and part French.
- The speaker has traits from both cultures, but the speaker's personal characteristics help her define her identity.

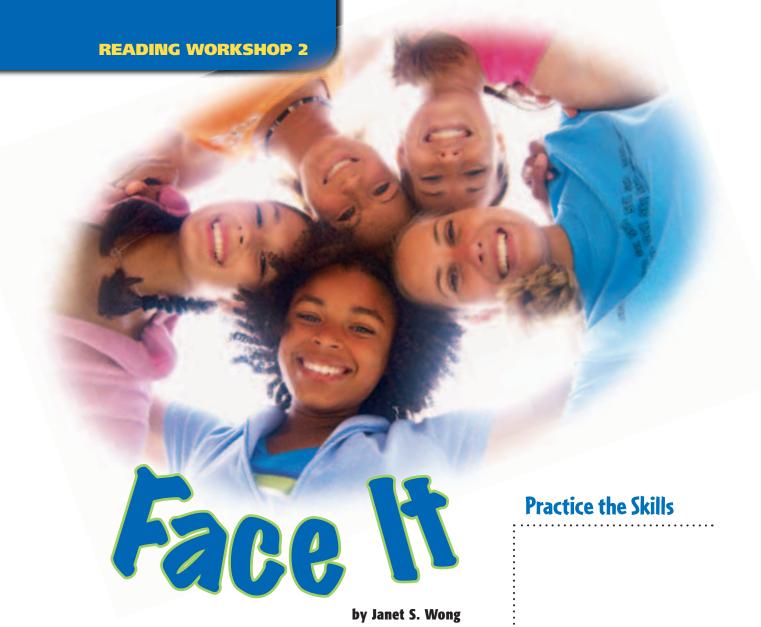
#### **Set Purposes for Reading**

Read "Face It" and "Almost Ready" to find out what makes the speakers tick.

**Set Your Own Purpose** What would you like to learn from the poems to help you answer the Big Question? Write your own purpose on the "Face It" page of Foldable 7.

#### **Keep Moving**

Use these skills as you read the following selections.



My nose belongs to Guangdong, China short and round, a Jang family nose.

My eyes belong to Alsace, France wide like Grandmother Hemmerling's. **12** 

But my mouth, my big-talking mouth, belongs to me, alone. 3

#### Key Reading Skill

**Interpreting** Why is the speaker talking about parts of the face? What does this say about the speaker?

#### **2** Key Literary Element

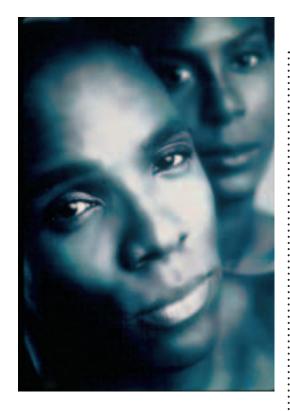
Symbolism What do facial features inherited from relatives symbolize to the speaker?

#### **3** English Language Coach

**Anglo-Saxon Roots** Because most of the poem's words, except for names, come from Old English, they are very simple. What is the effect of the poet's use of such simple words?



by Arnold Adoff



### **Practice the Skills**

Ι as this am cool going to and inher birthcontrol day young dude: party

> as as as as soon soon soon soon as as as as Ι Ι Ι Ι find find find find my my my my right hip deep new shirt, 4 shoes, voice, mask. 5

4 English Language Coach

**Anglo-Saxon Roots** This word is from the Old English word *scyrte*, meaning "short garment." What other word do we get from *scyrte*? (Just pronounce the OE word!)

#### 5 BIG Question

For each of these poems, what makes the speaker tick? Record your answers in Foldable 7. Your responses will help you complete the Unit Challenge later.

## **After You Read**

### Face It *and* Almost Ready



### Answering the **BIG** Question

- 1. Do you think that where your ancestors are from has anything to do with what makes you tick? Does your appearance make you tick?
- 2. **Recall** What images does the poem "Almost Ready" focus on?
  - **Right There**
- 3. Compare and Contrast How does the third stanza of "Face It" differ from the first two stanzas?
  - **IIP** Right There

### **Critical Thinking**

- **4. Infer** How do the titles of these poems and the images presented in them relate to the Big Question?
  - Author and Me
- **5. Evaluate** Do you agree with the speaker of "Face It" that people are a combination of their ancestors' characteristics and their own unique traits? Explain.
  - On My Own
- **6. Connect** How do *you* prepare to go to a party? In what ways are you like the speaker of "Almost Ready"? In what ways are you different?
  - Author and Me

### **Talk About Your Reading**

**Literature Groups** Both of these poems offer surprise endings. In your group, discuss these endings.

- In "Almost Ready," the speaker says "as soon as I find my right mask." What does this line mean? Do you agree or disagree that clothes and a "deep voice" can be masks?
- The poem "Face It" also ends with a surprise. When the speaker refers to her "big-talking mouth," what is she telling about herself?

**Write to Learn** If you had to write a poem about yourself, which of these two poems would you use as a model? Try writing a poem about yourself. Use either "Face It" or "Almost Ready" as your model. Share your poem with your group.

**Objectives** (pp. 812–813)

**Reading** Interpret text • Make connections from text to self

**Literature** Identify literary devices: symbolism

**Vocabulary** Identify Anglo-Saxon roots Writing Respond to literature: poem **Grammar** Use correct subject-verb agreement: inverted sentences

#### **Skills Review**

#### **Key Reading Skill: Interpreting**

- **7.** Think about the words in the first poem's title. Think about those words in a statement like "Face it: We lost the game." How do you interpret the title, "Face It"?
- **8.** How does the arrangement of lines in "Almost Ready" add to the poem's meaning? Explain.
- **9.** "Almost Ready" suggests that young people often show an outside that looks "cool and in-control" even when they feel quite differently inside. Do you agree? Explain your answer.
- **10.** What does the title "Almost Ready" suggest about the inner conflict the speaker is feeling?

#### **Key Literary Element: Symbolism**

- 11. In "Face It," what does the speaker's nose symbolize to the speaker?
- **12.** In "Almost Ready," what do the shirt, "hip" shoes, and deep voice symbolize to the speaker?

#### **Reviewing Skills: Evaluating**

13. Did you find these poems humorous, serious, or both? Explain.

#### **Reviewing Literary Elements: Sound Devices**

**14.** Identify the sound device (or devices) used in the third stanza of "Face It."

### **Vocabulary Check**

**15. English Language Coach** The speaker of "Face It" talks about being a combination of traits from different sources. How is English similar? Can you think of any words that we could say belong to American English alone? Jazz is one word that was first used in the United States. What might be another?

### **Grammar Link: Agreement** in Inverted Sentences

Make sure the subjects and verbs in inverted sentences agree. In an inverted sentence, all or part of the verb comes before the subject. Two kinds of inverted sentences are questions and sentences that begin with here or there. (See the Grammar Link on page 793.)

• **Questions** To check subject-verb agreement in questions, change the questions into statements. That makes it easier to find the real subject.

**Question:** Where is the keys? **Statement:** The keys is where.

The subject is *keys. Keys* is plural, or equal to *they*. So the right verb form is are, not is.

**Agreement:** Where **are** the **keys?** 

• **Here and there** cannot be subjects. To find the subject of a sentence that begins with here or there, mentally omit the word. Find the verb; then ask yourself, who or what \_\_\_\_?

There was two people in line.

There was two people in line.

The verb is was. Who or what was? People was. People is the subject. People is plural, or equal to they. So the right verb form is were, not was.

#### **Grammar Practice**

On a separate piece of paper, write the subject and the correct verb form for each sentence.

- **16.** There (goes, go) Jermaine and Annie.
- **17.** What (is, are) they wearing?
- **18.** (Does, Do) the twins have to dress alike?
- **19.** Here (is, are) their matching sweaters.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

### **READING WORKSHOP 3**

#### **Skills Focus**

You will practice using these skills when you read the following selections:

- "Miracles," p. 818
- "The Pasture," p. 819
- "Reading, Writing, Rapping," p. 824

#### Reading

• Monitoring comprehension

#### Literature

- Identifying rhyme, rhythm, and meter in poetry
- Understanding the effects of rhyme, rhythm, and meter

#### **Vocabulary**

- Use structural analysis to understand word meanings
- Academic Vocabulary: monitoring

#### **Writing/Grammar**

 Using correct subject-verb agreement

#### **Skill Lesson**

# **Monitoring Comprehension**

#### Learn It!

What Is It? Monitoring comprehension means checking to make sure that you understand what you read. To monitor comprehension, you review, reread slowly, or ask someone to help you. For example, when you read the poem "Annabel Lee," you could have monitored your comprehension by stopping to ask yourself questions. If you couldn't answer a question, you would go back and reread.

- To *monitor* something is to pay attention to it.
- *Comprehension* is understanding, especially understanding a reading.
- *Monitoring comprehension* is paying attention to your understanding.



**Objectives** (pp. 814–815) **Reading** Monitor comprehension

#### **Analyzing Cartoons**

Hobbes makes a good point. If you don't care about understanding a piece of writing, read it as fast as you can. If you do want to understand, rereading can help.

**Why Is It Important?** How do you feel when you realize that you've read a whole page and have no idea what you just read? You might feel frustrated. When you monitor your comprehension, you check often to make sure that you understand what you're reading. When you start to drift off, you catch yourself.

**How Do I Do It?** To monitor your comprehension, ask yourself these questions:

- Do I understand all of the words?
- Do I see how this sentence fits in with what I've read so far?
- Do I know what the author is trying to say?

If you don't know the answers to these questions, rereading can help. Here's how one student used these questions to monitor comprehension while reading the poem "One":

But anybody can mimic my dance with my dog. Anybody can howl how I sing out of tune.

At first I wasn't sure what mimic meant. I looked it up and saw that it means copy. I wasn't sure how this part of the poem fit with what I had read so far. Then I reread the first part of the poem. I noticed that it was about how no one could be a perfect copy of me. I guess this part of the poem shows another side. Someone might not be a perfect copy, but he or she could still copy me in some ways.



**Study Central** Visit www.glencoe .com and click on Study Central to review monitoring comprehension.



#### **Practice It!**

Did you understand everything on this page? Or did you find yourself going back to reread? In your Learner's Notebook, write about a spot on this page that confused you. How did rereading help you understand? If you didn't need to reread, write three things that you learned from what you read.

#### Use It!

As you read, stop often to ask yourself the following questions:

- Do I understand what I just read?
- Do I understand how this fits with the reading as a whole?

In your Learner's Notebook, keep track of your answers to the questions. Be sure to note times when you had to reread to answer the questions.

## Before You Read Miracles and The Pasture

#### **Meet the Authors**

Walt Whitman loved the people and places of America. Leaves of Grass, his famous collection of

poetry, celebrates the variety and vastness of this country. See page R7 of the Author Files for more on Walt Whitman.

For much of his life, Robert Frost lived on farms in New England and wrote poems about the area. "Three things

have followed me," he wrote, "writing, teaching, and a little farming." See page R3 of the Author Files for more on Robert Frost.



**Author Search** For more about Walt Whitman and Robert Frost, go to www.glencoe.com.

**Objectives** (pp. 816–819) **Reading** Monitor comprehension · Make connections from text to self **Literature** Identify literary devices: rhyme, rhythm, meter Vocabulary Use structural analysis: roots, prefixes, suffixes

### **Vocabulary Preview**

#### **English Language Coach**

Using What You Know It's a good idea to memorize certain common word parts-roots, prefixes, and suffixes-especially those from Latin and Greek. They show up in many words, and their meanings can be a big help in figuring out the meanings of unfamiliar words.

However, using what you know works both ways. You can often figure out the meaning of an unfamiliar word by thinking about a familiar one that has some of the same parts.

The familiar words, below, appear in Walt Whitman's poem "Miracles."

Familiar	Unfamiliar
opposite	oppositional
quiet	quietude
curve	curvature
distinct	distinctive

**Use What You Know** Use what you know about the familiar words above to choose the correct unfamiliar word for each blank below.

- **1.** Her shoulders were so slumped that she looked as if she had \_\_\_\_ of the spine.
- **2.** I always recognize Antonio's voice on the phone because he has such a \_\_\_\_ accent.
- **3.** You mom is relaxing for a few minutes, so try not to disturb her \_\_\_\_.
- **4.** The soldiers were slowed by the \_\_\_\_ actions of the enemy.
- **5.** Phew! How could you have failed to notice the \_\_\_\_ white stripe down that "black cat's" back?
- **6.** For every action of mine, the mule responded with some \_\_\_\_ action of its own, and we got nowhere!
- **7.** You can see a ship's sails on the horizon before you see the whole ship because of the \_\_\_\_ of the earth.
- **8.** Paco enjoyed the soothing \_\_\_\_ of the meadow in which the only sound was the faint, distant song of a wren.

### **Skills Preview**

#### **Key Reading Skill: Monitoring Comprehension**

Sometimes poetry is hard to understand. Stay on track by asking yourself questions as you read:

- Do I know what these words mean?
- Can I explain this stanza in my own words?
- Do I understand how this stanza fits in with the rest of the poem?

#### **Key Literary Element: Rhyme, Rhythm,** and Meter

A **rhyme** is made up of two or more words that appear close to one another and whose sounds match: knew/ dew, boast/toast. Rhymes form a pattern that connects the lines of poem. Rhymes may also show you which words the poet thinks are important.

- End rhyme is at the end of a poem's lines.
- Internal rhyme is within a single line.
- Slant rhyme is when the end sounds are similar but not identical.

Poems have **rhythm** just as songs do. Rhythm is the pattern of beats made by the parts that are stressed, or spoken with greater force, and the parts that are softer, or spoken with less force. Often all stanzas in a poem have the same rhythm.

Some poems have a predictable rhythm, called **meter**. To find meter, look for a pattern of stressed and unstressed syllables.

As you read, use these tips to help you think about rhyme, rhythm, and meter.

- Look for rhyming words, especially at the end of a line. Are any rhyming words in the two poems?
- See whether the poem has rhythm. Is there a pattern of beats?
- Try to find meter in the poems. *Is there a predictable pattern or rhythm?*

### **Get Ready to Read**

#### **Connect to the Reading**

What small things do you appreciate? The speakers in both poems talk about the small details or events that they enjoy.

**Partner Talk** Share with a partner your thoughts about what you appreciate. List three small things that you appreciate most about life.

#### **Build Background**

- Both Walt Whitman and Robert Frost worked at many different kinds of jobs and had widely varying experiences.
- Whitman lived during the time of the Civil War and helped take care of wounded soldiers.
- For ten years Frost lived on a farm, but he was not suited for farm life and eventually had to give it up.
- Although both men lived through difficult times and tragedies, their poems show an appreciation for the world around them.

#### **Set Purposes for Reading**

Read to find out how Whitman feels about the universe and Frost feels about nature.

**Set Your Own Purpose** What would you like to learn to help you answer the Big Question? Write your own purpose on the "Miracles" page of Foldable 7.



#### **Keep Moving**

Use these skills as you read the following selections.

Why, who makes much of a miracle?

As to me I know of nothing else but miracles,

Whether I walk the streets of Manhattan,

Or dart my sight over the roofs of houses toward the sky,

<sup>5</sup> Or wade with naked feet along the beach just in the edge of the water,

Or stand under trees in the woods,

Or talk by day with any one I love . . .

Or sit at table at dinner with the rest,

Or look at strangers opposite me riding in the car.

<sup>10</sup> Or watch honey-bees busy around the hive of a summer forenoon,

Or animals feeding in the fields,

Or birds, or the wonderfulness of the sundown, or of stars shining so quiet and bright,

Or the exquisite delicate thin curve of the new moon in spring;

These with the rest, one and all, are to me miracles,

<sup>15</sup> The whole referring, yet each distinct and in its place.\* **1** 

To me every hour of the light and dark is a miracle, Every cubic inch of space is a miracle,

Every square yard of the surface of the earth is spread with the same,

Every foot of the interior swarms with the same. 2

<sup>20</sup> To me the sea is a continual miracle,

The fishes that swim—the rocks—the motion of the waves—the ships with men in them,

What stranger miracles are there? **5** O

15 This line suggests that all of these small, separate miracles are involved in, or refer to, some greater miracle.

#### **Practice the Skills**

#### **I** English Language Coach

**Using What You Know** The meaning of the Old English suffix –*ward* is easy: "in the direction of." Here, it appears in the familiar word **toward**. What do *earthward* and *skyward* mean?

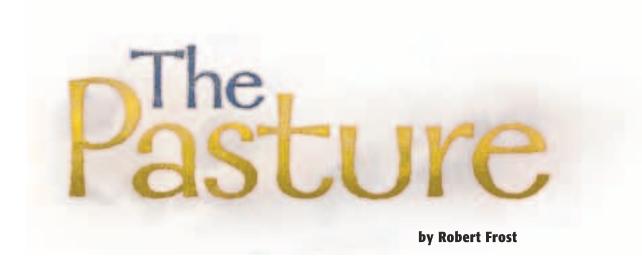
#### 2 Key Reading Skill

#### **Monitoring Comprehension**

In line 19, what does "the same" mean? (Reread the two lines before this one. Notice the word that ends each of them.)

#### 3 BIG Question

According to the poem, what is important to Whitman? What makes him tick? Write your answer on the "Miracles" page of Foldable 7. Your response will help you complete the Unit Challenge later.



I'm going out to clean the pasture spring; I'll only stop to rake the leaves away (And wait to watch the water clear, I may): I shan't be gone long.—You come too. 45

I'm going out to fetch the little calf
 That's standing by the mother. It's so young,
 It totters when she licks it with her tongue.
 I shan't be gone long.—You come too.



Hay Meadows, 1938. Adolf Dehn. Watercolor on white wove paper, 141/4 X 213/6 in., Terra Foundation for American Art, Chicago.

#### **Practice the Skills**

#### 4 Key Literary Element

Rhyme, Rhythm, and
Meter Frost creates rhythm in
the poem by adding punctuation.
Where should you pause when
reading this poem aloud or to
yourself?

#### **5** Key Literary Element

Rhyme, Rhythm, and Meter Each stanza repeats a pattern of rhyme. In the first stanza, lines 2 and 3 rhyme. Does the same rhyme pattern appear in the second stanza? What else is the same in the two stanzas?

#### **6** Key Reading Skill

**Monitoring Comprehension**What is this poem about? Reread it to make sure that you're right. Focus on the meaning of the word *spring*.

### **After You Read** Miracles and The Pasture



### Answering the **BIG** Question

- **1.** What do you think Whitman and Frost love about life? Explain.
- **2. Recall** The speaker in "Miracles" calls many events miracles. List three of these events.
  - **IIP** Right There
- **3. Recall** What two chores is the speaker of "The Pasture" planning to do?
  - Right There

### **Critical Thinking**

- **4. Synthesize** What other miracles could have been included in Whitman's list? Give at least three possibilities. Explain.
  - Author and Me
- **5. Infer** Why do you think Frost ends both stanzas with the same line?
  - **IIP** Author and Me
- **6. Interpret** What attitude toward life and nature do the authors show in these poems?
  - **IP** Author and Me

### **Write About Your Reading**

Pretend that Frost wanted to write a poem based on one of the events in Whitman's "Miracles." Use these questions to help you write a short poem or stanza in Frost's style.

- **Step 1:** What event will you focus on from "Miracles"? Announce this event in your first line.
- **Step 2:** Plan the next two lines of your poem. What can you say about this event? What two rhyming words will you use for the second and third lines?
- **Step 3:** Write a line to end the poem.
- **Step 4:** Write the poem in your Learner's Notebook. Use the format below. Don't forget to include end punctuation.

I'm going out to

111

(And

I shan't be gone long.—You come too.

**Objectives** (pp. 820-821)

**Reading** Monitor comprehension • Make connections from text to self

**Literature** Identify literary devices: rhyme, rhythm, meter

Vocabulary Use structural analysis: roots, prefixes, suffixes

Writing Respond to literature: poem **Grammar** Use correct subject-verb agreement: compounds

#### **Skills Review**

## **Key Reading Skill: Monitoring Comprehension**

7. Think about a place in one of the poems where you had to stop and reread. What confused you? Where did you find the answer that helped you go on reading?

### **Key Literary Element: Rhyme, Rhythm, and Meter**

- **8.** "Miracles" does not use meter, or a regular pattern of rhythm. Why do you think Whitman decided not to use meter in the poem?
- **9.** The second stanza of "The Pasture" contains the rhyme *young/tongue*. What does the calf being young have to do with the mother licking it with her tongue?

### **Vocabulary Check**

10. Academic Vocabulary If a doctor tells you to monitor what you eat, what is he or she telling you to do?

**English Language Coach** The word *forenoon* was not defined for you in "Miracles" because it's a familiar word for "morning."

• Given the meaning of *forenoon,* think of what the word part *fore*- means.

Now use your knowledge of *fore*- to come up with ideas about what the following words mean.

- 11. foretell
- 12. forefathers
- 13. forejudge
- 14. foreseeable
- **15.** foregone (Hint: What do you think it would mean if someone said that winning tomorrow's game "is a foregone conclusion"?)

# **Grammar Link: Agreement with Compounds**

A **compound subject** is two or more subjects joined by a conjunction.

The verb form that agrees with a compound subject depends on the conjunction that is used to join the subjects. Here are the rules.

• **Subjects joined by** *and***:** When *and* joins subjects, use the plural verb form.

The <u>student president and principal are</u> there. (student president + principal = they. Use *are*.) There <u>were</u> a <u>discussion and a vote</u>. (discussion + vote = they. Use *were*.)

• **Subjects joined by** *or* **or** *nor***:** When *or* or *nor* joins compound subjects, the verb agrees with the subject that is closer to it.

Cookies or <u>cake is</u> always served. (*Cake* is closer to the verb. Cake = it. Use is.)

#### **Grammar Practice**

On a separate piece of paper, write the subject and the correct verb form for each sentence.

- **16.** Neither my sister nor I (am, is, are) going.
- **17.** Here (comes, come) the teacher and principal.
- **18.** When (does, do) you and your dad plan to go?
- **19.** The kids or their sitter (has, have) ordered pizza.

**Writing Application** Look again at the Write About Your Reading assignment you completed. Fix any subject-verb mistakes you made.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

## Before You Read Reading, Writing, Rapping

#### **Meet the Author**

Elizabeth Wellington worked as a fashion writer at *The* News and Observer in Raleigh, North Carolina. She has written about fashion for The Philadelphia Inquirer since 2002. Her fashion column appears every other Sunday, and her stories appear in the paper's Daily Magazine section.



Author Search For more about Elizabeth Wellington, go to www .glencoe.com.

#### **Objectives** (pp. 822–827) **Reading** Monitor comprehension · Make connections from text to self **Literature** Identify literary devices: rhyme, rhythm, meter **Vocabulary** Use structural analysis: roots, prefixes, suffixes

### **Vocabulary Preview**

**dissect** (dih SEKT) v. to examine carefully and in close detail (p. 825) We had to dissect the song before we could record it.

**obvious** (OB vee us) *adj.* easily seen or understood (**p. 825**) *Hip-hop has* an obvious appeal for various school-age groups.

**shunning** (SHUN ing)  $\nu$  avoiding; keeping away from; form of the verb shun (p. 825) Teachers who have been shunning hip-hop should take another look at it.

era (AIR uh) n. a period in history (p. 826) Hip-hop could have developed only in an era of high technology.

**Write to Learn** For each vocabulary word, write a sentence using the word correctly.

#### **English Language Coach**

**Greek Roots** The students you'll read about in the next selection have a "microsociety class." In this class, the students make a model version of a recording studio. The word part *micro* comes from Greek and means "small." You have seen it in microscope (which allows one to see small things) and *microphone* (which allows small sounds to be heard).

The English language "borrowed" many roots, prefixes, and suffixes from Greek. Some are called "combining forms" because they are so often used with other Greek parts.

This chart shows six common Greek roots or combining forms.

Root	Meaning	Examples
auto	self	automatic, automobile
bio	life	biology, biography
cycle	circle	bicycle, recycle
geo	Earth	geography, geology
graph	write / draw	autograph, graphics
log / logy	word / study / speech	dialogue, biology

**Partner Talk** With a partner, discuss how the Greek root or combining form is involved in the meaning of each of the example words for that root. (Several of the words involve *two* Greek roots or combining forms.)

### **Skills Preview**

## **Key Reading Skill: Monitoring Comprehension**

You can catch yourself when you're not following a reading. Perhaps you get distracted by something going on around you or realize that you have "blanked out" and don't know what you've read. Many people show some signs that their attention is wandering. What signs tell you that your attention is wandering?

**Write to Learn** In your Learner's Notebook, list two ways that you can tell you've lost track of a reading. Watch for these signs as you read this selection.

### Key Literary Element: Rhyme, Rhythm, and Meter

**Rhyme** and **rhythm** are important in hip-hop. Think about your favorite song. Does it contain rhymes? Does it have a good beat? A singer or MC creates vocal patterns by stressing certain words, and the music usually reinforces that rhythm. Some songs have a **meter**, or predictable rhythm; some don't.

As you read, keep these points in mind:

- Rhyme and rhythm are "hooks" that pull the reader or listener along.
  - How do the rhymes and rhythms help to keep you in the song and understand the message?
- Meter is often used to reflect the message.
   Is there a predictable rhythm? Is the message straightforward or more complicated?

**Partner Talk** Read "The Pasture" (p. 819) aloud, as if it were the lyrics to a rap song. Get a good feel of the rhyme, rhythm, and meter.



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

### **Get Ready to Read**

#### **Connect to the Reading**

The classes described in "Reading, Writing, Rapping" are using song lyrics to help them learn. What line from a song has made you really think about an idea or issue?

**Partner Talk** With a partner, talk about different ideas that you've thought about after listening to music. How did listening to a particular song make you interested in an idea or issue?

#### **Build Background**

"Reading, Writing, Rapping" talks about hip-hop music in the classroom. You've probably heard some hip-hop or rap, which is rhythmic, rhyming speech on top of music.

Rap first gained importance with the release of "Rapper's Delight" in 1979 by New York's Sugarhill Gang.

#### **Set Purposes for Reading**

Read "Reading, Writing, Rapping" to find out how some teens learn about themselves and the world from music.

**Set Your Own Purpose** What would you like to learn to help you answer the Big Question? Write your own purpose on the "Reading, Writing, Rapping" page of Foldable 7.

### **Keep Moving**

Use these skills as you read the following selection.



philly.com



by Elizabeth Wellington

Hip-hop's going from the top of the charts to the head of the class. Teachers are using hip-hop as a learning tool—sometimes on the sly.

he beats seeping out of Room 214 suck Talley Middle School students down the hallway. It's first period: microsociety¹ class.

The Delaware eighth graders' assignment: to compose a rap around the theme "Achievement Matters." They shake their heads as they write. This is right up their alley. Here, they practice reading, writing, and math skills by running a makebelieve record label. Their rhymes are written in stanzas; they learn about budgets and use high-tech music equipment to earn grades. Students say they love Jennifer Bishop's class.

"I think it's better than all the other classes I'm taking," said Michael Hurtt, 13, whose rap name is Miraculous. "It challenges me. It's helping me . . . use similes and <u>metaphors</u>. Bigger words. You learn how not to include just the basic words when you talk."

Such enthusiasm is why teachers are using hip-hop to teach students. Teachers are taking hip-hop's best—the catchy beats, clever use of words, and social messages—to encourage students to learn.

#### Practice the Skills

#### 1 English Language Coach

**Greek Roots** Our word metaphor comes from the Greek metaphora, meaning "a transfer." Meta means "over or across." Phor comes from a word meaning "to carry." How does a metaphor "transfer" something or "carry something across"?

<sup>1.</sup> *Microsociety* is a school program that has students construct a model version of a real-world institution, such as a museum or a recording studio.

Some high school teachers are pulling lyrics from popular artists to help students build reading-comprehension skills. The idea is that a 14-year-old would rather **dissect** the meaning of Jay-Z's "Excuse Me, Miss" than Shakespeare's *A Midsummer Night's Dream*.

"Hip-hop is a vehicle through which school concepts can make sense," said Shuaib Meacham, an assistant professor at the University of Delaware, who shows teachers in the state how to blend hip-hop into their curriculums.

"Without engagement, you can't connect students to skills so that they want to learn," Meacham said. "Hip-hop grabs them off the bat." 2

A lot of things are behind hip-hop's move into the classroom. The **obvious** reason is that elements of the genre—its slang, fashion, and message—are a part of pop culture, from television to political campaigns.

But it's also because hip-hop's earliest fans are slipping into teaching, administration, and even political offices that decide how children learn. Detroit Mayor Kwame Kilpatrick, 31, virtually ran on a hiphop platform. And last month, Kilpatrick held the country's largest hip-hop summit to date, during which rap mogul Russell Simmons<sup>2</sup> suggested that teachers use hip-hop instead of **shunning** it.

#### **Practice the Skills**

#### 2 Key Reading Skill

#### **Monitoring Comprehension**

Check your understanding by asking yourself questions as you read. What does Shuaib Meacham think about hip-hop in the classroom? If you don't remember, reread to find out.



A mogul (MOH gul) is a rich, powerful person. Russell Simmons is one of the founders of Def Jam Records, which has released many popular rap albums.

#### **Vocabulary**

**dissect** (dih SEKT) v. to examine carefully and in close detail

**obvious** (OB vee us) *adj.* easily seen or understood

**shunning** (SHUN ing) v. avoiding; keeping away from



But not everyone is quick to welcome hip-hop in the classroom. "We found that teachers are using pieces of the [hip-hop] lifestyle in the classroom in their own way. But they are not letting their school boards know because they are afraid their superiors won't approve," said Kelly Quintero, coauthor of "Shades of Literacy: Hip-Hop as Authentic Poetry," published by the National Association of English Teachers.

Still, there are a few classrooms across the United States and locally where hip-hop has made appearances, said Dennis Creedon, who works in the Philadelphia school system's Office of Creative and Performing Arts.

At a Northeast Philadelphia school, a teacher taught his students a rap to help them with the **era** from the Revolutionary War to the Civil War, Creedon said. And a music teacher turned Mozart's The Magic Flute, into a hip-hopera.

3. The Magic Flute is an opera by the composer Wolfgang Amadeus Mozart (1756-91).

#### Vocabulary

era (AIR uh) n. a period in history

#### **Practice the Skills**

#### 3 Key Reading Skill

**Monitoring Comprehension**Who are Kelly Quintero and
Dennis Creedon? You may need
to reread to find the answer.

"Children understand this culture, and this gets their attention," Creedon said. "Still, we have to be aware what kind of music they are listening to, because music enters our consciousness on a deeper level."

Bishop's class started working on its rap label in September. Since then, she said, she has seen her students' writing skills improve. They can master music equipment, and most important, they are excited about learning.

At the end of the school year, the class will produce a six-song CD that includes tunes the students wrote about writer's block, poverty, and the struggles of being a middle-schooler.

Within minutes of getting their assignment Monday morning, the first group comes up with an Ashanti-style<sup>4</sup> hook:

You can achieve it. . . .

All you got to do is believe it.

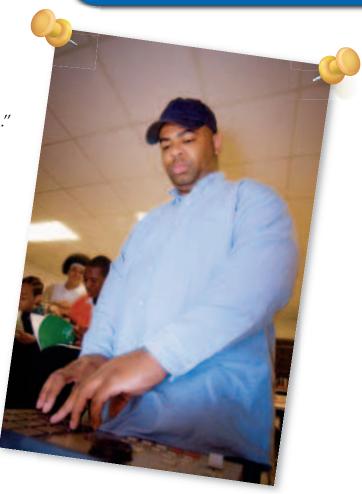
Kevin Barnes, 15, isn't having the same kind of luck with lyrics. While his friends are tapping their feet to the beat as they write, Kevin is stuck.

"I really got writer's block," he said, shaking his head. "I just can't make this happen. I got so much stuff in my head. I can't put it on paper."

He walks to the stairwell. Within 15 minutes, his notebook is filled with tiny handwriting. He grabs the mike, and just like Brooklyn-born rapper Notorious B.I.G., he starts to flow.

It's KO the kid. Achievement's the bid
Never ever lost a battle. Cause I'm in it to win
Cuz I step to the plate. With the bat as my mate.
And the other teams say. That fat boy's in shape.
Cuz I'm achieving. Coke and drugs I'm leaving.
In the car, I'm speeding
And I'm still achieving.





#### **Practice the Skills**

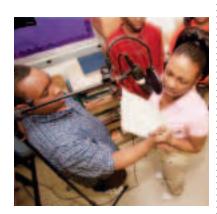
#### 4 Key Literary Element

**Rhyme, Rhythm, and Meter**What words does Kevin Barnes
rhyme? Do his lyrics create
rhythm? Is there a regular meter?

#### 5 BIG Question

What do you think makes these students tick? Write your answer on the "Reading, Writing, Rapping" page of Foldable 7. Your response will help you complete the Unit Challenge later.

### After You Read Reading, Writing, Rapping



### Answering the **BIG Question**

- 1. Does music make you tick the way it makes the students in the article tick? Why or why not?
- **2. Recall** Give two examples of school subjects that have been taught using hip-hop.
  - **Right There**
- **3. Summarize** Why do students and teachers support using hip-hop in the classroom?
  - Think and Search

### **Critical Thinking**

- **4. Infer** What do you think helped Kevin Barnes solve his writer's block? Explain.
  - Author and Me
- **5. Interpret** What is a hip-hopera?
  - **IIP** Author and Me
- **6. Connect** Jennifer Bishop's class wrote songs about the struggles of being a middle-schooler. What issue might one of these songs address?
  - On My Own

### **Write About Your Reading**

Write the lyrics to a short rap song about a specific event in your life. You can follow the pattern of the song by Kevin Barnes. Use the following steps to get started.

- **Step 1:** What event are you going to write about? Jot down three or four details about the event. Include details that use at least two senses, such as sight and hearing.
- **Step 2:** How did you feel about this event? What particular details made you feel this way?
- **Step 3:** What are three rhymes that you can use in your rap song? Where will you put them?

**Objectives** (pp. 828–829)

**Reading** Monitor comprehension • Make connections from text to self

**Literature** Identify literary devices: rhyme, rhythm, meter

Vocabulary Use structural analysis: roots, prefixes, suffixes

Writing Respond to literature: rap song **Grammar** Use correct subject-verb agreement

#### **Skills Review**

## **Key Reading Skill: Monitoring Comprehension**

- 7. As you read "Reading, Writing, Rapping," what parts were easy to understand? What parts gave you trouble? Rank the following three parts of the selection according to how easily you understood them, with 1 being the easiest and 3 the hardest. Explain your rankings.
  - Description of Jennifer Bishop's class (p. 824)
  - Quotation from Shuaib Meacham (p. 825)
  - Rap lyrics by Kevin Barnes (p. 827)
- **8.** How did rereading help you understand the most difficult part of the selection?

### Key Literary Element: Rhyme, Rhythm, and Meter

- **9.** One group of students rhymed "achieve it" with "believe it." What could they have rhymed with "it's right"?
- **10.** Why is rhythm important in hip-hop?

### **Vocabulary Check**

Match each vocabulary word with the synonym that best fits it. You will use two words twice.

dissect obvious shunning era

- **11.** time
- **12.** avoiding
- **13.** period
- **14.** clear
- **15.** analyze
- **16.** plain
- **17. English Language Coach** The students use "high-tech music equipment." *Tech* is a shortened version of *technology. Techn* is a Greek combining form that means "art, skill, or system." How is it related to today's meaning of *technology*?

# **Grammar Link: Subjects Separated from Verbs**

Subject-verb agreement can be challenging when a prepositional phrase separates the subject from its verb. When the subject and verb are not next to each other, you may wonder what the real subject of the sentence is. For example, in the sentence below is the subject *One* or *children?* 

One of the children (is, are) lost.

Here's a hint: **Subjects and predicates do not appear in prepositional phrases.** If you mentally leave out the prepositional phrase from the sentence, the real subject becomes easier to find.

One of the children (is, are) lost.

prepositional phrase

(Once the prepositional phrase is gone, it's easy to see that the subject is *One*. Since the subject is *One*, the right verb form is *is*.)

#### **Grammar Practice**

On a separate piece of paper, copy the sentences below. Cross out the prepositional phrase that separates the subject and verb in each sentence. Underline the subject once and the correct verb form twice.

- **18.** The purpose of the quizzes (is, are) clear.
- **19.** A few students in our class (is, are) behind.
- **20.** Quizzes on reading assignments (keeps, keep) us on our toes.
- **21.** The student with the best grades (wins, win) a prize.

**Writing Application** Look back at the Write About Your Reading assignment you completed. Check to make sure all the subjects and verbs agree. Fix any mistakes.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

### WRITING WORKSHOP PART 2

# **Poem**Revising, Editing, and Presenting

**ASSIGNMENT** Write a poem

**Purpose:** To write a poem about an object that shows what makes you tick

**Audience:** You, your teacher, and possibly some classmates

#### **Revising Rubric**

Your revised poem should have

- vivid, concise words that tell readers exactly what you are thinking
- subjects and verbs that agree
- words and images that express your message
- mood and tone that reflect your feelings

**Objectives** (pp. 830–833) **Writing** Revise your writing for key elements, style, and word choice **Grammar** Use correct subject-verb

agreement

Listening, Speaking, and Viewing Present poem • Use appropriate expressions and gestures • Listen for elements of poetry In Writing Workshop Part 1, you learned about verse, figurative language, and word choice. In Part 2, you'll experiment with words as you work toward a finished poem. Also, you'll keep a copy of it in a writing portfolio so that you and your teacher can evaluate your writing progress over time.

# Revising Make It Better

The revision process allows you to think about how your ideas are organized and expressed in your poem. It also gives you a chance to look over each word that you've chosen. Use the chart below to help you revise your poem.

	Do you	Hints for Revising
	follow poetic conventions of verse and stanza?	Write in verse—single lines of text—and stanzas—sets of lines. Start a new stanza to show a change in setting, tone, or mood. Like a paragraph in a story, a stanza is a set of lines that helps organize your ideas.
	use sensory details?	Sensory details appeal to the senses of sight, smell, taste, touch, and sound. They help readers "tune in" to what you're saying.
	use figurative language to create strong images?	Create stronger images by using figurative language:     simile (the breeze is like a kiss)     metaphor (the breeze is a kiss) and     personification (the breeze kisses me)
\	use vocabulary to express a tone and to set a mood?	Tone is your attitude toward the subject, ideas, theme, or characters in your poem. Mood is the atmosphere you want your readers to feel. Careful word choices are important in establishing both tone and mood.

#### **Partner Talk**

Get together with a partner and exchange your poems. Read your partner's poem, and then answer the following questions on a separate sheet of paper. Give examples to support each answer. When you finish, return the poem and your answers to your writing partner.

- 1. What mental images do you see in your head?
- 2. What does the poem make you think about?
- **3.** What emotions does the poem make you feel?
- **4.** Does figurative language make the poem interesting and enjoyable?

#### **Use Feedback to Revise**

Feedback tells you what's working and what's not. Look at the feedback your partner just gave you. What emotions did he or she feel when reading your poem? Were they the emotions you had in mind? If not, you should revise, paying special attention to meaning and tone.



When you have a final draft of your poem, edit and proofread it for grammar, usage, mechanics, and spelling. Use the **Editing Checklist** to help you spot errors.

#### **Editing Checklist**

- ☑ Punctuation tells the reader when to pause.
- **☑** Subjects and verbs agree.
- ☑ All words are spelled correctly.



Copy your poem neatly on a separate sheet of paper. If you prefer, type it. Add illustrations or decorative lettering. Make a class bulletin board called **Objects That Make Us Tick.** Arrange the class poems on the bulletin board.



**Writing Models** For models and other writing activities, go to www.glencoe.com.

#### **Writing Tip**

**Revising** Think about how your poem looks on the page. If you're writing about an object that has a definite shape, consider writing the poem in that shape.

#### **Writing Tip**

#### **Subject-Verb Agreement**

If a prepositional phrase separates a subject from its verb, ignore the phrase, and revise the verb so that it agrees with the subject.

#### Writing Tip

**Spelling** Remember that some nouns have the same singular and plural forms. Examples: *deer/deer, species/ species, sheep/sheep.* Use a dictionary to check the singular and plural forms of any nouns that you're not sure about.

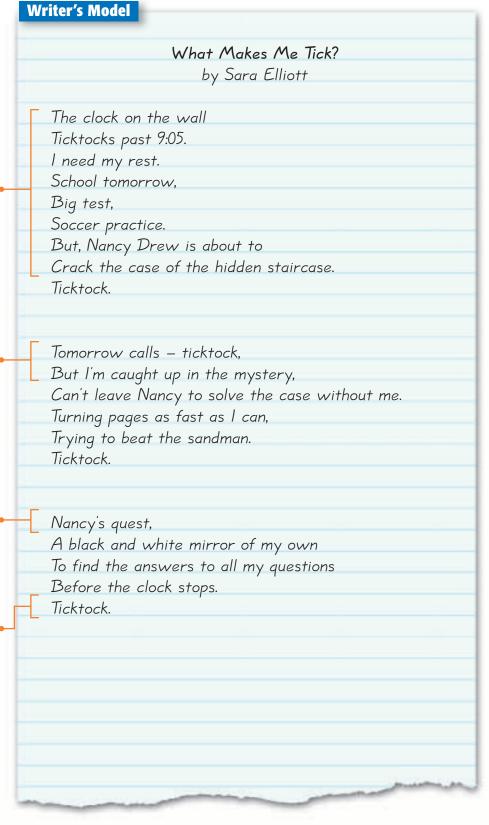
#### **Active Writing Model**

Poems don't have to rhyme, and this one doesn't. It happens to have rhyming words (rest, test, quest) at the ends of three lines, but there's no regular pattern of rhymes throughout the poem. It also doesn't have a regular meter or line-length pattern. That's all fine. Poems that don't follow fixed patterns are called free verse. (By the way, a word can't rhyme with itself, so the repetition of ticktock is not rhyme.)

Tomorrow calls is personification, since people (not days) call one another. Sandman is a personification of sleep.

Nancy's quest, / A black and white mirror of my own is a metaphor. (The poet leaves out the word is after quest.) The speaker is comparing Nancy's effort to solve a crime to her own effort to finish the book.

Ticktock does several things at once. It appeals to the sense of sound. It serves as the ending to each stanza. And it stands for the passing of time.



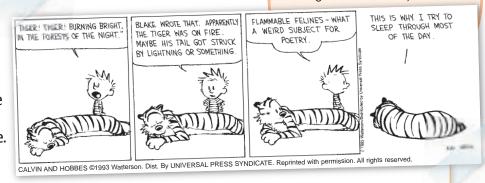
**Analyzing Cartoons** 

How does reading aloud help Calvin appreciate the poem? (And what effect does listening have on Hobbes?)

# Listening, Speaking, and Viewing

# **Poetry Reading** or Poetry Slam!

Three thousand years ago, some Greek guy stood up and read his poem aloud. He had invented the public poetry reading. And poets haven't stopped talking ever since.



# What Is It?

In modern times, as far as most people were concerned, there were two kinds of poetry readings. There were stuffy poets reading stuffy poems in stuffy university lecture halls. And there were weird hippie-poets reading weird poems in weird bookstores.

Then along came slams! At a poetry slam, poets recite—and shout, cry, scream, laugh, chant, and whisper—their works. Audiences listen attentively and cheer, boo, clap, hiss, and stomp-and then give the poets and poems scores.

The important thing is that, whether it's a traditional reading or a slam, poetry is read out loud to an audience that wants to listen.

# Why Is It Important?

Reading a poem silently is okay. You can enjoy it. But there's something missing. Poetry, like music, is *meant* to be heard. In fact, poetry and music share many qualities—beat, tone, mood, and even melody.

# How Do I Do It?

**To read poetry aloud,** pay attention to these hints:

 Pause at the end of a sentence (a complete thought). Don't pause at the end of a line just because it's the end of the line.

- Decide ahead of time which important words to emphasize with your voice.
- Vary the speed, volume, and pitch of your voice so that your poem comes alive for your listeners.
- Speak loudly and clearly enough so that everyone in your audience can hear and understand you.
- Practice reading the poem aloud in private before you read in front of anyone else.

To be a good listener, follow these hints:

- Pay attention to each word the reader says, as well as to his or her voice and gestures.
- Listen for figurative language, rhyme, rhythm, and other poetry "tricks."
- Try to connect to the poem's theme and message.

**Talk It Out** In a small group, plan either a poetry reading or a poetry slam. In either case, you'll need a day, a time, a place, and an audience. You'll have to figure out how to get the audience (invitations and posters, for example).

You should also decide how many poets will read, in what order, and how many poems each will read. If you do a poetry slam, you also need to establish rules and a scoring system.

# **READING WORKSHOP 4**

# **Skills Focus**

You will practice using these skills when you read the following selections:

- "Growing Pains," p. 838
- "What Makes Teens Tick?" p. 844

# **Reading**

Connecting

# Literature

- Understanding the use of figurative language
- Identifying and explaining the effects of figurative language such as simile, metaphor, and imagery

# **Vocabulary**

- Understanding English as a changing language
- Understanding historical influences on English

# **Writing/Grammar**

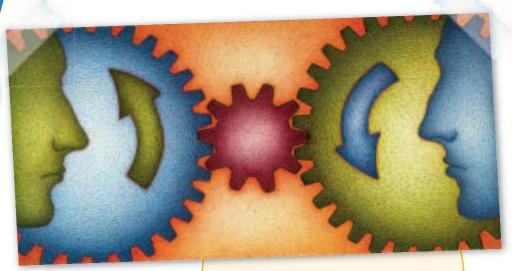
 Using correct subject-verb agreement with indefinite pronouns

### **Skill Lesson**

# **Connecting**

# Learn It!

What Is It? When you get involved in what you are reading, you usually identify with the characters, situations, or events in the selection. Connecting is linking what you read to your own experiences or to other selections you've already read. You may remember a time when you, a family member, or a friend had to go through a similar situation. Or maybe the selection makes you think about a character from another story that you've read. Thinking about these connections while you read makes the selection more meaningful.



#### **Analyzing Art**

Link what you know to what you read. Think about people you know and situations you've experienced. Then connect them to characters and situations in your reading.

**Objectives** (pp. 834–835) **Reading** Make connections with text **Why Is It Important?** Connecting your personal experiences to the events, characters, or ideas in a selection helps you better understand what you read. Connections make reading much more interesting and help you recall information and ideas. For example, if you've performed in front of people before, you may understand why a character feels nervous before going on stage for the first time.

Literature nline

**Study Central** Visit www.glencoe.com and click on Study Central to review connecting.

**How Do I Do It?** As you read a selection, ask yourself connecting questions such as these: *Do I know someone like this character? Have I ever felt the way this character feels? What opinions do I already have about this topic? What else have I read that reminds me of this situation?* 

Here's how one student connected this stanza from the poem "One," by James Berry, to his own experiences:z

Nobody can get into my clothes for me or feel my fall for me, or do my running. Nobody hears my music for me, either.

This reminds me of the time when I fell during the soccer game. The rest of the game went on around me. No one seemed to notice, but it was a big deal to me. I think that's what the poem is about: what it's like to have my own experiences in life.



# **Practice It!**

Here are some topics that you'll find in the reading selections in this workshop. Make a connection to each one. Think about things you've read, events in your life, or even people in the news that link to these topics. In your Learner's Notebook, write a connection to each topic.

- Family disagreements
- Growing up
- The brain
- Taking chances

# Use It!

As you read, think about other reading selections you've read in this book that might help you connect with the new selections. Write your new connections and ideas in your Learner's Notebook.

# **Before You Read** Growing Pains



# **Meet the Author**

Jean Little was born in 1932 with poor eyesight. As she grew older, her sight improved enough so that she could learn to read on her own. When she was eighteen, a magazine published two of her poems. She remembers her father reading them aloud. "I listened," she says, "and [when] his voice broke, I knew why I wanted to be a writer." See page R4 of the Author Files for more on Jean Little.



Author Search For more about Jean Little, go to www.glencoe.com.

**Objectives** (pp. 836–839) **Reading** Make connections with text **Literature** Identify literary devices: figurative language **Vocabulary** Explore word origins

# **Vocabulary Preview**

# **English Language Coach**

**Word Origins** The meanings of words often change over time, sometimes quite a bit. In the poem you are about to read, someone apologizes. Apology is an example of a word that has gone through an important change in meaning.

- Apology comes from the Greek apologia, which means "a speech made in defense."
- Today, apology means "an expression of regret for having done something wrong."

These two meanings have a certain similarity, but they are quite different. Today, a person who "apologized" by defending what he or she had done would be missing the whole point of making an apology!

The meanings of words also grow. A noun may be created by a word that started out as a verb, or the other way around. Sometimes new phrases are created, and they become a permanent part of the language. In the poem you are about to read, a child is bawled out.

- Bawl has been used in English for 600 years. It originally meant "to make a sound like a cow." Today it has still has a very similar meaning: "to yell, bellow, or cry loudly."
- To bawl out, meaning "to scold loudly" was born right here in the United States in the early part of the 20<sup>th</sup> century.

**On Your Own** Copy the chart shown below in your Learner's Notebook. Then fill in the "Old Meaning" and "Today's Meaning" for the two remaining words. (The oldest meaning for a word is usually the *first* one given in a dictionary entry.)

Word	Old Meaning	Today's Meaning
mail (n.)	a bag or wallet	something sent through the postal service
meat (n.)		
awful (adj.)		

# **Skills Preview**

# **Key Reading Skill: Connecting**

The title of the poem "Growing Pains" refers to growing up. As you read the poem, connect the events in the poem to

- things that have happened that made you realize you were growing up.
- other poems and stories about growing up.

**Write to Learn** In your Learner's Notebook, write about three or four events that made you realize you were growing up. Refer to your examples as you read the poem to help you connect to it.

# **Key Literary Element: Figurative Language**

**Figurative language** is imaginative language used by writers for descriptive effect. Descriptive language makes the reading selection more interesting and colorful.

Some examples of figurative language are simile and metaphor. A **simile** uses the words *like* or *as* to compare unlike things. "When my brother gets angry, he's as loud as thunder" is a simile.

A **metaphor** also compares two unlike things, but it does not use *like* or *as.* In a metaphor, one thing is described as if it *were* another. "That science test was a piece of cake" is a metaphor.

Use these tips to help you identify and understand similes and metaphors.

- Look for comparisons.

  How are the two things similar? How are they different?
- Think about why the author would make the comparison.

How does the comparison help the author explain his or her idea?

Look for sensory details.
 To which of the five senses do the details appeal?

**Write It Down** Use figurative language to write a sentence about growing up. Be sure to use the tips above to create a simile or metaphor.

# **Get Ready to Read**

# **Connect to the Reading**

"Growing Pains" describes a situation in which a mother and child get angry with each other. Think about how you feel when you are angry or when someone is angry with you.

**Partner Talk** With a partner, talk about how you felt when you and a close relative or friend were angry with each other. Talk about how you responded.

# **Build Background**

The poem you are about to read is "Growing Pains."

- The term "growing pains" has more than one meaning. Some children feel physical pain in their legs, perhaps because the bones grow longer and stretch the muscles. And some children feel emotional pain or stress as they get older and accept more responsibilities.
- The poem's speaker is probably your age. The poet, Jean Little, was that age in the 1940s. It seems that disagreements between kids and parents have been part of growing up for a long time.

# **Set Purposes for Reading**

Read the poem "Growing Pains" to find out how the speaker feels about growing up.

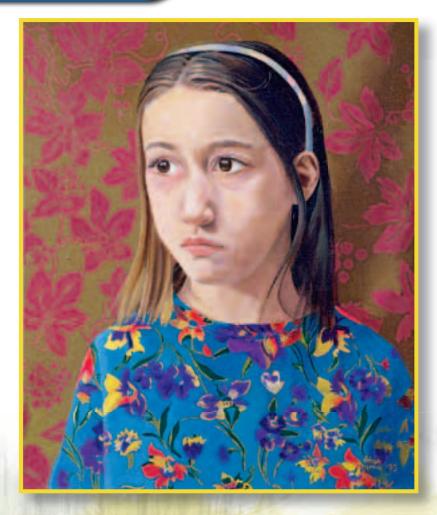
**Set Your Own Purpose** What would you like to learn from the poem to help you answer the Big Question? Write your own purpose on the "Growing Pains" page of Foldable 7.



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

# **Keep Moving**

Use these skills as you read the following selection.



Painting of a Young Girl, 1993. Alan Byrne. Oil on canvas, 53.3 x 43.2 cm. Private Collection.



# **Practice the Skills**

# **II** Key Literary Element

**Figurative Language** A metaphor describes one thing as if it were another. Find the metaphor in these five lines.

She went on and on until I began to cry.
 I hate crying in front of people. It was horrible. 2

I got away, though, and went to bed and it was over. I knew things would be okay in the morning; Stiff with being sorry, too **polite**, but okay.

<sup>10</sup> I was glad to be by myself. **3** 

Then she came to my room and apologized. She explained, too.

Things had gone wrong all day at the store.

She hadn't had a letter from my sister and she was worried.

Dad had also done something to hurt her.
She even told me about that.
Then *she* cried.
I kept saying, "It's all right. Don't worry."
And wishing she'd stop.

<sup>20</sup> I'm just a kid.

I can forgive her getting mad at me. That's easy. But her sadness . . .

I don't know what to do with her sadness.

I yell at her often, "You don't understand me!"

<sup>25</sup> But I don't want to have to understand her. That's expecting too much. **45** ••

# **Practice the Skills**

# 2 Key Reading Skill

**Connecting** How do you feel when someone is angry with you? How do you make yourself feel better?

# **3** English Language Coach

**Word Origins** Originally, **polite** meant "polished," as a stone might be. Later it came to mean "elegant and sophisticated." Now it means "having good manners." What connection do you see between one meaning and the next?

# 4 Reviewing Skills

**Interpreting** What line shows the speaker's sympathy toward her mother? Which line expresses the speaker's helplessness?

# 5 B G Question

Do you think the speaker is ready to take on adult responsibilities? Write your answer on the "Growing Pains" page of Foldable 7. Your response will help you complete the Unit Challenge later.

# **After You Read** Growing Pains



# Answering the **QBIG Question**

- **1.** After reading the poem, what are your thoughts about your relationships and growing up?
- **2. Recall** How does the speaker feel just after her mother yells at her? **III** Right There
- **3. Recall** What are the feelings the speaker experiences?
  - **ID** Think and Search
- **4. Summarize** What events and feelings would you include in a short summary of this poem?
  - Think and Search

# **Critical Thinking**

- **5. Infer** What does the speaker suggest actually caused her mother to yell at her?
  - **IIP** Author and Me
- **6. Infer** The speaker says that she's upset about her mother's sadness. What else does the speaker suggest is upsetting to her?
  - Author and Me
- **7. Evaluate** The poem's speaker says that she does not want to have to understand her mother's feelings. What do you think about this statement? Explain your answer.
  - On My Own

# **Write About Your Reading**

Has a younger brother or sister or a good friend ever asked you for advice? Do you enjoy giving people words of wisdom?

Imagine that the speaker of this poem has sent the poem to your school advice column, and you are the person who gives the advice. What advice would you give to the speaker of the poem?

Write a three paragraph response to the speaker. Try to give her advice related to each stanza of the poem.

**Objectives** (pp. 840–841) **Reading** Make connections with text **Literature** Identify literary devices: figurative language **Vocabulary** Explore word origins **Grammar** Use correct subject-verb agreement: indefinite pronouns

# **Skills Review**

# **Key Reading Skill: Connecting**

- **8.** What connections did you make while reading "Growing Pains"? Give an example of one of the following:
  - a connection to an event in your own life
  - a connection to another story or poem
  - a connection to a historical or current event

# **Key Literary Element: Figurative Language**

- **9.** What forms of figurative language do you see in "Growing Pains"? Give one example and explain what it means.
- **10.** Why do poets use figurative language?
- **11.** How do you think the author's use of figurative language affects your interpretation of the poem?

# **Reviewing Skills: Interpreting**

**12.** Does the speaker in the poem think that she deserved to be "bawled out"? How can you tell?

# **Vocabulary Check**

**English Language Coach** The dictionary, *any* dictionary, is nothing more than a record of how people spell and pronounce words, and what they use them to mean. So dictionaries change as language changes. Words enter the language; words drop out of the language; words get new meanings.

- **13.** What meaning of *mad* did the speaker use in lines 1 and 21? What does a dictionary record as the word's original meaning? How might the word have developed its newer meaning?
- **14.** What meaning of *kid* did the speaker use in line 20? What does a dictionary record as the word's original meaning? How might the word have developed its newer meaning?
- **15.** The word *okay* didn't exist at all before 1839. What can you find out about the history of this word by looking in a dictionary?

# **Grammar Link: Agreement with Indefinite Pronouns**

**Indefinite pronouns** do not refer to a particular person, place, or thing. Certain indefinite pronouns are always singular, or equal to *he, she,* or *it.* 

anybody	every	nobody
anyone	everybody	no one
anything	everyone	nothing
each	everything	somebody
either	neither	someone

See if you can make the subject and verb agree in the sentences below. (Use the chart for help.)

Everybody (was, were) cold.

(*Everybody* is singular, or equal to *he, she,* or *it.* So the right verb form is *was.*)

Each of the students (has, have) a book.

(Subjects and predicates cannot be in prepositional phrases. Omit the phrase.)

Each of the students (has, have) a book.

(The subject is each, so the right verb form is has.)

# **Grammar Practice**

On a separate piece of paper, copy each sentence below. Underline the subject of each sentence once and the correct verb form twice.

- **16.** (Is, Are) somebody able to lend us money?
- **17.** Everything in those stores (is, are) expensive.
- 18. Neither of us (has, have) money for clothes.

**Writing Application** Look again at the Write About Your Reading assignment you completed. Fix any subject-verb mistakes you made.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **Before You Read** What Makes Teens Tick?

#### **Meet the Author**

Claudia Wallis wanted to become a scientist or a doctor when she was a kid. Instead, she became a writer and editor at TIME magazine. As a reporter, she covered medicine and science for TIME. Then she became the managing editor of TIME for Kids. Wallis says that the best thing about her job is that she loves "constantly learning new things, seeing fantastic pictures from all over the worldand universe."



**Author Search** For more about Claudia Wallis, go to www.glencoe .com.

**Objectives** (pp. 842–849) **Reading** Make connections with text **Literature** Identify literary devices: figurative language Vocabulary Explore language growth

# **Vocabulary Preview**

**bland** (bland) adj. dull; unexciting (p. 844) The walls were a bland white.

**adolescence** (ad uh LES uns) *n.* the period between childhood and adulthood (p. 844) Scientists used to believe that the brain was fully developed before adolescence.

**peer** (peer) v. to look closely (p. 845) Modern technology allows scientists to peer inside the brain.

**abnormality** (ab nor MAL uh tee) *n*. anything that is not normal or usual (p. 845) The doctor said there was no abnormality in the boy's brain.

craving (KRAY ving) n. a strong desire or longing (p. 848) A craving for adventure can cause a teenager to take risks.

**Group Activity** Take turns using each word correctly in sentences.

# **English Language Coach**

**Language Changes and Growth** There are many ways in which the meanings of words change and grow. A few ways follow.

- Widening or Narrowing: A meaning may get "wider" and begin to include more than it did originally. Or a meaning may get more narrow.
- **Figurative Use:** Many words keep their original meaning while also developing a figurative meaning. If the figurative meaning is used often enough, it becomes one of the dictionary definitions of the word.
- **Association**: A word may develop such a strong connotation that it comes to actually *mean* what it was once associated with.

Word	Old Meaning	New/Additonal Meaning	Type of Change
fever	a high temperature from illness	a state of nervous excitement	widening
girl	any young person	a young female person	narrowing
crane	a large, wading bird with a long neck	a machine with a long moveable arm	figurative use
beads	prayers	small objects that can be strung together	association (due to use of prayer beads)

**On Your Own** What do you think is a most likely explanation for how or why the following meanings developed?

from ear "what one uses to hear" to ear of corn from fishy (like a fish) to fishy (suspicious)

# **Skills Preview**

# **Key Reading Skill: Connecting**

"What Makes Teens Tick?" suggests that some of the changes in the way teenagers act are related to physical changes. Have you noticed any changes in the way you think or act?

**Write to Learn** In your Learner's Notebook, write about a teenager that you know or have read about who went through many changes when he or she became a teenager. How did this person act? How did the people who knew the teenager react to his or her changes?

# **Key Literary Element: Figurative Language**

Prose writers and poets use similes and metaphors to compare things in fresh ways. A simile compares by using the words *like* or *as.* A *metaphor*, on the other hand, compares two things without using *like* or *as.* 

The sheets were as cold *as* ice cubes.

Sheila's room is a disaster zone.

Use these tips to help you find and understand similes and metaphors.

- Look for comparisons that use *like* or *as*.

  Think about why the writer makes the comparison.

  Does it make the description more interesting?
- Look for descriptions or comparisons that aren't exactly true.
  - If the comparison isn't actually true, it's probably a metaphor or simile.
- Ask yourself what the items being compared have in common.



# **Get Ready to Read**

# **Connect to the Reading**

Scientists are studying how changes in people's brains affect how they think and act. Some scientists think that chemical changes in teenagers' brains might make them more likely to take risks around their friends. Do you ever take risks around your friends that you wouldn't take if you were alone?

**Partner Talk** With a partner, talk about why teenagers are more likely to take risks than younger or older people.

# **Build Background**

In "What Makes Teens Tick?" you'll learn about how your brain changes as you get older.

- The brain has several regions. Two of the most important are the cerebral cortex, where thought takes place, and the cerebellum, which controls movement and balance.
- The brain is made of cells called neurons. Neurons carry messages.
- Neurons connect to one another at meeting points called synapses. Chemical and electrical reactions at the synapses pass messages from one neuron to another.

# **Set Purposes for Reading**

Read "What Makes Teens Tick?" to find out how processes in the developing brain make young people act different ways.

**Set Your Own Purpose** What would you like to learn from the article to help you answer the Big Question? Then write your own purpose for reading on the "What Makes Teens Tick" page of Foldable 7.

# **Keep Moving**

Use these skills as you read the following selection.



# What Makes Teens Tick?

"Making mistakes is part of how the brain grows."

Developing brains and hormones help shape teen behavior

#### By CLAUDIA WALLIS

ive young men in sneakers and jeans troop into a waiting room at the National Institutes of Health (NIH)¹ in Bethesda, Maryland. They drape themselves all over the chairs, spreading out backpacks, a DVD player, and a laptop loaded with computer games. Their presence adds a buzz to the bland hospital setting. Twins Corey and Skyler Mann, 16, and their big brothers Anthony and Brandon, 18, who are also twins, plus oldest brother Christopher, 22, are here to have their heads examined. Literally. The five brothers from Orem, Utah, are volunteers for a major study that's been going on since 1991. Its goal: to determine how the brain develops from childhood into adolescence and on into early adulthood. ■

 The National Institutes of Health is a U.S. government agency in charge of carrying out and supporting medical research.

#### Vocabulary

**bland** (bland) *adj.* dull; unexciting

**adolescence** (ad uh LES uns) *n.* the period between childhood and adulthood

#### 1 Key Literary Element

**Figurative Language** The writer very helpfully tells us she's using a figurative expression "literally." What would be the common *figurative* meaning of "have their heads examined"?

This project is the brainchild of Jay Giedd (*Geed*), a doctor at the National Institute of Mental Health. Giedd has spent many years using magnetic resonance imaging<sup>2</sup> (MRI) to take pictures of brains to **peer** inside the heads of thousands of kids and teenagers. For each volunteer, he creates a unique photo album. Giedd takes images of each volunteer's brain every two years. Each photo album is a record of the brain's changes and growth.

Before Giedd's studies, most scientists believed that the brain was fully developed by age 12. However, Giedd has proved that the brain continues to change well past age 12. In fact, it doesn't fully develop until age 25. Researchers now are looking at how these later changes might help explain some teen behaviors such as excitability, risk taking, and rule breaking.

In recent years, Giedd has shifted his focus to twins, which is why the Manns are such exciting subjects. Most brain development seems to be genetic. Other, smaller changes in the brain, however, are influenced by experience and the environment. Twins start out with identical or similar genetic codes. But then experiences take them along different **paths**. **2** By studying twins, Giedd hopes to separate the influences of genes and experiences in the development of the teen brain. Eventually, he hopes to find, for instance, that Anthony's plan to become a pilot and Brandon's plan to study law will cause brain differences that can be seen on future MRIs.

Throughout the afternoon, the Mann brothers take turns completing various brain tests. Then they head downstairs to get their MRIs. Anthony stretches out on the examining table and slides his head into the MRI machine's giant magnetic ring.

The brain of each brother is scanned three times. The first scan is a quick survey that lasts one minute. The second scan lasts two minutes and shows any damage or **abnormality**.

**2.** A **brainchild** is a product of one's creative imagination. **Magnetic resonance imaging** uses magnets to produce high-quality computer images of the body's internal organs.

#### **Vocabulary**

**peer** (peer) v. to look closely

**abnormality** (ab nor MAL uh tee) *n.* anything that is not normal or usual

# 2 English Language Coach

**Language Growth** Twins, says the article, take different **paths**. Does one go off on a bicycle path while the other takes a footpath? Or can this statement be explained by a growth in the original meaning of *path* as "a narrow trail"?

The third scan is 10 minutes long and shows the greatest detail. Giedd watches as Anthony's brain appears on a computer screen. The machine scans 124 slices of the brain, each slice as thin as a dime. It takes twenty hours of computer time to process the images. **5** 

# **Under Construction**

Before birth, nerve cells in the brain undergo a phase in which they multiply and grow rapidly. Then the brain gets rid of cells that aren't needed. Giedd's studies show that brain cells undergo a second phase of change that starts in childhood and lasts until the early twenties. Unlike the earlier phase, which changes the number of nerve cells, the second one changes the number of connections between the nerve cells.

When a child is between 6 and 12 years old, nerve cells become bushier. Each nerve cell **branches** out to other nerve cells. These branches carry signals between the cells. This process peaks when girls are about 11 and boys are about 12½. Then some of the branches are slowly thinned out over several years.

At the same time, a fatty layer covers branches of the nerve cells that remain. With each passing year, the fatty coverings thicken, much like tree rings. During this time, a person's brain has fewer but faster connections. It's a trade-off. The brain becomes more efficient but is probably losing its potential for learning and its ability to recover from trauma.<sup>3</sup>

Most scientists believe that genes as well as experience cause changes in the brain during this second phase of brain development. One scientist, Gerald Edelman, describes the process as survival of connections that are most used. The cells and connections that are used the most survive and thrive, while those that aren't used shrink and die. So how you spend your time during this phase *may* be very important. Research shows, for instance, that practicing piano quickly thickens the branches of nerve cells in parts of the brain that control the fingers. **5** 

#### 3 Key Literary Element

**Figurative Language** The comparison "each slice as thin as a dime" is literal, not figurative. This is not a simile because each slice *really is* as thin as a dime.

# 4 English Language Coach

**Language Growth** The original meaning of <u>branch</u> is "a limb of a tree." Why do you suppose this word came to be used as a verb meaning "to grow out in different directions"?

# 5 Key Reading Skill

**Connecting** Think about a person who is good at a particular activity—an athlete or a musician, for example. In your Learner's Notebook, describe how this person performs. Given what you've read, what do you think this person might have done during the second phase of brain development?

Giedd's research suggests that the cerebellum, a part of the brain that controls both physical and mental activities, reacts to experience. Giedd hopes his studies of twins will provide more information about the second phase that occurs in the teen brain. "We're looking at what [teens] eat, how they spend their time—is it video games or sports? Now the fun begins," says Giedd.

# **Brain Development and Behavior**

Is there a link between the changing brain structure of teens, hormones, and teen behavior? About the time that the teen brain goes through the second phase of change, the body is also dealing with an attack of hormones. Hormones are chemicals that speed up or slow down cell processes. Some hormones that are very active in the brain affect mood and excitability. <sup>1</sup>

"The parts of the brain responsible for things like thrill seeking are getting turned on in big ways around [this

#### **6** Key Literary Element

**Figurative Language** The writer uses a metaphor—"an attack of hormones"—to describe the release of hormones in teens' bodies. What does this metaphor tell you about the release of hormones?



THE MANN BOYS: From left, Brandon,18; Skyler, 16; Corey, 16; and Anthony, 18

Chris Us

#### **READING WORKSHOP 4**

time]," says Temple University psychologist Laurence Steinberg. A **craving** for adventure often brings about the need for exploration. Teens might feel a sense of excitement about leaving home and finding their own way in the world. But these urges can also place teens at risk because the parts of the brain responsible for making good decisions are still developing. But Steinberg thinks the proof isn't there yet. "In all likelihood, [teen] behavior is changing because the brain is changing," he says. More and more psychologists, however, are trying to get that proof.

Steinberg, for example, has been studying why people take risks. In an experiment using a driving-simulation game, he studied teens and adults as they decided whether to run a yellow light. Both teens and adults made safe choices when playing alone. But teens started to take more risks in the presence of their friends, whereas adults over age 20 didn't show much change in their behavior.

Other studies of the teen brain and behavior are ongoing. It's nice to know, however, that teen behavior is not just a matter of strong will. "There's a debate over how much conscious control kids have," Giedd says. "Making mistakes is part of how the brain grows." But don't be surprised when adults offer advice. They're trying only to make up for what the teen brain still lacks. 7

—Updated 2005 from Time, May 10, 2004

# 7 BIG Question

What does this article suggest about the relationship between brain development and teen behavior? Do you think this article tells the whole story? Discuss with a partner, and write your answer on the "What Makes Teens Tick" page of Foldable 7. Your response will help you complete the Unit Challenge later.

**4.** *Conscious* behavior is behavior that a person is aware of and has control over.

Vocabulary

**craving** (KRAY ving) *n.* a strong desire or longing

Corpus callosum

Amygdala

ganglia

# Inside the Adolescent Brain

# **Corpus Callosum**

This is thought to be involved in problem solving and creativity. It is a bundle of nerve fibers that connects the left and right sides of the brain. During the teen years, these nerve fibers thicken and handle information more and more efficiently.

# **Basal Ganglia**

These four parts help the brain prioritize information. They are connected to the prefrontal cortex and active in small and large motor movements. While they are growing, preteens may benefit from exposure to music and sports.

# Prefrontal Cortex —

Located just behind the forehead, this part of the brain is the center of decision making and judgment. It grows during the preteen years. Then it shrinks as nerve connections are thinned out during the teen years. This is the last part of the brain to develop.

# Amygdala

This is the emotional center of the brain. In dealing with emotional information, teens tend to rely heavily on the amygdala. Adults depend on the sensible prefrontal cortex, which is underdeveloped in teens. This may explain why some teens react more impulsively than adults.

# Cerebellum

This area plays a role in physical coordination and may also regulate some thought processes. It supports activities of higher learning like mathematics and music. New research shows that it changes a lot during the teen years, increasing the number of nerve cells and their connections.

Cerebellum

# **After You Read**

# What Makes Teens Tick?



# Answering the **BIG Question**

- **1.** After reading this article, what new thoughts and ideas do you have about what makes you behave the way you do?
- 2. **Recall** When does the second phase of brain development begin?
  - **Right There**
- **3. Recall** Why does Dr. Giedd study twins?
  - **Right There**

# **Critical Thinking**

- **4. Infer** Suppose that someone studied painting and drawing during his or her teen years. What do you expect would happen to the branches of nerve cells in the visual area of this person's brain?
  - **Think and Search**
- **5. Infer** After reading the article, do you think that a teenager is more likely to behave badly when alone or with friends? Explain.
  - Think and Search
- **6. Connect** Giedd's studies show that brain development continues through teenage and young adult years. How could Giedd's research affect when and how you plan to learn those skills?
  - Author and Me

# **Write About Your Reading**

Design a cover for the issue of *TIME* that contains "What Makes Teens Tick?" The cover should have a full-page illustration or picture, as well as text (one or two sentences) to catch people's attention.

- **Step 1:** Decide what the important ideas in the story are. What ideas connect the sections of the story? List three or four main topics.
- **Step 2:** Identify a visual image that could represent each topic you listed. Does your image make it clear what the article is about?
- **Step 3:** Choose the two most striking images. Is it possible to combine them into a single cover illustration?

**Write to Learn** Use your notes to draw a cover illustration. Write one or two sentences that tell what the article is about. Make sure that your sentences capture your reader's interest.

Objectives (pp. 850–851)
Reading Make connections with text
Literature Identify literary devices:
figurative language
Vocabulary Explore language growth
Grammar Use correct subject-verb agree-

ment: collective nouns

# **Skills Review**

# **Key Reading Lesson Skill: Connecting**

7. Giedd's studies show that hormones turn on parts of the brain responsible for thrill-seeking behavior in teenagers. But the parts of the brain responsible for good decision-making aren't fully developed yet. Does your experience with teenagers support or oppose this idea? Explain.

# **Key Literary Element: Figurative Language**

- **8.** The article says about the twins, "Their presence adds a buzz to the bland hospital setting." What type of figurative language does the author use in this sentence?
- **9.** In the sentence quoted above, what is the writer comparing the twins to?

# **Vocabulary Check**

Choose the best word from the list to complete each sentence below. Rewrite each sentence with the correct word in place.

# peer adolescence bland abnormality craving

- **10.** The decorations were too \_\_\_\_ to catch the kids' attention.
- **11.** The doctor was concerned about the \_\_\_\_ he found in his tests.
- **12.** Once he reached \_\_\_\_\_, he knew he would become an adult soon.
- **13.** I get a \_\_\_\_ for cranberries every fall.
- **14.** Ryan used a telescope to \_\_\_\_ at the strange man on the street.
- **15. English Language Coach** Look at the following words from the article:

# sneakers jeans laptop pilot

Guess which two words had different meanings in 1850 than their most common meanings today. Guess which two words didn't even exist then.

# **Grammar Link: Agreement with Collective Nouns**

A collective noun names a group.

- audience
- · faculty
- jury
- class

A collective noun is considered to be singular when it names a group that acts as a unit. A collective noun is considered to be plural when it refers to the members of a group acting as individuals.

- Singular Collective: The <u>class is</u> taking a test.
   (Everyone in the class is doing the same thing. Since the group is acting as one unit, the collective noun class is singular.)
- Plural collective: The jury do not agree.
   (The members of the jury are acting as individuals.
   Since the group is not acting as one unit, the collective noun jury is plural.)

#### **Grammar Practice**

On a separate piece of paper, copy each sentence below. Underline the subject of each sentence once and the correct verb form twice.

- **16.** The committee (is, are) arguing about the issue.
- 17. The faculty (meets, meet) every Wednesday.
- **18.** The orchestra (is, are) beginning the first song.

**Writing Application** As you write the text for your magazine cover, be sure that your subjects and verbs agree.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **COMPARING LITERATURE WORKSHOP**

# The Women's 400 Meters

by Lillian Morrison



You'll use these skills as you read and compare the following selections:

- "The Women's 400 Meters," p. 855
- "To James," p. 856
- "Slam, Dunk, & Hook," p. 858

# **Reading**

- Making connections across texts
- Comparing/contrasting figurative language in different texts

#### Literature

 Identifying and explaining the effects of figurative language in poetry

# Writing

Write using comparison and contrast

**Objectives** (pp. 852–853) **Reading** Compare and contrast: figurative language



Slam, Dunk, & Hook

*by* Yuset Komunyakaa

You compare things by thinking about how they're alike and different. For example, you know that dogs and cats are alike and different. Both are pets. Both come in different colors. But you wouldn't take your cat for a run in the park, and you wouldn't expect your dog to purr.

In literature you make comparisons too. You look at important elements, such as language and theme. Thinking about similarities and differences helps you understand how different works of literature are connected.

# How to Compare Literature: Figurative Language

When you read the three poems in this workshop, you'll compare the way each poem uses figurative language.

Remember that figurative language is imaginative language that writers use to make descriptions more meaningful. Keep an eye out for figures of speech, or expressions, such as similes and metaphors.

 A simile uses the words *like* or as to compare two unlike things.

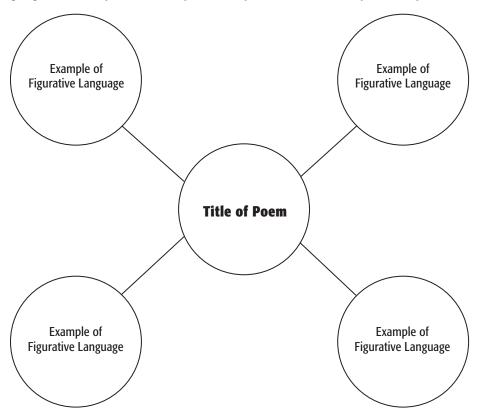
Tom slid into the room like a snake.

 A metaphor compares two unlike things but doesn't use like or as. It describes one thing as if it were another.
 Tom's a snake!

Also look for other language that helps the reader see, hear, feel, smell, or taste what the writer describes.

# **Get Ready to Compare**

As you read, keep track of figurative language using a web like the one below. Copy this web into your Learner's Notebook, and use it to take notes as you read. Make a separate web for each poem. In the center circle, write the title of the poem. In each outer circle, write an example of figurative language from the poem. Later, you'll use your notes to write your comparison.



# **Use Your Comparison**

Even if you don't realize it, you come across figurative language all the time. One place you'll find it is in advertising. An ad for a brand of shampoo may tell you that your hair will smell like a spring garden when you use the product.

Think about the advertisements that you have seen recently—in print or on radio or TV. Choose one that contains figurative language. Discuss your chosen ad with a partner. What effect is the figurative language meant to have on a reader or viewer? Summarize your ideas in your Learner's Notebook.

# Before You Read The Women's 400 Meters, To James, and Slam, **Dunk, & Hook**

#### **Meet the Authors**

Full-time author and poet Lillian Morrison is a sports fan who has written collections of poems about sports. See page R5 of the Author Files for more on Lillian Morrison.

Frank Horne once coached a high school track team. At the beginning of his writing career, he told other African American poets, "Your task is definite, grand, and fine."

Yusef Komunyakaa uses his Louisiana childhood and experiences in Vietnam as resources for his poetry. A winner of the Pulitzer Prize for Poetry in 1994, he writes poems on many subjects. See page R4 of the Author Files for more on Yusef Komunyakaa.



Author Search For more about Lillian Morrison, Frank Horne, and Yusef Komunyakaa, go to www.glencoe.com.

**Objectives** (pp. 854–859) **Reading** Compare and contrast: figurative language **Vocabulary** Use structural analysis: roots

# **Vocabulary Preview**

**insignia** (in SIG nee uh) n. a mark or sign that indicates rank, authority, or honor (**p. 858**) *The insignia showed that Mercury was the gods' messenger.* 

**feint** (faynt) v. to move in a way that's meant to trick an opponent (p. 859) The player's attempt to feint to the outside didn't fool anyone.

# **English Language Coach**

**Roots** A root is the main part of a word that carries the main meaning. Other pieces can be attached to a root to change its meaning, or a root can stand alone.

The root **phon** means "sound" or "voice." A *telephone* is an instrument for sending voices.

The root *align* means "to arrange in a line." Align is a root word that can stand alone.

# **Get Ready to Read**

# **Connect to the Reading**

Is there one sport that you like to play more than anything else? What is it? Why do you like it? How do you feel before, during, and after you play?

# **Build Background**

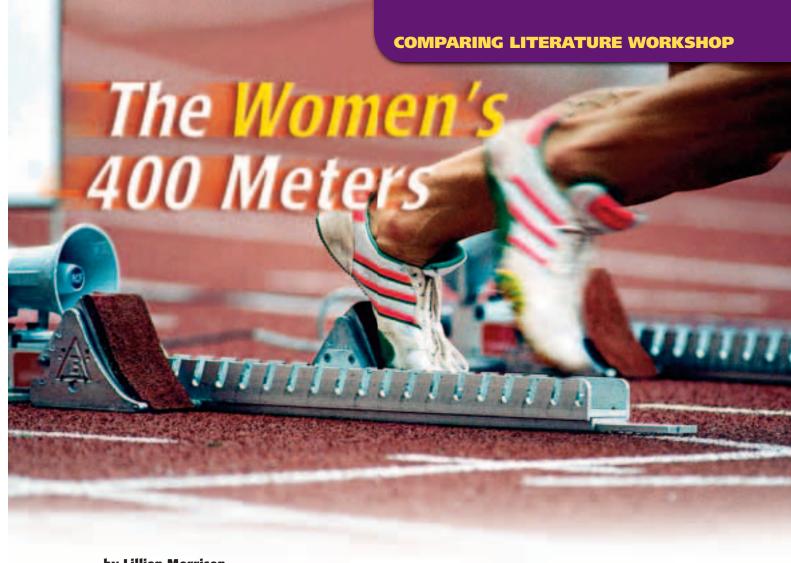
The poems in this workshop are about track and basketball.

- Track-and-field events are the oldest organized sports. In races like the 400-meter dash, runners begin in a crouch. When the race begins, the runners leap into a full stride and run at top speeds to the finish line.
- James Naismith invented basketball in 1891. He hung two peach baskets on opposite sides of a gym and used a soccer ball. The rules he made up form the basis of the game today.

# **Set Purposes for Reading**

Read these poems to find out why athletes love to play.

**Set Your Own Purpose** What would you like to learn from the poems to help you answer the Big Question? Write your own purpose on the Comparing Literature page of Foldable 7.



by Lillian Morrison

Skittish,\* they flex knees, drum heels and shiver at the starting line

waiting the gun

to pour them over the stretch like a breaking wave.

Bang! they're off careening\* down the lanes, each chased by her own bright tiger. 2 ○

- 1 Someone who is **skittish** is restlessly active or nervous.
- **8** Someone who is *careening* is rushing and swerving as if out of control.

# **Practice the Skills**

### Comparing Literature

**Figurative Language** What is the simile in this stanza? Look for the word *like*. What two things is the poet comparing?

# 2 BIG Question

What does the bright tiger symbolize? Write your answer in Foldable 7.





Do you remember how you won that last race . . . ? how you flung your body

- bow your spikes ripped the cinders in the stretch . . . how you catapulted\*
- through the tape . . .do you remember . . . ?Don't you thinkI lurched\* with youout of those starting holes . . . ?
- **9** To *catapult* is to leap or hurl oneself, as if from a giant slingshot.
- 13 To *lurch* is to move forward suddenly in a jerky manner; stagger.

# **Practice the Skills**

# **3** Comparing Literature

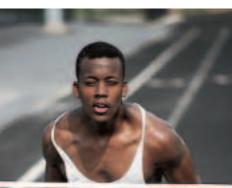
#### **Figurative Language**

Descriptive words help you visualize the runner. When he *flung* his body, he threw it forcefully. What other words on this page help you visualize the runner running?

- Don't you think my sinews\* tightened at those first few strides . . . and when you flew into the stretch
- 20 was not all my thrill of a thousand races in your blood . . . ?
  At your final drive through the finish line
- <sup>25</sup> did not my shout tell of the triumphant ecstasy\* of victory . . . ? 4

#### Live

- 30 as I have taught you to run, Boy—
  it's a short dash. **5 6**Dig your starting holes deep and firm
- 35 lurch out of them into the straightaway with all the power that is in you look straight ahead
- 40 to the finish line think only of the goal run straight run high run hard
- <sup>45</sup> save nothing and finish with an ecstatic burst that carries you hurtling\*
- 50 through the tape to victory . . . **7**





# **Practice the Skills**

# 4 English Language Coach

**Roots** The Latin root *vict* means "to conquer." Which word in the first stanza contains the root *vict*? What does the word mean?

# **5** Comparing Literature

**Figurative Language** How does the speaker tell the boy to live? Does the poet use a simile or metaphor? How can you tell?

### **6** Comparing Literature

**Figurative Language** The metaphor in line 32 compares *it* to a *short dash*. What two things is the poet talking about?

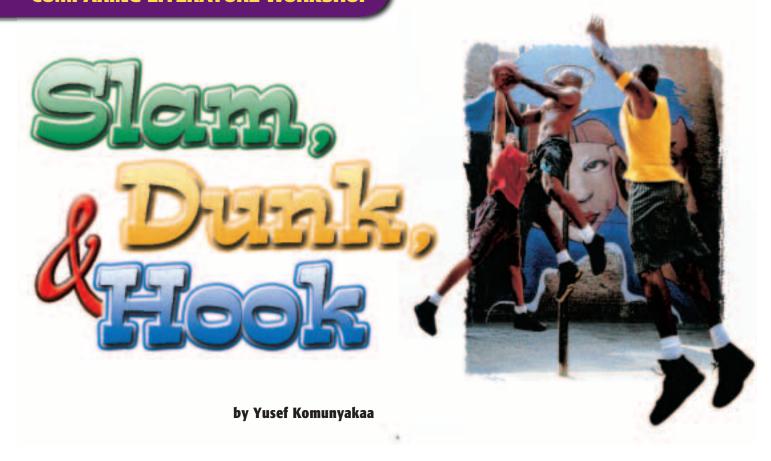
# 7 BIG Question

In the last stanza, what advice does the speaker give the boy about how to achieve his goals? Write your answer in Foldable 7.

**<sup>27</sup>** *Triumphant ecstasy* is a state of overwhelming joy or delight as a result of success or winning.

<sup>49</sup> If you are **hurtling**, you are moving quickly or forcefully.

#### **COMPARING LITERATURE WORKSHOP**



Fast breaks. Lay ups. With Mercury's\*

Insignia on our sneakers,

We outmaneuvered\* the footwork

Of bad angels. Nothing but a hot

- Swish of strings like silk 
   Ten feet out. In the roundhouse Labyrinth\* our bodies
   Created, we could almost Last forever, poised in midair
- <sup>10</sup> Like storybook sea monsters. A high note hung there
- 1 In Roman mythology, *Mercury* was the messenger of the gods. He wore sandals that had small wings on them.
- **3** If you **outmaneuvered** (owt muh NOO vurd) someone, you used clever movements to defeat that person.
- 7 Here, roundhouse refers to wide, swinging arm movements, and a labyrinth is a confusing, complicated arrangement.

#### Vocabulary

**insignia** (in SIG nee uh) *n.* a mark or sign that indicates rank, authority, or honor

# **Practice the Skills**

# **8** Comparing Literature

**Figurative Language** There's a simile in this line. What two things does the poet compare?

A long second. Off The rim. We'd corkscrew Up & dunk balls that exploded

- The skullcap of hope & good
  Intention. Bug-eyed, lanky, □
  All hands & feet . . . sprung rhythm.
  We were metaphysical\* when girls
  Cheered on the sidelines.
- <sup>20</sup> Tangled up in a falling,
  Muscles were a bright motor
  Double-flashing to the metal hoop
  Nailed to our oak. 
  When Sonny Boy's mama died
- <sup>25</sup> He played nonstop all day, so hard Our backboard splintered.
  Glistening with sweat, we jibed\*
  & rolled the ball off our
  Fingertips. Trouble
- Was there slapping a blackjack\*
  Against an open palm.
  Dribble, drive to the inside, feint,
  & glide like a sparrow hawk. II
  Lay ups. Fast breaks.
- We had moves we didn't know
  We had. Our bodies spun
  On swivels of bone & faith,
  Through a lyric slipknot
  Of joy, & we knew we were
- <sup>40</sup> Beautiful & dangerous. **12** O

- **18** Here, *metaphysical* means beyond the limits of the physical world.
- **27** To *jibe* is to be in harmony with one another.
- **30** A **blackjack** is a flexible, leather-covered weapon, used to hit an opponent.

#### **Vocabulary**

**feint** (faynt) v. to move in a way that's meant to trick an opponent

# **Practice the Skills**

# 9 English Language Coach

**Roots** The root *tend* means "to stretch toward." **Intention** is from this root. It means "an expected goal" or "something that one plans to do."

# 10 Comparing Literature

**Figurative Language** What does the metaphor in line 21 compare muscles to?

# 11 Comparing Literature

**Figurative Language** A player is compared to a sparrow hawk, a bird that flies at high speeds and changes directions quickly. How does this simile help you visualize the player's movements?

# 12 B G Question

This poem suggests different reasons that people play basketball. Describe two of these reasons. Write your answer in Foldable 7. Your response will help you complete the Unit Challenge.

# **After You Read**



The Women's 400 Meters

& To James

Slam, Dunk, & Hook

# **Vocabulary Check**

Write the correct word for each definition.

# insignia feint

- 1. \_\_\_\_ to move in a way that's meant to trick an opponent
- **2.** \_\_\_\_ a mark or sign that indicates rank, authority, or honor
- **3. English Language Coach** The word *memory* comes from the Latin root *mem,* meaning "to bring to mind." Name another word that comes from the root *mem.* What does that word mean?

# **Comparing Literature**

# **Figurative Language**

The following sentences may contain figurative language. Some sentences do not. If a sentence contains a figure of speech, identify it as a *simile* or a *metaphor*. Write *No* if the sentence doesn't contain a figure of speech.

- 4. They forgot their troubles as they played.
- **5.** That test was a piece of cake.
- **6.** She jumped up and down, flapping her arms like a chicken.
- **7.** James felt so worried that he was unable to sleep.
- **8.** The two front-runners were as confident as gold medalists.
- **9.** Sweat poured down his face like a rushing river.
- **10.** She was a doll for watching my cat.

**Objectives** (pp. 860–861)

**Reading** Compare and contrast: figurative language

**Writing** Respond to literature: write about figurative language

# **Reading/Critical Thinking**

Answer the following questions.

# The Women's 400 Meters & To James

**11. Evaluate** Explain the second stanza of "The Women's 400 Meters." How effective is the poet's description?

# Author and Me

**12. Interpret** How does the speaker in "To James" feel about the runner? How can you tell?

# Author and Me

# Slam, Dunk, & Hook

**13. Connect** What experience of your own does this poem remind you of? Explain.

# **IIP** Author and Me

14. Evaluate Is "Slam, Dunk, & Hook" a good title for this poem? Explain.

Author and Me

# **Writing: Compare the** Literature

#### **Use Your Notes**

**15.** Use the notes on your webs to compare figurative language in "Slam, Dunk, & Hook," "To James," and "The Women's 400 Meters."

**Step 1:** Look over the webs that you have completed. Underline any metaphors. Circle the similes.

**Step 2:** On a separate sheet of paper, make a two-column chart of the figurative language you found. Write the metaphors in the first column and the similes in the second column.

**Step 3:** Look at your chart. In a short paragraph, explain how the figurative language adds to or doesn't add to the meanings of the poems.

**Step 4:** Look at what kinds of figurative language appear in all of the poems and what kinds appear in only one or two poems. You will use this information to back up what you write.

# **Get It on Paper**

Compare the way that the three poems use figurative language by copying and answering these questions.

- **16.** What is the best example of figurative language in "The Women's 400 Meters"? Why?
- **17.** What is the best example of figurative language in "To James"? Why?
- **18.** What is the best example of figurative language in "Slam, Dunk, & Hook"?
- 19. In which poem does figurative language play the biggest role? Why? In which poem does it play the smallest role? Why?

# **B** G Question

- **20.** In each of the selections, you read about what makes athletes tick. Answer these questions in your Learner's Notebook:
  - How are the ideas about what makes athletes tick in the three selections alike?
  - How are they different?

# UNIT 7 WRAP-UP



You've just read other people's responses to the Big Question: What makes you tick? Now use what you've learned to do the Unit Challenge.

# **The Unit Challenge**

Choose Activity A or Activity B, and follow the directions for the activity you've chosen.

# A. Group Activity: Character Study

The editor of *Tick* magazine wants to know what brings out the best in the characters and speakers in this unit. Your group has been asked to interview the characters and speakers.

- 1. "Talk" to the Characters Each group member identifies one character or speaker and tells how that person would answer these questions:
  - Who or what is most important to you?
  - Whv?

If other group members have different ideas, they can add answers. Have one or two group members record all of the answers.

- 2. Study the Answers Look for similarities among the answers so that you can organize them into categories:
  - **People** (friends, family)
  - **Feelings** (love, friendship, happiness)
  - **Things** (possessions, money)
  - **Ideas and Goals** (fame, peace, success)

Some answers may fit into two or more categories. Make a chart with a column for each category, and write the responses in the appropriate spaces.

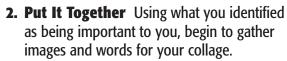
People	Feelings	Things	Ideas and Goals

- **3. Draw Conclusions** As a group, check to see which categories have the most entries. What general statements can you make about individual characters and speakers? What conclusions can you form about what makes people tick?
- **4. Present Your Findings** Choose one or two people to present the group's work to the class. How do all the groups' conclusions add to your understanding of what brings out the best in people?

# **B. Solo Activity: Personal Reflection**

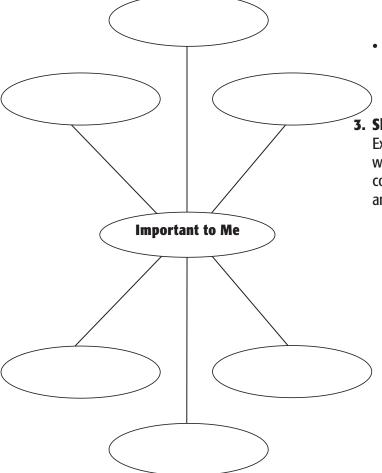
The characters and speakers in this unit share their private thoughts and feelings about their own identities. Now it's your turn to share some of the things that you like and that make you tick. Follow these steps to make a self-portrait collage.

 Plan Your Collage Review the information you wrote about yourself in your Learner's Notebook. Create a web diagram like the one below and include the most important things that make you who you are.



- Search through old magazines or catalogs for pictures and words that represent what's important to you. (Make sure that no one else wants the magazines or catalogs before you start cutting.)
- Find photos and create your own drawings.
- Decide how you want to arrange things before you glue them down. Try different arrangements. Throw out images that don't work. Add more images as needed.
- When you're happy with your collage, glue the pictures onto a sheet of heavy paper or poster board.

**3. Show It** Present your collage to your class. Explain why you chose certain images and what they represent to you. Compare collages with classmates. Discuss similarities and differences.





**Big Question** Link to Web resources to further explore the Big Question at www.glencoe.com.



# **Your Turn: Read and Apply Skills**

# TIME The Giggle Drescription Laughter is the best medicine

By TRACY EBERHART and ROBERT A. BARNETT

o ahead, grin. Or better yet, laugh out loud.
Laughter is an important part of a healthy life, according to Lee Berk, assistant professor of family medicine at the University of California.

"Just thinking about a silly video you are going to watch





can reduce feelings of tension, anger, and sadness," says Berk.

Berk and other researchers have done studies to confirm that laughing spells keep your body and mind healthy. In fact, Berk says, "Laughter is an instant vacation."

Laughing for a few seconds may give you the same workout as a minute of aerobic exercise by increasing the activity of the heart and stimulating circulation.¹ A good case of the giggles massages not only the heart but also the lungs, muscles, and digestive system. This increased physical activity, coupled with the feel-good mental benefits of having a good laugh, may have lifesaving effects.

According to studies done by doctors at the University of Maryland Medical Center in Baltimore, people with heart disease were 40% less likely to laugh in a variety of situations compared with people of the same age without heart disease. This may mean, researchers say, that laughing can have something to do with helping to keep your heart healthy. Doctors are not sure

exactly how laughter helps prevent heart disease, but they do know that mental stress causes physical changes that damage the lining of blood vessels, which can cause them to swell. At these sites of swelling, fat and cholesterol often build up, which can cause heart attacks. And because laughter can reduce mental stress, it may actually protect you against a heart attack!

# Laughing prevents disease and eases pain

Part of laughter's benefit is its positive effect on the immune system, which is the system that helps the body fight disease. Laughter helps your body stop the release of a hormone that weakens the immune system. Laughter also boosts your body's production of certain cells and proteins that fight infection and disease.

Hospitals and nursing facilities have learned to utilize<sup>2</sup> another of laughter's great benefits. Doctors have learned that, if a patient is in pain, a good laugh can help. Fits of laughter boost chemicals in the brain

Stimulating circulation is encouraging the movement of blood through the body.

**<sup>2.</sup>** To *utilize* (YOO tih lyz) is to make use of.

that control pain. Your ability to withstand pain is raised during laughter and for a short time after you laugh. For this reason, many hospitals use laughter programs, including clowns and other performing artists, as part of their patients' treatment. But maybe kids already know that laughing makes them feel good. Studies show that young people laugh many more times a day than older people. Just try to keep your ability to laugh as you get older. And remember to be silly. It's good for you!

For a long and healthful life, eat right, get plenty of sleep, and laugh as often as you can. Don't just wait for funny things to happen. Plan for humor in your life.

- Watch funny movies (with other people if possible).
   Laughing is contagious.
- Create a humor journal. Record some of the funny things that happen to you. When you talk about your day with family or friends, find the humorous moments in it.
- Observe young children. They do and say a lot of funny things.
- Collect funny cartoons. Post some around your room.
- Read joke books or funny stories.
- Visit a zoo and watch the monkeys.
- Spend time with people who have a good sense of humor.
- Play charades, using only funny titles.

—Updated 2005, from Parenting, May 2003 and Fall 2000

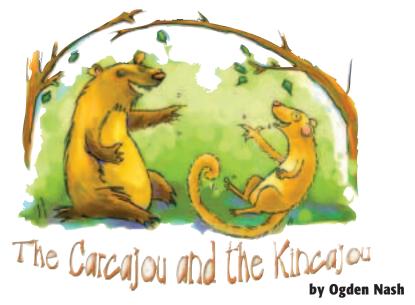


#### **Meet the Author**

Ogden Nash was one of America's best-loved poets. Born in 1902, he produced more than thirty volumes of poems. In the 1950s and 1960s, he began writing poetry for children. Nash said, "The main thing I find in writing for children is to absolutely avoid the tendency to write down to them." See page R6 of the Author Files for more on Ogden Nash.



**Author Search** For more about Ogden Nash, go to www.glencoe.com.



They tell me of a distant zoo
Where a carcajou met a kincajou.
Full soon to savage blows they came
From laughing at each other's name
The agile¹ ajous fought till dark
And carc slew kinc and kinc slew carc,
And beside the conquered kincajou
Lay the carcass² of the carcajou. ○



Some primal<sup>3</sup> termite knocked on wood And tasted it, and found it good, And that is why your Cousin May Fell through the parlor floor today.

- 1 Something that's *agile* (AJ ul) is able to move quickly.
- 2 A carcass is a dead body.
- **3** Here, *primal* means "from the earliest time; original."

# UNIT 7

# **Reading on Your Own**

To read more about the Big Question, choose one of these books from your school or local library. Work on your reading skills by choosing books that are challenging to you.

# **Fiction**

# Come Sing, Jimmy Jo

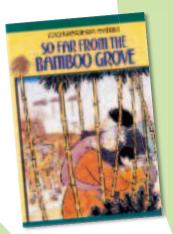
by Katherine Paterson

This novel tells the story of young James Johnson, who is discovered by a country music agent and thrust into a life on the road with his musical family.



# So Far from the Bamboo Grove

by Yoko Kawashima Watkins



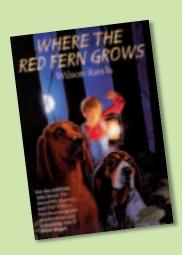
In this novel based on the author's experience, Yoko and her family must leave their home in North Korea and go through many hardships to get to Japan.

# Where the Red Fern Grows

by Wilson Rawls

In this well-loved classic, a yound boy and the pair of hunting dogs he trains

learn about hunting and life in the Oklahoma Ozarks. This story has become a favorite among young readers.



# **Letters from Vinnie**

by Maureen Stack Sappéy



Based on a true story, this novel is told through the letters that young Vinnie Ream writes to her friend Regina. Vinnie describes Washington, D.C., during the Civil War; her loyalty to Abraham Lincoln; and her passion for capturing Lincoln's character in sculpture.

### **Nonfiction**

#### Talkin' About Bessie: The Story of Aviator Elizabeth Coleman

by Nikki Grimes Illustrated by E. B. Lewis

Family and friends gather to mourn the death of Bessie Coleman, the first African American female pilot. Each speaker pays special tribute to Bessie's courage and her passion for flying. Bessie Coleman helped pave the way for other African Americans in the field of aviation.



## Vaqueros: America's First Cowmen

by Martin W. Sandler

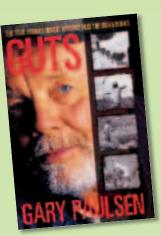
The author looks at the history of vaqueros, or Hispanic cowmen, and their influence on cowboy folklore. The book retells

VAOUEROS

legends of the vaqueros, including their courage, loyalty, and heroism, and what makes the vaqueros tick.

#### Guts: The True Stories Behind Hatchet and the Brian Books by Gary Paulsen

In a collection of wilderness survival and hunting essays, Paulsen compares his own life to the fictional adventures of Brian Robeson in *Hatchet* and its sequels.

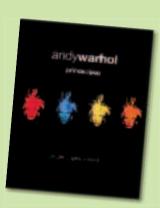


## Andy Warhol, Prince of Pop

by Jan Greenberg and Sandra Jordan

The authors describe how Warhol, the man who said

everyone would have 15 minutes of fame, made his art. Warhol took everyday images like soup cans and elevated them to art. He became the symbol of the 1960s American art movement known as Pop.



#### **Test Practice**

#### **Part 1: Literary Elements**

Read the first poem. On a separate sheet of paper, write the numbers 1–7. Next to numbers 1 and 2, write the letter of the correct answer.

## The Eagle

by Alfred Lord Tennyson

He clasps the crag with crooked hands; Close to the sun in lonely lands, Ringed with the azure¹ world, he stands.

The wrinkled sea beneath him crawls; He watches from his mountain walls, And like a thunderbolt<sup>2</sup> he falls.

- 1. sky blue
- 2. a single flash of lightning with its accompanying thunder
- **1.** Which of the following lines contains alliteration?
  - **A.** 1
  - **B.** 3
  - **C.** 4
  - **D.** 6

- **2.** The main way in which the eagle is "like a thunderbolt" is in
  - A. its beauty
  - **B.** the noise it makes
  - C. the speed of its fall
  - **D.** the shape of its fall

Read the following poem. On your paper, write the letter of each correct answer for questions 3–6. Next to number seven, write your answer to the final question.

**Objectives** (pp. 870–871) **Literature** Identify literary devices: symbolism, sound, rhythm, metaphor

#### Your World

#### by Georgia Douglas Johnson

Your world is as big as you make it. I know, for I used to abide<sup>1</sup> In the narrowest nest in a corner, My wings pressing close to my side.

<sup>5</sup> But I sighted the distant horizon Where the sky line encircled the sea And I throbbed with a burning desire To travel this immensity.<sup>2</sup>

I battered the cordons<sup>3</sup> around me

- <sup>10</sup> And cradled my wings on the breeze Then soared to the uttermost reaches With rapture, with power, with ease!
- 1. Here, abide means either "live" or "remain."
- 2. Anything huge, in size or distance, is an immensity.
- 3. Cordons are barriers or, sometimes, guards that prevent getting into or out of an area.
- 4. Rapture is intense joy.
- **3.** Which of the following lines of the poem rhyme?
  - **A.** 1 and 3
  - **B.** 2 and 4
  - **C.** 5 and 6
  - **D.** 9 and 11
- **4.** Which pair of words from the poem provides an example of assonance?
  - **A.** *I, abide*
  - **B.** wings, side
  - C. encircled, sea
  - **D.** cradled, breeze

- **6.** Think about which words in the last two lines are emphasized by the meter. This use of rhythm helps to communicate the idea that
  - **A.** anything is possible
  - **B.** life is full of surprises
  - **C.** we must not give up when life is hard
  - **D.** small changes should come before large ones
- **7.** To what is the speaker compared throughout this poem? Do you think this metaphor is effective? Explain.
- **5.** What does the nest seem to symbolize in this poem?
  - **A.** a small world with no room for growth
  - **B.** a danger from which the speaker must escape
  - **C.** a childhood home to which the speaker longs
  - **D.** the controls that are put on the young to keep them safe



**Unit Assessment** To prepare for the Unit test, go to www.glencoe.com.

#### **Part 2: Reading Skills**

Read the poems. Then, on a separate sheet of paper, write the numbers 1–4. For the first three questions, write the letter of the right answer next to the number for that question. Then, next to number four, write your answer to the final question.

#### **Primer Lesson**

by Carl Sandburg

Look out how you use proud words.

When you let proud words go, it is not easy to call them back.

They wear long boots, hard boots; they walk off proud; they can't hear you calling—

Look out how you use proud words.

#### **Flint**

by Christina Rossetti

An emerald is as green as grass;
A ruby red as blood;
A sapphire shines as blue as heaven;
A flint<sup>1</sup> lies in the mud.

A diamond is a brilliant stone, To catch the world's desire; An opal holds a fiery spark; But a flint holds fire.

#### **Objectives**

**Reading** Evaluate text • Interpret text • Make connections from text to self

<sup>1.</sup> A *flint* is a stone that produces a spark when struck by steel.

#### **SKILLS AND STRATEGIES ASSESSMENT**



- 1. Which of the following might be said by someone who is making connections while reading "Primer Lesson"?
  - **A.** "I remember when I regretted a remark."
  - **B.** "I wonder why Sandburg didn't use rhyme."
  - **C.** "This is an interesting way of giving a warning."
  - **D.** "This poem gives human traits to proud words."
- 2. The speaker of "Primer Lesson" describes proud words as wearing "hard boots" to suggest that such words
  - **A.** have practical uses
  - **B.** can hurt other people
  - **C.** are heavy and awkward
  - **D.** protect the person who says them
- 3. What does "Primer Lesson" offer as the main reason that you should "look out how you use proud words"?
  - **A.** People do not understand them.
  - **B.** They reach people's ears quickly.
  - **C.** It's difficult to use them correctly.
  - **D.** Once said, they can't be taken back.

- **4.** The words of "Flint" describe jewels and flint. Interpreting those words and how they are used in the poem suggests that jewels and flint represent
  - **A.** wealth and poverty
  - **B.** nature and technology
  - **C.** imagination and reality
  - **D.** beauty and inner qualities
- **5.** What is the most reasonable interpretation of the last line of "Flint"?
  - **A.** Flint can be dangerous.
  - **B.** Flint can do only ordinary things.
  - **C.** Flint has a value not found in other stones.
  - **D.** The ability to do something is less important than actually doing it.
- **6.** Choose one of the two poems to evaluate. That is, tell whether you think the poem is good and explain your reasoning.

#### **Part 3: Vocabulary Skills and Acquisition**

On a separate sheet of paper, write the numbers 1-10. Next to each number, write the letter of the right answer for that question.

For questions 1–5 write the letter of the word or phrase that means about the same as the underlined word.

- **1.** if roads merge
  - A. end

- **C.** come together
- **B.** need repair
- **D.** become dangerous
- **2.** her initial comment
  - A. first

C. shortened

**B.** quiet

- **D.** most important
- 3. to express his identity
  - **A.** ability

- **C.** individuality
- **B.** feelings
- **D.** hopes and goals
- **4.** to be <u>virtually</u> impossible
  - **A.** totally

- **C.** proven to be
- **B.** practically
- **D.** the opposite of
- **5.** to master long division
  - A. teach

**C.** begin to learn

**B.** enjoy

**D.** become skilled in

A. kind **C.** touchy **D.** difficult **B.** cruel

much." What is a synonym for hypersensitive?

**6.** The Greek prefix *hyper-* means "overly, too

- **7.** The Latin root *ject* means "to throw," and the prefix pro- means "forward." Who would need to project (pro JEKT) his or her voice?
  - **A.** a singer on stage
- **C.** a tourist in a foreign country
- **B.** a person with a secret **D.** someone who has
  - a sore throat
- **8.** The Greek root *path* means "feeling," and the prefix a- means "without." What would someone do to show apathy?
  - A. nod

- **C.** frown
- **B.** shrug
- **D.** applaud
- **9.** The Greek root *phon* means "sound." What would the phonetic spelling of "pharmacy" be?
  - **A.** phar

- **C.** pharmacy
- **B.** frmcy
- **D.** farmuhsee
- **10.** The Anglo-Saxon root *flot* means "to hold up by air or water." Which of the following is used for flotation?
  - A. a rocket
- **C.** a life preserver
- **B.** a television
- **D.** a sink or bathtub

#### **Objectives**

Vocabulary Use structural analysis • Use context clues

#### **Part 4: Writing Skills**

Read each sentence, and decide which forms of the verbs in parentheses are correct. On a separate sheet of paper, write the numbers 1–8. Next to each number, write the letter of the correct verb forms for that sentence.

- **1.** The news (is, are) bad today, as everyone who (reads, read) the paper can tell.
  - **A.** is, reads
- **C.** are, reads
- **B.** is, read
- **D.** are, read
- **2.** Both of my aunts or my cousin Nita (comes, come) by every day, and no one (is, are) happier about that than I am.
  - **A.** comes, is
- **C.** come, is
- **B.** comes, are
- **D.** come, are
- **3.** How (does, do) Chip and Rocky feel when guests from out of town (shows, show) up?
  - **A.** does, shows
- **C.** do, shows
- **B.** does, show
- **D.** do, show
- **4.** He and she (is, are) sure that one of our team's fastest runners (is, are) going to win the track meet today.
  - A. is, is

C. are. is

**B.** is, are

**D.** are, are

- **5.** Outside the walls (was, were) a forest, but only one of the trees (was, were) big enough to use for lumber.
  - A. was, was
- **C.** were, was
- **B.** was, were
- **D.** were, were
- **6.** (Has, Have) you ever noticed that the most colorful birds in the jungle (is, are) as beautiful as jewels?
  - **A.** Has, is
- C. Have, is
- **B.** Has, are
- **D.** Have, are
- **7.** There (goes, go) my best friend, and here (is, are) the books she left for me.
  - **A.** goes, is
- **C.** go, is
- **B.** goes, are
- **D.** go, are
- **8.** The owner of those five dogs (is, are) always busy walking them, but he (don't, doesn't) seem to mind.
  - A. is, don't
- C. are, don't
- **B.** is, doesn't
- **D.** are, doesn't

#### **Objectives**

**Grammar** Use correct subject-verb agreement





## **LOOKING AHEAD**

The skill lessons and readings in this unit will help you develop your own answer to the Big Question.

JNIT 8 WARM-UP • Connecting to the Big Question	
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**UNIT 8 WRAP-UP • Answering the Big Question** 

## UNIT 8 WARM-UP

# Connecting to What Is a Community?

No matter who you are or where you live, you're part of a community. Your community helps define you, and you help define it. But what *is* a community? In one sense, it's a group of people living in a particular town or area. In another sense, it's people sharing similar interests, goals, or beliefs. In this unit, you'll read about communities from different times and from places all around the world.

## **Real Kids and the Big Question**



**MARTIN** was born in a small country outside the United States. There, he knew everyone and everyone knew him. Then his family moved to a big city in the United States, and Martin began to feel a little lost. He doesn't think he will ever adjust to all the streets and people. What advice would you give him?

TASHA has seen her community go through a lot of changes. Now, new businesses and people are coming in. On the one hand, this means more jobs and opportunities. On the other hand, Tasha feels that her neighbors, who have been around a long time, are being pushed aside. What can she do?

#### **Group Discussion**

In a small group, discuss ways that people in a community can help newcomers feel more at home. Then think of people who have lived in your community for a long time. Make a list of questions you would like to ask them about the history of your community.

## **You and the Big Question**

Reading about communities both in historical times and in modern times will help you think about your own community. You'll see how people and communities shape one another—and how they both shape history.



**Big Question** Link to Web resources to further explore the Big Question at www.glencoe.com.

#### **Plan for the Unit Challenge**

At the end of the unit, you'll use notes from all your reading to complete the Unit Challenge, which will explore your answer to the Big Question.

You will choose one of the following activities:

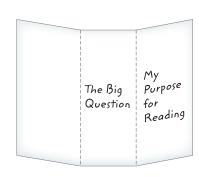
- **A. Community Mural** You'll work with a group to make a mural about the people and communities that you'll read about in this unit's selections.
- **B. Community Newsletter** You'll describe your community and what it has to offer.
- Start thinking about which activity you'd like to do so that you can focus your thinking as you read each selection.
- In your Learner's Notebook, write your thoughts about which activity you'd like to do.
- Brainstorm people or organizations from your community that have made a difference in your life, or in the lives of people you know. How did they help? What did they do? Jot down some ideas.

#### **Keep Track of Your Ideas**



As you read, you'll make notes about the Big Question. Later, you'll use these notes to complete the Unit Challenge. See pages R9-R10 for help with making Foldable 8. This diagram shows how it should look.

- Make one page for each selection. At the end of the unit, you'll staple the pages together into one Foldable.
- **2.** Label the front of the fold-over page with the selection title. (See page 877 for the titles.)
- **3.** Open the fold-over page. On the right side, write the label **My Purpose for Reading.**
- **4.** Open the Foldable all the way. At the top center, write the label **The Big Question**.



## UNIT 8 GENRE FOCUS: HISTORICAL DOCUMENTS

#### **Skills Focus**

- Key skills for reading historical documents
- Key elements of historical documents

#### **Skills Model**

You will see how to use the key reading skills and elements as you read

• "It Was Not My Finest Hour," p. 881

**Objectives** (pp. 880-883) **Reading** Visualize • Skim and scan text • Clarify ideas and text • Make predictions

**Literature** Identify literary devices: imagery, figurative language • Identify literary elements: organization, teleplay

Don't run away! **Historical documents** are not what you think. A historical document can be anything from the U.S. Constitution to a shopping list. It can be a letter to a Roman emperor, a magazine article about hula hoops, or a holy book. It can, in fact, be almost anything that's written—about anything, by anyone.

#### Why Read Historical Documents?

Historians look for broken clay tablets, dusty newspapers, moldy menus, and other writings. Why? Because these things tell about people and communities in past times. No one plans to write a historical document. (Okay, maybe Thomas Jefferson did.) Most people write because they have something to say, and we can learn from their writings, even if they didn't have us in mind.

#### **How to Read Historical Documents**

#### **Key Reading Skills**

These reading skills are especially useful tools for reading and understanding historical documents. The skills are modeled in the Active Reading Model on pages 881–883; you'll learn more about them later.

- **Visualizing** Picture in your mind what the writer is describing. (See Reading Workshop 1.)
- **Skimming and scanning** Get an idea of what a selection is about by skimming—running your eyes over the page. Scanning is reading quickly to find specific information. (See Reading Workshop 2.)
- **Clarifying** Clear up (clarify) what you don't understand as you read. (See Reading Workshop 3.)
- **Predicting** Make guesses about what will happen; then read on to see if your predictions are correct. (See Reading Workshop 4.)

#### **Key Literary Elements**

Recognizing and thinking about the following elements will help you understand more fully what the writers are saying.

- **Imagery:** language that helps the reader see, hear, feel, smell, and taste what the writer is describing (See "Kingdoms of Gold and Salt.")
- **Organization:** the way ideas in a selection are structured (See "Getting There.")
- **Figurative language:** language used for a descriptive effect (See "Photographing History.")
- **Teleplay:** a play written or adapted for television (See "The Monsters Are Due on Maple Street.")



East Cameroon February, 1966

The notes in the side columns model how to use the skills and elements you read about on page 880.

Dear Mom, 1

I'm making Valentines as the sun goes down. I've drawn a picture of myself in a cannibal's stewpot, waving an American flag. I'm working by candlelight. I broke the mantle of my kerosene lantern again with too much vigorous pumping.

The sun is setting over a small cornfield below my house—built for the Directeur of our school who found the house too small. From the *ecole secondaire*<sup>2</sup> you can see the town of M'Balmayo across the valley. After dark, charcoal fires spring up along the main road, and you can hear drums. Now that the students have left for the day, the nearest human being is a quarter of a mile away from me.

One of my students died over the weekend, of malaria.<sup>3</sup> I'm twenty-one years old, and this is the first time someone close to me has died. 2

It's four months since I began teaching with almost no experience. Thankfully, I'm not struggling so much now with classroom discipline. I think I've found my sense of humor, which helps.

My French is improving, but speaking to the students is still humiliating. I babysat with the *Directeur's* threeyear-old daughter last night, who corrected my French as I read her a story.... 3

#### Historical Documents

**ACTIVE READING MODEL** 

#### **■** Key Reading Skill

**Skimming and Scanning** This is a letter from Linda in East Cameroon. I think that's in Africa.

#### **☑** Key Reading Skill

**Predicting** My quess is she'll mention other bad times but nothing bad enough to really scare her mom.

**☑** Key Literary Elements **Organization, Teleplay** 

> It's organized the way most personal letters are, jumping from idea to idea as Linda thinks of things. It's definitely not a teleplay, but it might make a good TV show.

<sup>1.</sup> Kerosene is a fuel made from oil.

<sup>2.</sup> Directeur is the French word for a school principal, and ecole secondaire is a secondary school, or high school. This part of Africa was colonized by France.

**<sup>3.</sup>** *Malaria* is a disease that causes long, high fevers; it's found mostly in hot, humid climates.



I bought some steak today. The butcher works in a covered area in the center of the outdoor market, with carcasses hanging from the ceiling. You point to the part you want, and he slices it off with his *panga* and wraps it for you in a banana leaf. You should see the black vultures lined up along the roof of the shelter, waiting for the day's leavings!<sup>4</sup>... [4] 5

My kerosene refrigerator went out again; there's something wrong with the wick. I don't like to go in the kitchen after dark because the cockroaches are as big as mice! Some of the grounds workers put up a mosquito net around my bed. There are no mosquitoes, but I've been terrified of flying roaches landing on me during the night. Anytime you sit down on the toilet, you hear them skitter under the seat. 5

I'm teaching some English classes now at the forestry school. This is to give me more to do, since there isn't enough work for me. I was sent here because the President of the country comes from this area, but they don't really need another English teacher.

This afternoon I met a young man walking on the path near my house. His name is Albert. He was reading a textbook as he strolled. He offered to teach me some **ACTIVE READING MODEL** 

#### 4 Key Reading Skill

**Visualizing** This description helps me see the butcher's part of the market pretty well.

#### **B** Key Literary Element

**Organization** This paragraph is well organized, starting with a general idea and then adding details.

#### **6** Key Literary Element

Figurative Language This extreme exaggeration emphasizes how big the cockroaches are.

<sup>4.</sup> Carcasses are the bodies of dead animals. A panga is a knife. Vultures are large birds that feed on dead animals and, here, the scraps of meat (leavings) the butcher throws out.

pigeon English (which is spoken in West Cameroon). This should be fun and will make the evenings less lonely.

I learned my lesson about not keeping pets in Africa. I've finished my series of fourteen rabies shots in the stomach. I never should have accepted a puppy from the students, even though they were just trying to keep me from being lonely.

I haven't had as much trouble with back pains this week, but now I have a dry cough that won't stop. There is a kind of worm that moves through your lungs, climbs over your windpipe and falls into your stomach. I hope I don't have it!

I can hear an owl now and some shrieking from the forest behind the house—probably the tree hyrax. I don't walk outside after dark because of snakes in the grass. A mamba actually got into the privy of one of the Volunteers, but fortunately it didn't hurt her.<sup>5</sup> 7

Gail's house in Obala opens right onto the main street. A few weeks ago I came inside, put my purse on the table, and someone reached right in and took it! When I went to the embassy to get a new passport, a stern official asked, "Do you know what American passports sell for in Cairo?"

Thanks for the news about the draftees from my high school class. I sent President Johnson a letter, telling him to stop sending troops to Vietnam! Hundreds have been killed on both sides; to me, it's like murdering them. (I

hope this letter isn't intercepted! A Peace Corps Volunteer was sent home recently for writing a postcard that criticized U.S. foreign policy.) 8

For the Easter holiday we're attending a conference in West Cameroon, where there are lots of Peace Corps Volunteers. The hotel in Buea serves spumoni ice cream. Technically, we are Cameroon VI, but our group is the first ever in East Cameroon. The fifteen of us will never forget each other. I'm sending Valentines to all of them!

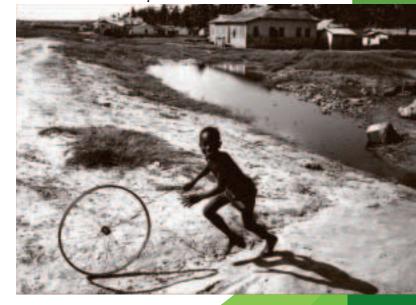
Love, Linda O

**ACTIVE READING MODEL** 

Wey Literary Element
Imagery This makes me
see and hear and feel things
that I really don't want to!

**EXECUTE EXECUTE: EXECUT** 

much about Vietnam or President Johnson. I'll have to look them up.



A tree hyrax is a small mammal that looks like a woodchuck but is more closely related to animals with hoofs. A mamba is a snake. A privy is an outhouse, or outdoor toilet.

## **READING WORKSHOP 1**

#### **Skills Focus**

You will practice using these skills when you read the following selections:

- "Kingdoms of Gold and Salt," p. 886
- "Antaeus," p. 892

#### **Reading**

Visualizing

#### Literature

- Identifying imagery
- Using imagery to connect with texts

#### **Vocabulary**

- · Identifying and understanding compound words
- Academic Vocabulary: visualize

#### **Writing/Grammar**

Using hyphens

#### **Skill Lesson**

## Visualizing

#### Learn It!

What Is It? When you visualize, you create pictures in your mind. As you read nonfiction, you may picture the steps of a process or a place the writer is describing. As you read fiction, you may picture what a character or setting looks like.

- Visualizing helps you "see" settings, characters, and actions.
- Visualizing is using your imagination to picture information from the text.



**Analyzing Cartoons** 

**Objectives** (pp. 884-885) **Reading** Visualize

#### **Academic Vocabulary**

visualize (VIZH wul ize) v. to form a mental picture of; call to mind

standing of the text.

Each family member visualizes his or her own idea of the perfect tree. Visualize while you read to get a better under**Why Is It Important?** Visualizing makes a selection more vivid—it helps you "see" people, places, and things. If you visualize while you read the selections, you will remember them better later.

**How Do I Do It?** As you read, imagine what the characters look like. Picture the setting—a city street, the desert, or the surface of the moon. If you are reading nonfiction, picture the steps of a process or the details that a writer describes. Take notes or make sketches of what you "see" in your mind. Here's what one student wrote after reading the following passage from "It Was Not My Finest Hour":

I bought some steak today. The butcher works in a covered area in the center of the outdoor market, with carcasses hanging from the ceiling. You point to the part you want, and he slices it off...and wraps it for you in a banana leaf. You should see the black vultures lined up along the roof of the shelter, waiting for the day's leavings!

I can imagine the reddish color of the raw meat hanging from the ceiling, and I can see the butcher slicing off a chunk of steak and wrapping it in a green banana leaf. I bet the vultures on the roof of the shelter look vicious.



**Study Central** Visit www.glencoe.com, and click on Study Central to review visualizing.



### **Practice It!**

Below are some topics that are related to the selections in this workshop. In your Learner's Notebook, write or sketch what you "see" in your mind when you think about

- deserts
- kings
- a rooftop garden

### Use It!

As you read, remember the notes you jotted down or the sketches you made to practice visualizing. When you find a person, place, or thing that you can visualize really well, add notes or sketches to your Learner's Notebook.

## **Before You Read** Kingdoms of Gold

## and Salt

#### **Meet the Author**

The three parts of this selection were written by Muslim historians more than 500 years ago. In the twentieth century, Basil Davidson found their descriptions among old texts and included them in his own histories of Africa. Davidson has written more than twenty books about Africa.



**Author Search** For more about Basil Davidson, go to www.glencoe.com.

**Objectives** (pp. 886–889)

**Reading** Visualize • Make connections from text to self

**Literature** Identify literary devices: imagery **Vocabulary** Identify compound words

## **Vocabulary Preview**

#### **English Language Coach**

**Compound Words** Compound words are formed by putting two words together. The meaning of the compound word combines the meanings of the individual words in some way. If you see an unfamiliar word that is made from words you know, think about the meanings of the individual words.

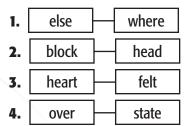
Words that form compounds can be spelled

- closed (birthday).
- hyphenated (worn-out).
- or open (high school).

Below are examples of compound words and their definitions.

<b>Compound Word</b>	Definition
moonlight	the light of the moon
baseball	a game played with a bat, ball, and four bases
rowboat	a small boat designed to be rowed
aftereffect	a later result

**Partner Talk** With a partner, talk about the individual words that form the compound words below. Then match each compound word with its definition below.



- a. to exaggerate
- **b.** sincere
- **c.** in or to another place
- **d.** a foolish person

### **Skills Preview**

#### **Key Reading Skill: Visualizing**

Before you read the selection, visualize

- · what Africa's land looks like
- · what ancient kings wore
- · ancient weapons

**Write to Learn** In your Learner's Notebook, jot down a few notes about the pictures that came to mind when you thought about the topics above. After you read, check to see if what you visualized from the text matches your notes.

#### **Key Literary Element: Imagery**

Imagery is language that helps readers see, hear, feel, smell, and taste the scenes described in a piece of writing. Writers use words and phrases that help readers visualize people, places, and things.

As you read nonfiction, use these tips to help you understand imagery.

- Look for details about the place the writer is describing.
  - What do the details help you see in your mind?
- Look for details about the people discussed in the selection.
  - How does the writer describe people's physical features, clothing, and body language?
- Look for items that the writer describes.

  What details help you see the item in your mind?

  What does the item feel, smell, or taste like?



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

## **Get Ready to Read**

#### **Connect to the Reading**

During the Middle Ages (1000–1600 A.D.), the kings of Europe lived in castles, and knights on horseback protected them. What do you know about the rich and powerful kings of Africa during this time?

**Whole Class Discussion** As a class, make a list of what you know about kings and knights of the Middle Ages. Think about how kings dressed, what weapons they had, who they ruled, and where their riches came from. Make a separate list of things you would like to learn about ancient African kings.

#### **Build Background**

You're going to read three short pieces about ancient African empires. The pieces were written by three Arab writers who visited the empires at different times.

- Ancient Ghana covered much of what is now Mali. Ghana became wealthy and powerful by controlling trade in gold, ivory, and salt. (The modern nation of Ghana is farther south and was not part of the ancient kingdom.)
- "The King of Ghana" describes a visit to the royal court during the eleventh century.
- By the mid-1200s, Ghana had become part of the new empire of Mali. "The Sultan of Mali" describes the king at that time. (*Sultan* means "king.")
- In "White Gold," a third writer describes an amazing city in Mali in 1352.

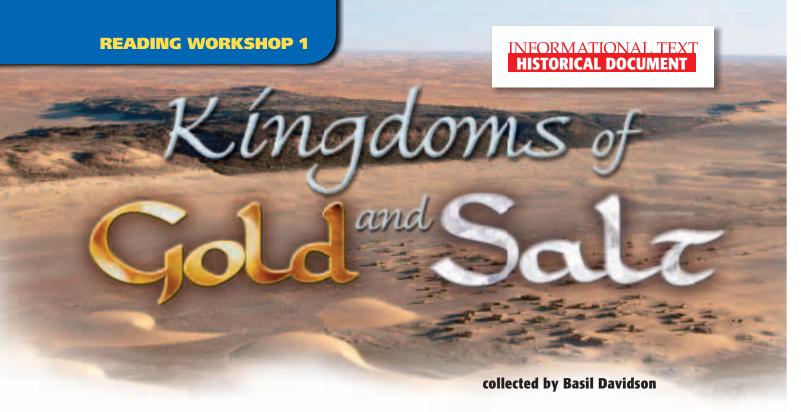
#### **Set Purposes for Reading**

Read the selection to find out about kings and communities of ancient Africa.

**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "Kingdoms of Gold and Salt" page of Foldable 8.

#### **Keep Moving**

Use these skills as you read the following selection.



## The King of Ghana

hen the king gives audience to his people, to listen to their complaints and to set them to rights, he sits in a pavilion around which stand ten pages¹ holding shields and goldmounted swords. On his right hand are the sons of the princes of his empire, splendidly clad and with gold plaited² in their hair. The governor of the city is seated on the ground in front of the king, and all around him are his counselors in the same position. The gate of the chamber is guarded by dogs of an excellent breed. These dogs never leave their place of duty. They wear collars of gold and silver, ornamented with metals. The beginning of a royal audience is announced by the beating of a kind of drum they call *deba*. This drum is made of a long piece of hollowed wood. The people gather when they hear its sound. ¶

—Abu Ubayd al-Bakri

### **Practice the Skills**

#### Key Reading Skill

**Visualizing** Can you imagine, or visualize, the scene in the king's court? Who stands and sits around him? Draw a picture of the scene that shows the king and his people.

A map of ancient Mali in the 14th century shows King Mansa Musa on his throne.

## The Sultan of Mali

he sultan of this kingdom presides in his palace on a great balcony called *bembe* where he

- A pavilion is a large tent. A page is an attendant.
- 2. Clad means "clothed" or "dressed." Plaited means "woven" or "braided."

anight melly feminal fitters

find to trans a line of the series

has a seat of ebony<sup>3</sup> that is like a throne fit for a large and tall person: on either side it is flanked by elephant tusks turned towards each other. His arms stand near him, being all of gold, saber, lance, quiver,<sup>4</sup> bow and arrows. He wears wide trousers made of about twenty pieces [of stuff] of a kind which he alone may wear. . . . His officers are seated in a circle about him, in two rows, one to the right and one to the left; beyond them sit the chief commanders of his cavalry<sup>5</sup>. . . .

The officers of this king, his soldiers and his guard receive gifts of land and presents. Some among the greatest of them receive as much as fifty thousand *mitqals*<sup>6</sup> of gold each year, besides which the king provides them with horses and clothing. 2

—Ibn Fadl Allah al Omari

## White Gold

ts houses and mosques... are built of blocks of salt, roofed with camel skins. There are no trees there, nothing but sand. In the sand is a salt mine; they dig for the salt, and find it in thick slabs... [They] use salt as a medium of exchange... they cut it up into pieces and buy and sell with it. The business done



Slabs of rock salt are for sale in a market in Mopti, Mali.

at Taghaza . . . amounts to an enormous figure in terms of <a href="https://hundredweights">hundredweights</a> of gold-dust. ☑ ☐ ○

—Ibn Battuta

- **3. Ebony** is a hard, heavy wood.
- **4.** The king's **arms** refer to his weapons made of gold, including a **saber** (a kind of sword), a **lance** (a pole), and a **quiver** (a basket that holds bows and arrows).
- **5.** Troops of soldiers mounted on horseback are called *cavalry*.
- 6. Mitqals are an ancient unit of measure.
- 7. A mosque is a Muslim place of worship.

#### **Practice the Skills**

#### 2 **BIG** Question

The king and the sultan surround themselves with people, jewels, and weapons. What does this say about their communities? Write your answer on the "Kingdoms of Gold and Salt" page of Foldable 8. Your response will help you complete the Unit Challenge later.

#### 3 Key Literary Element

Imagery What words or phrases help you understand how it would feel to be in Taghaza? If you were digging with the people, what might your skin and mouth feel like?

#### 4 English Language Coach

#### **Compound Words**

**Hundredweights** is a compound word. It means units of weight equal to 100 pounds. What two words make up this compound word?

## After You Read Kingdoms of Gold

## and Salt



## Answering the **BIG** Question

- 1. After reading "Kingdoms of Gold and Salt," what are your thoughts about what makes a community?
- **2. Recall** When the King of Ghana or the Sultan of Mali appeared in public, how did they present themselves?
  - **TP** Think and Search
- **3. Recall** What made the ancient kingdoms of Africa rich? Use details from the texts to support your answer.
  - Think and Search

## **Critical Thinking**

- **4. Infer** Why do you think the Sultan of Mali gave his soldiers and guards gifts of land, gold, horses, and clothing?
  - Author and Me
- **5. Evaluate** How well did the writers communicate their ideas to you? Did they do a good job describing the scenes?
  - **IIP** Author and Me

## Write About Your Reading

Use the RAFT system to write about "Kingdoms of Gold and Salt."

**Role:** A new member of the court of the Sultan of Mali or the King of Ghana

**Audience:** A friend who lives in a different part of Africa

Format: A letter

**Topic:** Explain your role in the community. Describe

- your position (or job) at the court
- whether you like what you do
- the king
- your relationship with him
- what you think of him and his court
- how he treats you

**Objectives** (pp. 890–891) **Reading** Visualize • Make connections from text to self

**Literature** Identify literary devices: imagery

**Vocabulary** Identify compound words **Grammar** Use punctuation: hyphens

### **Skills Review**

#### **Key Reading Skill: Visualizing**

- **6.** How did the Before You Read activities on pages 886–887 help you visualize as you read?
- 7. Which of the three descriptions in this selection best helped you visualize the scene? Explain your answer with details and examples from the selection.
- **8.** How did visualizing help you understand what life was like in ancient Africa?

#### **Key Literary Element: Imagery**

- **9.** Did the imagery in the selections most appeal to your sense of sight, hearing, touch, smell, or taste? Give examples.
- 10. Which of your senses—sight, hearing, touch, smell, or taste—did the selections not appeal to?
- **11.** Look back at the three selections. Choose your favorite example of imagery and explain why you like it.

## **Vocabulary Check**

**12. Academic Vocabulary** What does it mean to **visualize** as you read?

**English Language Coach** Combine each word in the first column with a word in the second column. Each new word should be a compound word.

light **13.** grand **14.** touch board **15.** blue ache mother **16.** card **17.** row berry **18.** moon plane **19.** tooth down **20.** air boat

## Grammar Link: Hyphens in Compounds

A hyphen (-) is a punctuation mark that is used to show that words or parts of word belong together.

This is a <u>well-written</u> story for children. (It's not a *well* story or just a *written* story; it's a *well-written* story. The hyphen shows that the words go together as a compound adjective.)

Theo wrote the story for his <u>six-year-old</u>. (The hyphens show that the words *six, year,* and *old* go together as a compound noun.)

 Hyphenate compound adjectives when they come before the word they describe but not when they come after.

**Compound Before:** a <u>multiple-choice</u> test **Compound After:** a test that is multiple choice

 Do not hyphenate compound adjectives that follow this pattern: -ly word + adjective.

**Wrong:** They are a <u>happily-married</u> couple. **Right:** They are a happily married couple.

 Most compound nouns are not hyphenated. When you don't know whether to hyphenate a compound noun, check a dictionary.

#### **Grammar Practice**

Copy the sentences below. Add a hyphen to each underlined word pair that needs one.

- **21.** Janelle is a fun loving person.
- **22.** She is also a <u>truly loyal</u> friend.
- **23.** That is why she is so <u>well liked</u>.

**Writing Application** Circle any hyphens you used in the Write About Your Reading assignment you completed. Fix any mistakes you made.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

## **Before You Read** Antaeus



#### **Meet the Author**

Borden Deal often wrote about the world he knew best—the South and African American culture. Born in Mississippi into a farming family, Deal wrote about people and their relationship to the land. He once said that his characters "live and work in real time, in real places." See page R2 of the Author Files for more on Borden Deal.



Author Search For more about Borden Deal, go to www.glencoe.com.

**Objectives** (pp. 892–905) **Reading** Visualize • Make connections from text to self **Literature** Identify literary devices: imagery **Vocabulary** Identify compound words

## **Vocabulary Preview**

robust (roh BUST) adj. strong and full of energy (p. 895) Robust and ready, he had no trouble lifting the boxes.

resolute (REH zuh loot) adi, determined; stubborn (p. 895) She was resolute and insisted on finishina the test.

obscure (ub SKYOOR) adj. difficult to understand (p. 896) That's an obscure text; no one can figure out what it means.

awe (aw) n. wonder combined with respect (p. 898) Jana and I were amazed and in awe of Lisa's abilities.

**bravado** (bruh VAH doh) *n.* a false show of bravery (p. 901) *Juan's* bravado disappeared when he realized his opponent might win the fight.

**flourishing** (FLUR uh shing) adj. growing or developing successfully; doing very well (p. 902) Thanks to our careful attention, we had a flourishing lawn.

**nurtured** (NUR churd) v. cared for and helped grow; form of the verb nurture (p. 904) He nurtured the garden and watered it while I was away.

**Small Group Work** Form a group of three people. Have each person choose two vocabulary words. For each vocabulary word, write a sentence using that word. Share your sentences with one another and write them in your Learner's Notebook.

#### **English Language Coach**

**Compound Words** Some compound words require hyphens; some don't. There isn't any simple rule about when hyphens are needed. If you aren't sure, check a dictionary. There is a simple rule for spelling compound words. Keep the original spelling of both words, no matter how the words begin or end.

surf + board = surfboard side + walk = sidewalk night + time = nighttime

**Write to Learn** Find the misspelled compound word in each sentence below. Write its correct spelling.

- 1. Mrs. Hart's grandaughter plays the violin.
- **2.** My dad is a bookeeper at a small company.

### **Skills Preview**

#### **Key Reading Skill: Visualizing**

Before you read the selection, think about what you know about

- rural and farming life in southern states such as Alabama
- kids who belong to gangs in cities
- how to grow a garden

**Partner Talk** Write a list of words that describe the above topics. Compare your list with your partner's list. Can you visualize what you both have come up with?

#### **Key Literary Element: Imagery**

Imagery is an important part of fiction. Authors use imagery to help readers imagine the people, places, and things in a story or poem. Descriptive words or phrases can bring you into the story and help you see and feel what is happening.

As you read fiction, use these tips to help you understand imagery.

- Look at how the author describes the characters.
   What do they look like? What do their actions or facial expressions tell you about them?
- Look at the words that describe the setting.
   Can you imagine this place in your mind? What does it look, smell, or feel like?
- Pay attention to how the author describes objects.
   What objects are important in the story? How does the narrator or character describe them?

## **Get Ready to Read**

#### **Connect to the Reading**

Have you ever felt like you didn't belong? Did your family, or a family you know, ever leave the place they came from and go somewhere completely new? As you read "Antaeus," think about how it feels to move to an unfamiliar place.

**Small Group Work** In a small group, discuss what it feels like to be a stranger in a new place. How would you feel about your old community? What would you do to fit into the new community?

#### **Build Background**

The following selection is about a boy who moves from a farm in Alabama to a city.

- In the 1940s, when this story takes place, kids who lived on farms were often responsible for raising their own crops.
- In a Greek myth, Antaeus (an TAY us) is a superhero, a man so strong he can beat anyone—as long as he keeps his feet on the ground.
- Heracles (HEH ruh kleez), another Greek hero, defeats Antaeus by lifting him off the ground.
- Antaeus loses all his strength when his contact with the ground is broken.

### **Set Purposes for Reading**

Read the selection to find out how our communities help define us and make us who we are.

**Set Your Own Purpose** What would you like to learn from the story to help you answer the Big Question? Write your own purpose on the "Antaeus" page of Foldable 8.



Interactive Literary Elements Handbook To review or learn more about the literary elements, go to www.glencoe.com.

### **Keep Moving**

Use these skills as you read the following selection.



his was during the wartime, when lots of people were coming North for jobs in factories and war industries, when people moved around a lot more than they do now, and sometimes kids were thrown into new groups and new lives that were completely different from anything they had ever known before. I remember this one kid, T. J. his name was, from somewhere down South, whose family moved into our building during that time. They'd come North with everything they owned piled into the back seat of an old-model sedan that you wouldn't expect could make the trip, with T. J. and his three younger sisters riding shakily on top of the load of junk.

Our building was just like all the others there, with families crowded into a few rooms, and I guess there were twenty-five or thirty kids about my age in that one building. Of course, there were a few of us who formed a gang and ran together all the time after school, and I was the one who brought T. J. in and started the whole thing.



Visual Vocabulary A parapet is a low, protective wall along the edge of a roof or balcony.

The building right next door to us was a factory where they made walking dolls. It was a low building with a flat, tarred roof that had a parapet all around it about headhigh, and we'd found out a long time before that no one, not even the watchman, paid any attention to the roof because it was higher than any of the other buildings around. So my gang used the roof as a

### **Practice the Skills**

#### 1 Key Reading Skill

**Visualizing** Reread the last sentence of this paragraph. Then close your eyes. Can you picture T. J. and his sisters riding in the car on top of their belongings?

<sup>1.</sup> During World War II (1939-1945), many U.S. industries switched from making consumer goods to producing weapons and equipment for the military.

headquarters. We could get up there by crossing over to the fire escape from our own roof on a plank and then going on up. It was a secret place for us, where nobody else could go without our permission. 2

I remember the day I first took T. J. up there to meet the gang. He was a stocky, **robust** kid with a shock of white hair, nothing sissy about him except his voice; he talked in this slow, gentle voice like you never heard before. He talked different from any of us and you noticed it right away. But I liked him anyway, so I told him to come on up. **I** 

We climbed up over the parapet and dropped down on the roof. The rest of the gang were already there.

"Hi," I said. I jerked my thumb at T. J. "He just moved into the building yesterday."

He just stood there, not scared or anything, just looking, like the first time you see somebody you're not sure you're going to like.

"Hi," Blackie said. "Where are you from?"

"Marion County," T. J. said.

We laughed. "Marion County?" I said. "Where's that?"

He looked at me for a moment like I was a stranger, too. "It's in Alabama," he said, like I ought to know where it was. "What's your name?" Charley said.

"T. J.," he said, looking back at him. He had pale blue eyes that looked washed-out, but he looked directly at Charley, waiting for his reaction. He'll be all right, I thought. No sissy in him, except that voice. Who ever talked like that?

"T. J.," Blackie said. "That's just initials. What's your real name? Nobody in the world has just initials."

"I do," he said. "And they're T. J. That's all the name I got." His voice was **resolute** with the knowledge of his rightness, and for a moment no one had anything to say. T. J. looked around at the rooftop and down at the black tar under his feet. "Down yonder where I come from," he said, "we played out in the woods. Don't you-all have no woods around here?"

"Naw," Blackie said. "There's the park a few blocks over, but it's full of kids and cops and old women. You can't do a thing."

#### **Vocabulary**

**robust** (roh BUST) *adj.* strong and full of energy

resolute (REH zuh loot) adj. determined; stubborn

#### **Practice the Skills**

#### 2 English Language Coach

#### **Compound Words**

**Headquarters** is a compound word that means "the place where a group meets and performs activities." Find another compound word in this paragraph. What does it mean?

#### 3 Key Literary Element

**Imagery** Reread the description of T. J. What words help you see what he looks like and hear what he sounds like?



T. J. kept looking at the tar under his feet. "You mean you ain't got no fields to raise nothing in? . . . no watermelons or nothing?"

"Naw," I said scornfully. "What do you want to grow something for? The folks can buy everything they need at the store."

He looked at me again with that strange, unknowing look. "In Marion County," he said, "I had my own acre of cotton and my own acre of corn. It was mine to plant and make ever' year."

He sounded like it was something to be proud of, and in some **obscure** way it made the rest of us angry. Blackie said, "Who'd want to have their own acre of cotton and corn? That's just work. What can you do with an acre of cotton and corn?"

T. J. looked at him. "Well, you get part of the bale offen<sup>2</sup> your acre," he said seriously. "And I fed my acre of corn to my calf."

We didn't really know what he was talking about, so we were more puzzled than angry; otherwise, I guess, we'd have chased him off the roof and wouldn't let him be part of our gang. But he was strange and different, and we were all attracted by his stolid<sup>3</sup> sense of rightness and belonging, maybe by the strange softness of his voice contrasting our own tones of speech into harshness.

- **2. Offen** is an informal way of saying *off of*. T. J. is describing a sharecropper, who farms land owned by someone else and shares the crop or the profit from its sale with the landowner.
- 3. Stolid means "firm and unemotional."

#### **Vocabulary**

**obscure** (ub SKYOOR) *adj.* difficult to understand

#### **Practice the Skills**

#### 4 Key Reading Skill

**Visualizing** Pay attention to the dialogue between T. J. and the gang. How do you visualize the different expressions on the boys' faces?

He moved his foot against the black tar. "We could make our own field right here," he said softly, thoughtfully. "Come spring we could raise us what we want to—watermelons and garden truck<sup>4</sup> and no telling what all."

"You'd have to be a good farmer to make these tar roofs grow any watermelons," I said. We all laughed.

But T. J. looked serious. "We could haul us some dirt up here," he said. "And spread it out even and water it, and before you know it, we'd have us a crop in here." He looked at us intently. "Wouldn't that be fun?" **5** 

"They wouldn't let us," Blackie said quickly.

"I thought you said this was you-all's roof," T. J. said to me. "That you-all could do anything you wanted to up here."

"They've never bothered us," I said. I felt the idea beginning to catch fire in me. It was a big idea, and it took a while for it to sink in; but the more I thought about it, the better I liked it. "Say," I said to the gang. "He might have something there. Just make us a regular roof garden, with flowers and grass and trees and everything. And all ours, too," I said. "We wouldn't let anybody up here except the ones we wanted to."

"It'd take a while to grow trees," T. J. said quickly, but we weren't paying any attention to him. They were all talking about it suddenly, all excited with the idea after I'd put it in a way they could catch hold of it. Only rich people had roof gardens, we knew, and the idea of our own private domain<sup>5</sup> excited them.

"We could bring it up in sacks and boxes," Blackie said. "We'd have to do it while the folks weren't paying any attention to us, for we'd have to come up to the roof of our building and then cross over with it."

"Where could we get the dirt?" somebody said worriedly.

"Out of those vacant lots over close to school," Blackie said. "Nobody'd notice if we scraped it up." I slapped T. J. on the shoulder. "Man, you had a

#### **Practice the Skills**

#### **5** Reviewing Skills

**Inferring** Why does T. J. want to plant a garden? Think about what he has told the boys about his old home.



**<sup>4.</sup>** Here, *truck* refers to vegetables, especially those driven by truck from farms to markets.

<sup>5.</sup> A domain is the area under the rule or control of a person or group.

#### **READING WORKSHOP 1**

wonderful idea," I said, and everybody grinned at him, remembering that he had started it. "Our own private roof garden."

He grinned back. "It'll be ourn," he said. "All ourn." Then he looked thoughtful again. "Maybe I can lay my hands on some cotton seed, too. You think we could raise us some cotton?"

e'd started big projects before at one time or another, like any gang of kids, but they'd always petered out for lack of organization and direction. But this one didn't; somehow or other T. J. kept it going all through the winter months. He kept talking about the watermelons and the cotton we'd raise, come spring, and when even that wouldn't work, he'd switch around to my idea of flowers and grass and trees, though he was always honest enough to add that it'd take a while to get any trees started. He always had it on his mind, and he'd mention it in school, getting them lined up to carry dirt that afternoon, saying in a casual way that he reckoned a few more weeks ought to see the job through. 5

Our little area of private earth grew slowly. T. J. was smart enough to start in one corner of the building, heaping up the carried earth two or three feet thick so that we had an immediate result to look at, to contemplate with awe. Some of the evenings T. J. alone was carrying earth up to the building, the rest of the gang distracted by other enterprises or interests, but T. J. kept plugging along on his own, and eventually we'd all come back to him again, and then our own little acre would grow more rapidly.  $\square$ 

He was careful about the kind of dirt he'd let us carry up there, and more than once he dumped a sandy load over the parapet into the areaway below because it wasn't good enough. He found out the kinds of earth in all the vacant lots for blocks around. He'd pick it up and feel it and smell it,

6. Here, enterprises mean "projects or activities."

#### Vocabulary

**awe** (aw) *n.* wonder combined with respect



Early New York Evening, 1954. Jane Freilicher. Oil on canvas, 51½ x 31¾ in. Private collection. Courtesy Tibor de Nagy Gallery, New York.

**Analyzing the painting** How does putting a few flowers on a window sill compare with T. J.'s need for plant life?

#### **Practice the Skills**

#### **6** English Language Coach

**Compound Words** Look at the two words that form **after-noon**. Write a definition of the compound word. Do you see any other compound words in this paragraph?

#### 7 Key Reading Skill

**Visualizing** The roof looks different than it did in the beginning of the story. How do you visualize it now?

frozen though it was sometimes, and then he'd say it was good growing soil or it wasn't worth anything, and we'd have to go on somewhere else.

Thinking about it now, I don't see how he kept us at it. It was hard work, lugging paper sacks and boxes of dirt all the way up the stairs of our own building, keeping out of the way of the grown-ups so they wouldn't catch on to what we were doing. They probably wouldn't have cared, for they didn't pay much attention to us, but we wanted to keep it secret anyway. Then we had to go through the trap door to our roof, teeter over a plank to the fire escape, then climb two or three stories to the parapet, and drop them down onto the roof. All that for a small pile of earth that sometimes didn't seem worth the effort. But T. J. kept the vision bright within us, his words shrewd and calculated toward the fulfillment of his dream; and he worked harder than any of us. He seemed driven toward a goal that we couldn't see, a particular point in time that would be definitely marked by signs and wonders that only he could see.

The laborious earth just lay there during the cold months, inert<sup>8</sup> and lifeless, the clods lumpy and cold under our feet when we walked over it. But one day it rained, and afterward there was a softness in the air, and the earth was live and giving again with moisture and warmth. 

3

That evening T. J. smelled the air, his nostrils dilating with the odor of the earth under his feet. "It's spring," he said, and there was a gladness rising in his voice that filled us all with the same feeling. "It's mighty late for it, but it's spring. I'd just about decided it wasn't never gonna get here at all."

We were all sniffing at the air, too, trying to smell it the way that T. J. did, and I can still remember the sweet odor of the earth under our feet. It was the first time in my life that spring and spring earth had meant anything to me. I looked at T. J. then, knowing in a faint way the hunger within him through the toilsome<sup>9</sup> winter months, knowing the dream that lay behind his plan. He was a new Antaeus, preparing his own bed of strength.

#### **7.** T.J.'s words are clever and practical (**shrewd**) and reasoned out beforehand (**calculated**).

#### **Practice the Skills**

#### 8 Key Literary Element

Imagery What words describe how the earth looks during the winter months? What words help you feel the earth? Could you imagine how the earth looks and feels if the author wrote, "The earth just lay there during the winter months"? Why or why not?

<sup>8.</sup> The earth is *laborious* because getting it to the roof was such labor, or work. Something that's *inert* has no power to move or act.

<sup>9.</sup> The months are toilsome in that they are difficult and tiring.

"Planting time," he said. "We'll have to find us some seed." "What do we do?" Blackie said. "How do we do it?"

"First we'll have to break up the clods," T. J. said. "That won't be hard to do. Then we plant the seed, and after a while they come up. Then you got you a crop." He frowned. "But you ain't got it raised yet. You got to tend it and hoe it and take care of it, and all the time it's growing and growing, while you're awake and while you're asleep. Then you lay it by when it's growed and let it ripen, and then you got you a crop."

"There's these wholesale seed houses over on Sixth," I said. "We could probably swipe some grass seed over there."

T. J. looked at the earth. "You-all seem mighty set on raising some grass," he said. "I ain't never put no effort into that. I spent all my life trying not to raise grass."

"But it's pretty," Blackie said. "We could play on it and take sunbaths on it. Like having our own lawn. Lots of people got lawns."

"Well," T. J. said. He looked at the rest of us, hesitant for the first time. He kept on looking at us for a moment. "I did have it in mind to raise some corn and vegetables. But we'll plant grass." 

2

He was smart. He knew where to give in. And I don't suppose it made any difference to him, really. He just wanted to grow something, even if it was grass.

"Of course," he said. "I do think we ought to plant a row of watermelons. They'd be mighty nice to eat while we was a-laying on that grass."

We all laughed. "All right," I said. "We'll plant us a row of watermelons."

Things went very quickly then. Perhaps half the roof was covered with the earth, the half that wasn't broken by ventilators, and we swiped pocketfuls of grass seed from the open bins in the wholesale seed house, mingling among the buyers on Saturdays and during the school lunch hour. T. J. showed us how to prepare the earth, breaking up the clods and smoothing it and sowing the grass seed. It looked rich and black now with moisture, receiving of the seed, and it seemed that the grass sprang up overnight, pale green in the early spring.

We couldn't keep from looking at it, unable to believe that

#### **Practice the Skills**

#### **9** Reviewing Skills

**Inferring** Remember that the boys live in the city. Why do you think they are only interested in growing grass?

#### 10 Key Reading Skill

**Visualizing** Picture in your mind what the garden looks like.

we had created this delicate growth. We looked at T. J. with understanding now, knowing the fulfillment of the plan he had carried alone within his mind. We had worked without full understanding of the task, but he had known all the time.

We found that we couldn't walk or play on the delicate blades, as we had expected to, but we didn't mind. It was enough just to look at it, to realize that it was the work of our own hands, and each evening, the whole gang was there, trying to measure the growth that had been achieved that day.

One time a foot was placed on the plot of ground, one time only, Blackie stepping onto it with sudden **bravado**. Then he looked at the crushed blades and there was shame in his face. He did not do it again. This was his grass, too, and not to be desecrated.<sup>10</sup> No one said anything, for it was not necessary.

had reserved a small section for watermelons, and he was still trying to find some seed for it. The wholesale house didn't have any watermelon seed, and we didn't know where we could lay our hands on them. T. J. shaped the earth into mounds, ready to receive them, three mounds lying in a straight line along the edge of the grass plot.

We had just about decided that we'd have to buy the seed if we were to get them. It was a violation of our principles, but we were anxious to get the watermelons started. Somewhere or other, T. J. got his hands on a seed catalog and brought it one evening to our roof garden.

"We can order them now," he said, showing us the catalog. "Look!"

We all crowded around, looking at the fat, green watermelons pictured in full color on the pages. Some of them were split open, showing the red, tempting meat, making our mouths water.

"Now we got to scrape up some seed money," T. J. said, looking at us. "I got a quarter. How much you-all got?"

**10.** If you treated something holy with disrespect, you *desecrated* it.

#### Vocabulary

**bravado** (bruh VAH doh) *n.* a false show of bravery

#### **Practice the Skills**

#### 11 Key Literary Element

**Imagery** Does the description of the watermelon appeal to your sense of sight, hearing, touch, smell, or taste? Why?

We made up a couple of dollars among us and T. J. nodded his head. "That'll be more than enough. Now we got to decide what kind to get. I think them Kleckley Sweets. What do you-all think?"

He was going into esoteric<sup>11</sup> matters beyond our reach. We hadn't even known there were different kinds of melons. So we just nodded our heads and agreed that yes, we thought the Kleckley Sweets too.

"I'll order them tonight," T. J. said. "We ought to have them in a few days."

"What are you boys doing up here?" an adult voice said behind us.

It startled us, for no one had ever come up here before, in all the time we had been using the roof of the factory. We jerked around and saw three men standing near the trap door at the other end of the roof. They weren't policemen, or night watchmen, but three men in plump business suits, looking at us. They walked toward us.

"What are you boys doing up here?" the one in the middle said again.

We stood still, guilt heavy among us, levied<sup>12</sup> by the tone of voice, and looked at the three strangers.

The men stared at the grass **flourishing** behind us. "What's this?" the man said. "How did this get up here?"

"Sure is growing good, ain't it?" T. J. said conversationally. "We planted it."

The men kept looking at the grass as if they didn't believe it. It was a thick carpet over the earth now, a patch of deep greenness startling in the sterile<sup>13</sup> industrial surroundings.

"Yes, sir," T. J. said proudly. "We toted that earth up here and planted that grass." He fluttered the seed catalog. "And we're just fixing to plant us some watermelon."

The man looked at him then, his eyes strange and faraway. "What do you mean, putting this on the roof of my

- 11. **Esoteric** (es uh TAIR ik) means beyond the understanding or knowledge of most people.
- 12. Here, *levied* means "enforced."
- **13.** Most often, **sterile** (STAIR ul) is used to mean free from bacteria—like a surgeon's instruments. Here, the meaning is "having little or no plant life."

#### Vocabulary

**flourishing** (FLUR uh shing) *adj.* growing or developing successfully; doing very well

#### **Practice the Skills**

#### 12 Key Literary Element

**Imagery** A metaphor compares two things that are seemingly unalike. What is the metaphor in this paragraph? Explain how the details help you see and feel the grass. building?" he said. "Do you want to go to jail?"

T. J. looked shaken. The rest of us were silent, frightened by the authority of his voice. We had grown up aware of adult authority, of policemen and night watchmen and teachers, and this man sounded like all the others. But it was a new thing to T. J.

"Well, you wasn't using the roof,"
T. J. said. He paused a moment and added shrewdly, "So we just thought to pretty it up a little bit."

"And sag it so I'd have to rebuild it," the man said sharply. He started turning away, saying to another man beside him, "See that all that junk is shoveled off by tomorrow."

"Yes, sir," the man said.

T. J. started forward. "You can't do that," he said. "We toted it up here, and it's our earth. We planted it and raised it and toted it up here."

The man stared at him coldly. "But it's my building," he said. "It's to be shoveled off tomorrow."

"It's our earth," T. J. said desperately. "You ain't got no right!"

The men walked on without listening and descended clumsily through the trap door. T. J. stood looking after them, his body tense with anger, until they had disappeared. They wouldn't even argue with him, wouldn't let him defend his earth rights.

He turned to us. "We won't let 'em do it," he said fiercely. "We'll stay up here all day tomorrow and the day after that, and we won't let 'em do it."

We just looked at him. We knew that there was no stopping it.

He saw it in our faces, and his face wavered for a moment before he gripped it into determination. "They ain't got no right," he said. "It's our earth. It's our land. Can't nobody touch a man's own land."

We kept looking at him, listening to the words but



#### **Practice the Skills**

#### 13 Reviewing Skills

**Inferring** Why do you think T. J. is the only boy upset? Why is he the only one who says, "Can't nobody touch a man's own land"?

knowing that it was no use. The adult world had descended on us even in our richest dream, and we knew there was no calculating the adult world, no fighting it, no winning against it.

We started moving slowly toward the parapet and the fire escape, avoiding a last look at the green beauty of the earth that T. J. had planted for us, had planted deeply in our minds as well as in our experience. We filed slowly over the edge and down the steps to the plank, T. J. coming last, and all of us could feel the weight of his grief behind us.

"Wait a minute," he said suddenly, his voice harsh with the effort of calling.

We stopped and turned, held by the tone of his voice, and looked up at him standing above us on the fire escape.

"We can't stop them?" he said, looking down at us, his face strange in the dusky light. "There ain't no way to stop 'em?"

"No," Blackie said with finality. 14 "They own the building."

We stood still for a moment, looking up at T. J., caught into inaction by the decision working in his face. He stared back at us, and his face was pale and mean in the poor light, with a bald nakedness in his skin like cripples have sometimes.

"They ain't gonna touch my earth," he said fiercely. "They ain't gonna lay a hand on it! Come on."

He turned around and started up the fire escape again, almost running against the effort of climbing. We followed more slowly, not knowing what he intended to do. By the time we reached him, he had seized a board and thrust it into the soil, scooping it up and flinging it over the parapet into the areaway below. He straightened and looked at us.

"They can't touch it," he said. "I won't let 'em lay a dirty hand on it!"

We saw it then. He stooped to his labor again, and we followed, the gusts of his anger moving in frenzied labor among us as we scattered along the edge of earth, scooping it and throwing it over the parapet, destroying with anger the growth we had **nurtured** with such tender care. The soil carried so laboriously upward to the light and the sun

**14.** Blackie speaks with decisiveness (*finality*); the issue is settled.

#### **Vocabulary**

nurtured (NUR churd) v. cared for and helped grow

#### **Practice the Skills**

#### 14 Key Reading Skill

**Visualizing** Picture T. J.'s face. How does this help you understand his feelings?

cascaded swiftly into the dark areaway, the green blades of grass crumpled and twisted in the falling.

It took less time than you would think; the task of destruction is infinitely easier than that of creation. We stopped at the end, leaving only a scattering of loose soil, and when it was finally over, a stillness stood among the group and over the factory building. We looked down at the bare sterility of black tar, felt the harsh texture of it under the soles of our shoes, and the anger had gone out of us, leaving only a sore aching in our minds, like overstretched muscles.

T. J. stood for a moment, his breathing slowing from anger and effort, caught into the same contemplation of destruction as all of us. He stooped slowly, finally, and picked up a lonely blade of grass left trampled under our feet and put it between his teeth, tasting it, sucking the greenness out of it into his mouth. Then he started walking toward the fire escape, moving before any of us were ready to move, and disappeared over the edge.

We followed him, but he was already halfway down to the ground, going on past the board where we crossed over, climbing down into the areaway. We saw the last section swing down with his weight, and then he stood on the concrete below us, looking at the small pile of anonymous <sup>15</sup> earth scattered by our throwing. Then he walked across the place where we could see him and disappeared toward the street without glancing back, without looking up to see us watching him.

They did not find him for two weeks.

Then the Nashville police caught him just outside the Nashville freight yards. He was walking along the railroad track, still heading South, still heading home. **16** 

As for us, who had no remembered home to call us, none of us ever again climbed the escapeway to the roof. O

#### **Practice the Skills**

#### 15 Key Literary Element

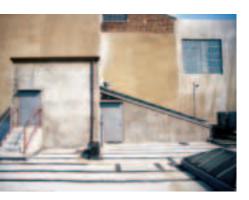
**Imagery** Look for one description that shows how T. J. and the boys look and feel as they shovel the earth. Look for another description that shows how the earth looks as they throw it over the parapet. Write these descriptions in your Learner's Notebook.

#### 16 BIG Question

What do you think T. J. would say about the city? What do you think the narrator would say about T. J. fitting into a city community? Write your answer on the "Antaeus" page of Foldable 8. Your response will help you complete the Unit Challenge later.

**<sup>15.</sup>** The word **anonymous** has two meanings: "of unknown authorship or origin" and "lacking personality or special features."

# After You Read Antaeus



# Answering the **QBIG Question**

- **1.** How does the story "Antaeus" help you think about the Big Question: What is a community?
- 2. **Recall** How do the boys in the gang react to T. J. in the beginning of the story?
  - **Right There**
- **3. Summarize** What happens after T. J. joins the gang?
  - Think and Search

# **Critical Thinking**

- **4. Infer** How do the boys in the gang change by the end of the story?
  - **IIP** Author and Me
- **5. Infer** Why do you think the boys never again go up to the roof?
  - **IIP** Author and Me
- **6. Evaluate** Do you think this story is believable? Why or why not? Give examples to support your answers.
  - Author and Me
- **7. Evaluate** What do you think was the most important thing that T. J. taught the members of the gang? Explain.
  - Author and Me

# **Talk About Your Reading**

**Literature Groups** With your group, discuss T. J.'s connection to nature.

- What does the earth mean to him?
- Why does he need to plant a garden in the city?
- Do you think T. J. could ever be happy living in a city?

Debate the question: Can country people and city people be happy trading places? Support your ideas with examples from the story.

**Objectives** (pp. 906–907) **Reading** Visualize • Make connections from text to self **Literature** Identify literary devices: imagery **Vocabulary** Use context clues **Grammar** Use punctuation: hyphens

#### **Skills Review**

#### **Key Reading Skill: Visualizing**

- **8.** Choose one scene in the story that you visualized. What details helped you visualize the scene?
- **9.** How did visualizing the scenes in the story help you understand or connect to it? In your answer, give examples or details from the story.

#### **Key Literary Element: Imagery**

10. Pick out an example of imagery from the story. Does the imagery describe a person, place, or thing? How does it help you see, hear, feel, smell, or taste what you read about?

#### **Reviewing Skills: Inferring**

**11.** After he destroys the roof garden, why does T. J. head for his old home?

# **Vocabulary Check**

Match the vocabulary word from the list below to the word that means its opposite.

robust resolute obscure awe nurtured

12. clear15. undecided13. neglected16. sickly

**14.** scorn

Complete each sentence with the best vocabulary word from the list below.

resolute obscure awe bravado flourishing

- **17.** Her directions were often \_\_\_\_ because she either said too much or too little.
- **18.** After several weeks of good food and exercise, the children were \_\_\_\_.
- **19.** Jed was \_\_\_\_ about keeping his job and wouldn't quit, no matter how hard it became.
- **20.** Lucky's loud barking at other dogs is all \_\_\_\_; he'd hide if he weren't safe behind a fence.
- **21.** We watched with \_\_\_\_ as the ball Tiffany hit sailed out of the park.

# **Grammar Link: Hyphens**

Use a hyphen (-) to show that you have divided a word that won't fit at the end of a line.

To finish on time, we must hit the ground  $\underline{\text{run-}}$  ning.

 Always divide a word between its syllables. If you aren't sure how a word should be divided, check a dictionary. Syllable breaks are shown with bullets.

an • i • ma • tion

 Words are divided in ways that will help a reader pronounce the word as it is read. This sometimes makes the word look wrong. If knowledge were divided know-ledge, a reader might pronounce it NO ledj as he or she was reading along.

knowl-edge not know-ledge

• Never divide a word that is only one syllable.

**Wrong:** There stood Mardi, the most beautiful <u>h</u>orse I had ever seen.

 Many words that look as if they have two syllables really have only one. This happens when there's a silent e in what looks like the second syllable. Do not divide these words.

looked not look-ed

 There must be more than one letter in any divided part.

again *not* a-gain odor *not* o-dor

#### **Grammar Practice**

Copy each word below, showing one correct way of dividing it at the end of a line.

- 22. brittle
- 23. caravan
- 24. enormous
- **25.** popular



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **WRITING WORKSHOP PART 1**

# Descriptive Writing: A Word Picture Prewriting and Drafting

**ASSIGNMENT** Write a description of a special place

**Purpose:** To vividly describe a place in your community

**Audience:** Your teacher, your classmates, and possibly others in your community

#### **Writing Rubric**

As you work through this writing assignment, you should

- write a descriptive essay about a special place
- use vivid images and support those images with sensory details
- arrange details in spatial order or order of importance
- write a conclusion that tells why the place is special
- develop sentence fluency

See page 950 in Part 2 for a model of descriptive writing.

Objectives (pages 908–911)
Writing Use the writing process:
draft • Write a description • Use
literary elements: imagery, sensory
details • Write with fluency and clarity
Grammar Use punctuation:
apostrophes

Individual places help to make a community what it is. Think of places in your community—a beautiful building, a store that's been there for fifty years, a set of train tracks, a quiet park. In this Writing Workshop, you'll create a word picture of a place. Describing it can help you answer the Unit 8 Big Question: What Is a Community? As you write your description, refer to the **Writing Handbook** (pp. R65-R78).

#### **Prewriting**

# **Get Ready to Write**

Draw from your experiences and knowledge of places near where you live to choose a topic and collect details.

#### **Find a Topic**

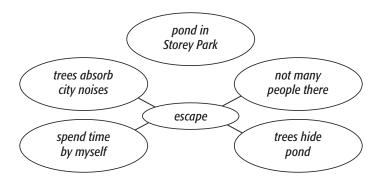
These steps will help you think of possible topics and choose a topic.

- **1.** Brainstorm a list of places in your community. It might help you to think of all the places you go in a day, a week, or maybe even a month.
- 2. Circle the places on your list that you think are interesting or special.
- **3.** Choose one circled place. You'll gather details about this place.

#### **Gather Ideas and Choose a Topic**

Visualize the place and write down as many details as you can.

1. Make a cluster diagram to help you recall the details. First identify your place and draw an oval around the words. Add ovals for sensory details as well as for details about how you feel when you're there.



- **2.** Freewrite about the place for five minutes. Write descriptions, experiences, feelings—whatever comes to mind. Then read what you wrote. Is your word picture coming into focus? If not, add more details.
- **3.** Choose one main impression, or general feeling, to focus your description. Write that main idea as a phrase or sentence.

The pond in Storey Park is an escape from the city.

**4.** Decide whether to organize your description by **spatial order** or **order of importance**. Then use a graphic like this one to organize your details. (It uses spatial order, but you can adapt it for order of importance.)

Closest		entrance to the park	
	Details	golden color tickle of grass hard, dry ground	
Ahead		cluster of trees	
	Details	hide the pond from view absorb the sounds of the city make the pond a private place	
Farthest		the pond itself	
	Details	crunchy, brightly colored leaves peaceful water the sounds of animals	

# Start Writing!

Gather all of the prewriting you've done. Your graphic organizer and your notes will help you as you start writing.

#### **Get It on Paper**

Use these tips as you write your draft.

- Begin with a single image of the place. Then give your main impression near the end of the first paragraph.
- Support your main impression and any general statements with sensory details.
- Try ending your description by explaining why you think the place is special or how it affects the community.

#### **Writing Tip**

**Purpose** Decide whether you want your readers to laugh, understand, or wonder about the place you describe. Your description of the place should match your writing purpose.

#### **Writing Tip**

**Organization** For spatial order, choose a spot to start from. Then describe things from right to left, closest to farthest, or top to bottom. For order of importance, start with the most important details and work to the least important. (Or go from least to most important.)

#### Writing Tip

**Drafting** If you think of a new idea or detail, go ahead and write about it. You can decide whether or not to include the new detail when you revise.



**Writing Models** For models and other writing activities, go to www.glencoe.com.

# **Applying Good Writing Traits**

# **Sentence Fluency**

Sentences can be long or short, simple or complicated. When you talk with friends, you use a mixture of simple, compound, and complex sentences. Writers do the same thing.

#### What Is Sentence Fluency?

Sentence fluency is the smooth flow of varying sentence length and style. Writing that has strong sentence fluency sounds natural and is easy to read aloud.

Sentence fluency includes many aspects of your writing.

- · word choice
- rhythm of the words and sentences
- sentence beginnings
- · sentence lengths
- sentence structures
- sentence fragments

# Why Is Sentence Fluency Important?

You might not realize it, but sentence fluency is an important part of your writing style and voice.

In addition, strong sentence fluency

- strengthens the message of your writing
- helps keep your readers interested
- makes your writing easier to understand

#### **How Do I Do It?**

The best way to check for sentence fluency is to read your writing aloud. You may want to read it several times and focus on a different element of sentence fluency each time.

• Listen to the rhythm of your sentences, even if you haven't edited your grammar and

#### **Analyzing Cartoons**

Jeremy's thoughts show strong sentence fluency they have rhythm and flow. If only his spoken words showed the same fluency!







punctuation yet. Does your writing flow smoothly from one sentence to the next? Do your sentences follow different sentence patterns? If not, you may want to combine or break up some sentences to improve the flow.

- Listen to the beginnings of your sentences. "We went to the arcade. We walked. We saw our friends." These sentences are boring! To improve fluency, combine some of the sentences and think of new sentence beginnings: "We wandered over to the arcade and stood in the doorway. Almost immediately, Jackie and Maurice popped out of nowhere."
- Try to match the rhythm and flow of the words to the mood and content of your writing. Long and flowing sentences often work well for descriptions. Short sentences emphasize the importance of a point.

**Write to Learn** In Writing Workshop Part 2, you'll revise your draft to improve your sentence fluency. But you can practice right now. Select three sentences from your draft. Experiment with sentence fluency by rewriting the ideas from those sentences in two or three different ways.

#### **Grammar Link**

# **Apostrophes**

Though the apostrophe (') is a small mark of punctuation, it can raise big questions for writers. This Grammar Link will help you answer questions about apostrophe use.

#### What Are Apostrophes?

**Apostrophes** are punctuation marks that have two main uses: (1) to show that letters have been left out of contractions (2) to show that something belongs to someone.

# Why Are Apostrophes Important?

Like all punctuation marks, apostrophes can help you express your ideas more clearly when you write. If you use apostrophes correctly, you will help your readers understand what you mean.

# **How Do I Use Apostrophes** in My Writing?

- **1.** Use an apostrophe to show that letters have been left out of a shortened word or phrase.
  - doesn't (short for does not)
     (The apostrophe signals that the letter o is missing.)
- **2.** Use an apostrophe along with the letter *s* to show ownership, or possession.
  - Dad<u>'s</u> car
     (The 's signals that the car belongs to Dad.)

Here are the rules of possession in more detail:

- **a.** To form the possessive of a singular noun, add an apostrophe and an -s ('s).
- that student's essay James's hat
- **b.** To form the possessive of a regular plural noun, add an apostrophe after the final –s.
- two cities' mayors the Joneses' house
- **c.** To form the possessive of an irregular plural noun, add an apostrophe and an –s ('s).
- children's games women's sports

**Look out!** Do not use apostrophes in possessive pronouns (*yours, his, hers, its, ours, theirs*).

Wrong: Is that book your's?

Right: Is that book yours?

**Wrong:** The dog chased <u>it's</u> tail. **Right:** The dog chased <u>its</u> tail.

#### **Grammar Practice**

Each sentence below has a misused apostrophe. On a separate piece of paper, correct each mistake in apostrophe use and explain your correction.

- **1.** Many people went to the Smith's yard sale.
- 2. They sold two pairs of mens' boots at their sale.
- 3. They also sold their youngest childs' old bike.
- 4. Though some sales fail, their's was a success!

**Writing Application** Look at your draft again. Fix any mistakes in the use of apostrophes.

#### **Looking Ahead**

Keep the writing you did here. In Part 2, you'll learn how to turn your draft into a really great word picture.

# **READING WORKSHOP 2**

#### **Skills Focus**

You will practice using these skills when you read the following selections:

- "Getting There," p. 916
- "The Greentown Arena," p. 917
- "Letters from Home," p. 922

#### Reading

Skimming and scanning

#### Literature

 Using organization to understand texts

#### Vocabulary

- Recognizing and using shortened forms of words (acronyms and abbreviations)
- Academic Vocabulary: relevant

#### **Writing/Grammar**

· Using colons and semicolons

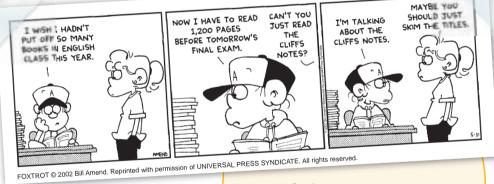
#### **Skill Lesson**

# **Skimming and Scanning**

#### Learn It!

What Are They? Skimming and scanning are strategies you can use to improve your reading skills. Both strategies involve taking a fast look at text before doing a more careful reading.

- Skimming is quickly looking over a selection to see what it's about.
- Scanning is quickly searching through a selection to find specific information or details.
- Scanning is most useful when you're looking for key words or phrases that are **relevant** to the topic for which you need information.



#### **Analyzing Cartoons**

Skimming the Cliffs Notes won't help this boy pass his test, but it will give him an idea of the topics covered in the books.

**Objectives** (pp. 912–913) **Reading** Skim and scan text

#### **Academic Vocabulary**

**relevant** (REH luh vunt) *adj.* relating to what is being discussed or considered

**Why Are They Important?** Skimming and scanning are time savers. They help you "read smart" by letting you plan *how* to read a selection. More specifically, skimming tells you what a selection is about, how easy or hard it will be to read, and how quickly or slowly you'll need to read. Scanning helps you find a fact or detail.

**How Do I Do Them?** To skim, read the title of the selection. Quickly read the first paragraph or two and look for a main idea. Then look for important details by reading subheads and boldfaced words. To scan, look for key words as you quickly move your eyes over lines of text. Here's how one student skimmed and scanned an article while doing research.



**Study Central** Visit www.glencoe .com and click on Study Central to review skimming and scanning.

#### **Sprains: Healing and Preventing**

A sprain is a stretch or tear in the thick bands of tissue that connect bones. Experts recommend that simple sprains be treated with the RICE technique (Rest, Ice, Compression, Elevation).

Step 1: Rest

For my speech, I plan to explain how to treat a sprained ankle. From skimming the title and first paragraph, I can see this article has information I need. But I'm not sure what <u>compression</u> is. I'll scan the subheads to find "Compression" and look for key words to find the answer.



#### **Practice It!**

Skim the list below. Then, in your Learner's Notebook, jot down one question you'd like to answer by reading about each topic.

- a train schedule
- · a seating map for a sports arena
- ordinary people's lives during the Roman Empire

#### Use It!

Skim the selections before you read them. Then scan each selection to see whether it answers your Learner's Notebook questions.

# **Before You Read** Getting There

#### **Meet the Authors**

Very few technical writers are famous. You rarely see their names in print. Yet we all read the work of these specialized writers. They are the behind-the-scenes people who write—and sometimes design-maps, schedules, instructions, manuals, and other important materials.



**Author Search** For more about technical writers, go to www.glencoe.com.

## **Vocabulary Preview**

**accommodations** (uh kom uh DAY shunz) *n.* a place to stay or sleep, often where food is served (p. 917) *Before we left on our trip, we booked* accommodations at a hotel for two nights.

**configurations** (kun fig yuh RAY shunz) *n.* the arrangements of parts (p. **917)** Look at the seating configurations on the stadium's Web site to find out where we will be sitting at the game.

**Write to Learn** In your Learner's Notebook, answer each of the questions about the vocabulary words.

- **1. Accommodations** Where would you want to stay if you had to go on a trip and pick your own accommodations? What would the accommodations be like?
- **2. Configurations** What do you like best about the configurations of your school? What, if anything, would you change?

#### **English Language Coach**

**Acronyms and Abbreviations** When you see the letters USA, you know what they stand for: the United States of America. USA is a kind of abbreviation, or shortened way of writing the name of the nation. This kind of abbreviation is called an acronym.

- An acronym is a word formed from the beginning letters of a name.
- Acronyms are sometimes formed by combining beginning letters, or parts of a series of words.
- Abbreviations are shortened forms of words. Two common abbreviations are Mr. for Mister and Mrs. for Missus. We use abbreviations every day—in conversations, to text messages over the phone, or to chat online.

**Partner Talk** Copy the chart below and work with a partner to come up with three more acronyms. Add them to the chart.

Acronym	Stands For
CD	Compact Disc
DVD	<b>D</b> igital <b>V</b> ideo <b>D</b> isc
NBA	National Basketball Association
\	

**Objectives** (pp. 914–917) **Reading** Skim and scan text **Literature** Identify literary elements: organization Vocabulary Identify acronyms and

abbreviations

#### **Skills Preview**

#### **Key Reading Skill: Skimming and Scanning**

Before you read, skim the schedule on page 916 and the map on page 917. Get an idea of what they are about. Look for the following elements:

- titles
- subheads
- words in bold type

#### **Key Literary Element: Organization**

**Organization** is the order in which information is presented. One pattern of organization is **general to specific.** In this pattern, a general, or "big," idea is followed by specific, or "small," details. The title and first few paragraphs give you the "big picture" of what the selection is about. Then the sections and paragraphs that follow give you the "little" details that make up the big picture.

The information in maps, charts, and Web sites may also be organized from general to specific. For example, a Web page usually begins with a title (general) that is followed by subtitles (more specific). When you click on a subtitle, you get additional facts and details (even more specific).

**Partner Talk** With a partner, choose one of the general topics below. List specific details you might use to describe the general topic.

- a friend or family member's personality
- a favorite book, movie, or TV program
- a music group
- a sports team
- a store, restaurant, or other place in your town

# **Get Ready to Read**

#### **Connect to the Reading**

No matter where you live, you need to know your way around your community. That's why you need to know how to read maps and other graphics. And if you use a computer, you may also need to find your way around a virtual community—one that's on the Internet rather than in the real world. As you read the selections, think about how reading visuals can help you find your way around both kinds of communities.

**Write to Learn** In your Learner's Notebook, write about a map or a schedule that you use. What information does it give you?

#### **Build Background**

The selections you are about to read are from a train schedule and a Web site.

- A train schedule is a kind of chart. Information in charts is organized in vertical (up-and-down) columns and horizontal (left-to-right) rows. To find specific information on a chart, you must look in the correct column and row.
- Most Web sites begin with a menu, or a list of topics to choose from. By clicking on a topic, you get further information about it.

#### **Set Purposes for Reading**

Read "Getting There" to get an idea of special and everyday activities in a community.

**Set Your Own Purpose** What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "Getting There" page of Foldable 8.



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

#### **Keep Moving**

Use these skills as you read the following selection.

Schedules and Web sites help you locate information quickly. You can use them to find your way around, plan ahead, and participate in fun events.

# Getting There

#### Train Schedule П #317 Oakwood - Greentown Line Sunday ፈ Stations AM **AM AM PM** PM PΜ **PM** Oakwood LV: 7:05 9:05 10:05 2:05 5:05 7:05 10:05 Rose Park 7:13 9:13 10:13 2:13 5:13 7:13 10:13 Denfield 9:17 10:17 2:17 7:17 5:17 7:17 10:17 Glenmoor 7:21 9:21 10:21 2:21 5:21 7:21 10:21 River Grove 9:24 10:24 2:24 5:24 7:24 10:24 7:24 **University Park** 5:27 7:27 9:27 10:27 2:27 7:27 10:27 Norwood 7:31 9:31 10:31 2:31 5:31 7:31 10:31 Branston 7:35 9:35 10:35 2:35 5:35 7:35 10:35 Fox Ridge 7:39 9:39 10:39 2:39 5:39 7:39 10:39 Lincoln Heights 7:42 9:42 10:42 2:42 5:42 7:42 10:42 Lincoln 7:45 7:45 10:45 9:45 10:45 2:45 5:45 Maple Crest 9:47 10:47 Evansville 9:50 10:50 Marion 9:54 10:54 2:50 7:50 5:50 7:50 10:50 Kingston 7:53 9:58 10:58 2:53 5:53 7:53 10:53 Greentown AR: 8:09 10:13 11:13 3:09 6:09 8:09 11:09 Julia it Park instru kidde 2 River Crove Branston Greentown indir cles individues for **Oakwood**

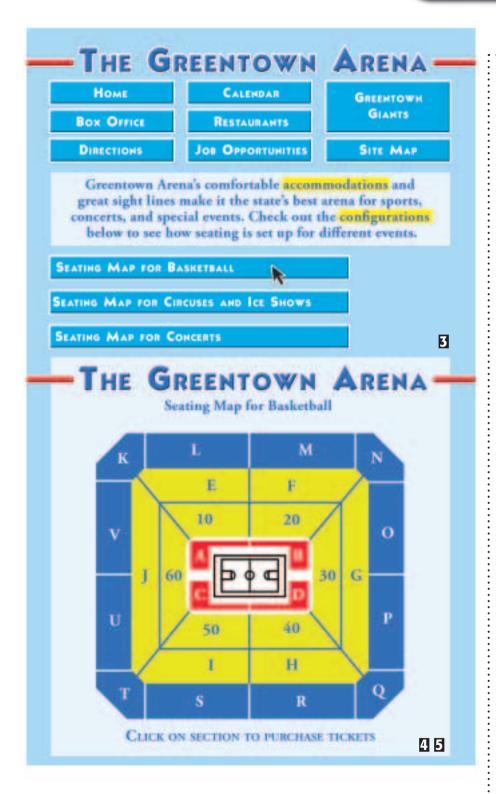
#### **Practice the Skills**

#### 1 English Language Coach

**Abbreviations** Scan the first few rows of the schedule to find the abbreviation LV. It stands for "leave"—the time that the train leaves each station. What do you think the abbreviation AR stands for at the bottom of the schedule? Why do you think the writer used abbreviations?

#### 2 BIG Question

How important do you think public transportation is in creating good, healthy communities?



#### **Vocabulary**

**accommodations** (uh kom uh DAY shunz) *n.* a place to stay or sleep, often where food is served

**configurations** (kun fig yuh RAY shunz) *n.* the arrangements of parts

#### **Practice the Skills**

#### 3 Key Reading Skill

#### **Skimming and Scanning**

Skim the title at the top of the page and the subtitles in the boxes below the title. Then skim the paragraph below the boxes. What is this Web site about?

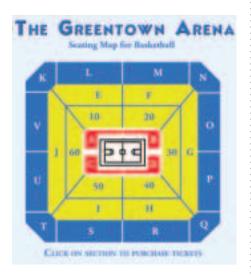
#### 4 Key Literary Element

**Organization** The general idea of the second visual is stated in the subtitle, "Seating Map for Basketball." What are the specific parts of the map?

#### 5 **BIG Question**

What do public places such as sports arenas add to communities? Write your answer on the "Getting There" page of Foldable 8. Your response will help you complete the Unit Challenge later.

# After You Read Getting There



# Answering the **Guestion**

- 1. List two places that are important in your community and explain why people depend on them.
- **2. Recall** In which towns on the Oakwood-Greentown line do trains only stop two times a day?
  - Think and Search
- **3. Recall** What kinds of events take place in the Greentown Arena? How do you know?
  - Think and Search

# **Critical Thinking**

- **4. Infer** What information might you find if you clicked on the Site Map in the menu of the Greentown Arena? In this case, the word site means "Web site."
  - Author and Me
- **5. Evaluate** Should you trust the information you get from Web sites like the Greentown Arena? Why or why not?
  - Author and Me

# **Write About Your Reading**

Pretend you are a Greentown tour guide with a bus full of out-of-town tourists. Write a monologue (a brief speech) about what you will say to the tourists. You'll want to point out the most interesting places to go and tell them how to get there.

- Use your imagination to think of three interesting or fun places for the tourists to visit.
- Explain how to use the Greentown Arena Web site and the train schedule to find and get to exciting events.
- Think about the names of stops on the train schedule. For example, University Park may stop by a university. Where might the other stops lead to?

**Objectives** (pp. 918–919) **Reading** Skim and scan text **Literature** Identify literary elements: organization **Vocabulary** Identify acronyms and abbreviations

Writing Write a monologue **Grammar** Use punctuation: colons

#### **Skills Review**

#### **Key Lesson Skill: Skimming and Scanning**

**6.** How did skimming and scanning before you read help you to understand the information in "Getting There"?

#### **Key Literary Element: Organization**

- **7.** What is the purpose of the line map at the bottom of the train schedule?
- **8.** What are the general headings on the Greentown Arena Web site? What specific information do these headings provide?

# **Vocabulary Check**

Answer true or false to each statement

- **9.** An **arena** is a place to eat and sleep overnight.
- **10.** Accommodations hold sporting events.
- **11.** A building's map of **configurations** will include the west wing.
- 12. Academic Vocabulary If you need information about Greentown's history, which source would you go to for relevant information: a book about the early settlers of Greentown, a magazine article about famous hip-hop artists of Greentown, or a Web site about upcoming events in the Greentown Arena? Why?
- **13. English Language Coach** Use the first letters of each word in the following names to figure out the acronyms for these organizations:
  - Bay Area Rapid Transit
  - Iowa Department of Transportation
  - Los Angeles Police Department
  - Columbia Broadcasting Services
  - United Nations International Children's Emergency Fund

#### **Grammar Link: Colons**

A colon (:) is a punctuation mark that is used to signal a list or series of items at the end of a sentence. Often (but not always), the list or series is introduced by *the following* or *as follows*.

- Bring the following items: a pen, a notebook, and your textbook.
- Many people are going: Bo, Lou, and Elyn, among others.

**Look out!** Do not separate a verb from its object or complement with a colon.

**Wrong:** The kids in my group are: Erin, Jim, and Andre.

**Right:** The kids in my group are Erin, Jim, and Andre.

#### **Grammar Practice**

Rewrite the following sentences. Then insert a colon in each sentence that needs one. (Some sentences do not need a colon.)

- **14.** My favorite foods include eggs, ham, and beets.
- **15.** Recycle only these materials glass, paper, and plastic.
- **16.** Nadia, my friend from sixth grade, is tall, smart, and pretty.
- 17. The following students must report to the principal Diane Larson, Manny Greene, and Scott Freeman.

**Writing Application** Circle any colons you used in your Write About Your Reading assignment. If you didn't use any colons, rewrite two of your sentences to include colons.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **Before You Read** Letters from Home



#### **Meet the Author**

Graeme Davis says, "I started writing stories at the age of about five, and by the age of seven I was winning prizes for research and writing projects at school." He's been writing ever since, on subjects ranging from *Dungeons* and Dragons to the mysteries of ancient Egypt.



**Author Search** For more about Graeme Davis, go to www.glencoe.com.

**Objectives** (pp. 920–927) **Reading** Skim and scan text • Make connections from text to self **Literature** Identify literary elements: organization

Vocabulary Identify acronyms and abbreviations

## **Vocabulary Preview**

**sufficiently** (suh FISH unt lee) adv. in a way that is enough to meet the needs of the situation (p. 922) The cookies were sufficiently baked, but some were a bit soft on the inside.

**policy** (POL uh see) *n.* a regular or usual way of handling things (p. 923) Their school policy is to call home if you miss class for three days in a row-it's even in the handbook.

**Write to Learn** Study the definition of the word *policy*. Then make up a policy of your own. It might be a belief you have on how to be a good friend or how to deal with conflict. Write a few sentences in your Learner's Notebook explaining your policy.

#### **English Language Coach**

**Acronyms and Abbreviations** What can you do if you don't know what an abbreviation or an acronym stands for? Look in a dictionary, of course! Many standard abbreviations and acronyms—those used by a lot of people -are defined in the dictionary. Look up an abbreviation or acronym the same way you look up a word. Here's a sample entry (abbr stands for "abbreviation"):

**SPCA** *abbr* Society for the Prevention of Cruelty to Animals

If the acronym or abbreviation is not in the regular dictionary, try looking in a specialized dictionary. Many public libraries have dictionaries of abbreviations and acronyms in their reference sections. The Internet also has specialized dictionaries.

**On Your Own** Use a dictionary to look up the acronyms and abbreviations below. In your Learner's Notebook, jot down what they stand for.

**MBA** 

**NWS** 

**IAAF** 

Then see if you can create the acronyms for these popular Internet terms.

- frequently asked questions
- as soon as possible
- be right back

- by the way
- know what I mean?
- · thanks in advance

#### **Skills Preview**

#### **Key Reading Skill: Skimming and Scanning**

Before you read the selection, skim it to get a general idea of what it is about. Look for subtitles and headings, key words, captions, and other text features. Next, scan the article to find out:

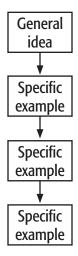
- Where the letters in the selection are from
- Who found the letters
- What kinds of subjects the letters are about

**Partner Talk** With a partner, read aloud the subtitles, headings, and captions in the selection. Also, point out any patterns you notice in the text. Which parts of the text are written by author Graeme Davis, and which parts are letters?

#### **Key Literary Element: Organization**

You have seen visuals that are organized in the general-to-specific pattern. The selection that you are about to read is organized the same way—except that it is a print selection, rather than a visual one. As you read the selection, think about how the general introduction prepares you for the specific letters that follow.

#### **General-to-Specific Organization**





Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

# **Get Ready to Read**

#### **Connect to the Reading**

If you have ever been away from home, you know how good it feels to get a letter from a friend or family member.

- As you read the selection, notice what's on the minds of the people writing to each other long ago.
- Think about how their lives were different from our lives today—and yet how they were also similar.

**Make a List** If one of your family members were far away from home, what would you want to tell him or her in a letter? Make a list of your ideas.

#### **Build Background**

The selection you are about to read includes ancient letters from the ruins of an old Roman fort.

- The Roman Empire was based in Rome, which is the modern capital of Italy.
- At the height of its power, the Roman Empire stretched as far north as Great Britain.
- The Romans built military posts wherever they went to try to keep order.
- One Roman emperor, Hadrian (HAY dree in), built a wall to protect his troops from the local people who were not under Roman control. This wall was seventy-five miles long and about eight feet thick.

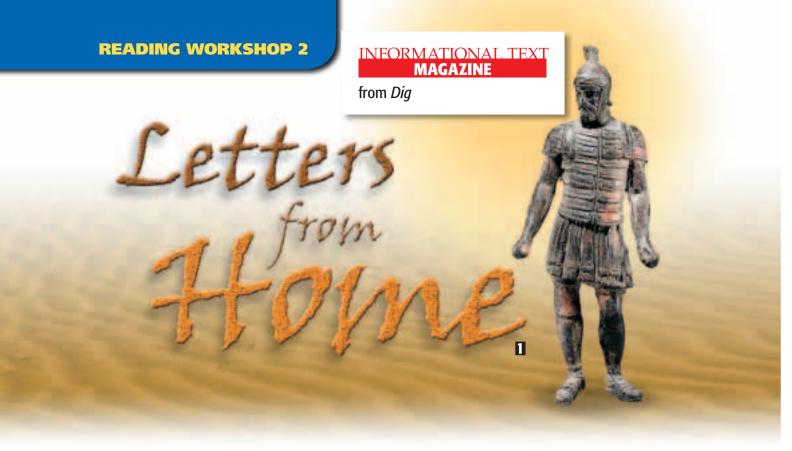
#### **Set Purposes for Reading**

Read the selection to find out how, in ancient times, soldiers and other people far from home stayed in touch with their families, friends, and other members of their communities.

**Set Your Own Purpose** What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "Letters from Home" page of Foldable 8.

#### **Keep Moving**

Use these skills as you read the following selection.



by Graeme Davis

Vindolanda was first built as a garrison at the extreme edge of the Roman world. Yet it was not as isolated as it might seem, since Vindolanda was part of a series of forts built to protect the northern boundary of Rome's province of Britannia.¹ Lying just to the south of the Wall, it continued to be used as a fort after Hadrian's Wall was built.

The soldiers at Vindolanda, like military personnel everywhere, must have looked forward to receiving letters from home. In 1973, archaeologists<sup>2</sup> found some letters dating to the end of the first century and early second century A.D., just a few years before Hadrian's Wall was built. They were sufficiently well-preserved to be readable. To date, more than

## Garrison is another word for "fort." A province is a region of a country or, in this case, of an empire. Britannia is an old name for what is now Great Britain.

#### **Vocabulary**

**sufficiently** (suh FISH unt lee) *adv.* in a way that is enough to meet the needs of the situation

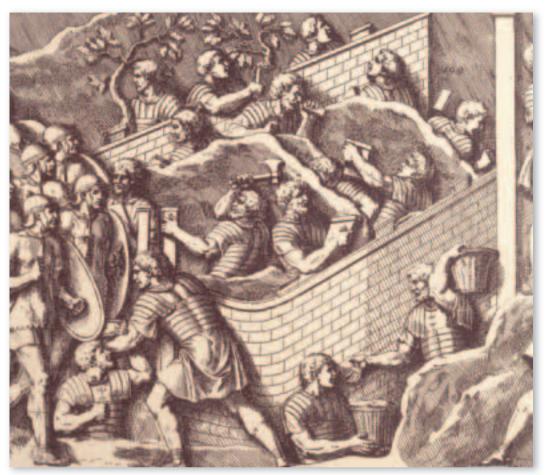
#### **Practice the Skills**

#### 1 Key Reading Skill

#### **Skimming and Scanning**

Before you read, skim and scan the selection to get an idea of how difficult it is. Do you see words that you don't know? Do some parts look easier or harder than others? Start to read the selection. Read faster in places you understand easily, and slow down in places where it is more difficult to understand.

Archaeologists (ar kee AWL uh jists) study ancient cultures by examining their tools, pottery, buildings, and so on.



An engraving of Roman soldiers building a fort. Taken from Trajan's Column, a monument built in the early 2nd century to honor the emperor Trajan.

1,100 documents have come to light, offering a unique insight into what life was like in the area. 2

It was Roman **policy** to station units far away from the provinces in which they had been recruited. The Romans favored this practice because they believed the soldiers would then have no ties to the people they might be fighting and would not become caught up in local politics or independence movements. The troops stationed at Hadrian's Wall came from every part of the empire except Britain. At one time, units of Syrian archers<sup>3</sup> were stationed there—the cold and damp of northern Britain must have come as a shock!

**3.** *Archers* were soldiers armed with bows and arrows.

#### **Vocabulary**

**policy** (POL uh see) *n.* a regular or usual way of handling things

#### **Practice the Skills**

#### **2** English Language Coach

# Acronyms and Abbreviations A.D. is an abbreviation for the Latin words Anno Domini, meaning "in the year of our Lord." The abbreviation is used to show dates since the birth of Jesus. Use your dictionary to find out what these abbreviations stand for: B.C., C.E., B.C.E.

#### **Reading the Letters 5**

Two types of document have been uncovered at Vindolanda. The first type was written in ink directly on thin slips of wood. The second consists of wooden tablets with a recessed center filled with black wax in which letters were incised with a metal stilus. The wax could then be smoothed over so that the tablet could be used again. Although in almost every case the wax has long since disappeared, scratches made by the writer's stilus remain visible in the wooden backing. In fact, the scratches are similar to the impression a pen makes in the next sheet of paper if you press too hard when writing on a pad.

Because the pieces of wood had spent centuries in garbage pits, they were discolored. However, with the aid of infrared photography,<sup>5</sup> archaeologists are able to make out what was written on some of them. Research continues, and more documents are constantly being interpreted. On the next four pages are excerpts from several Vindolanda letters.  $\blacksquare$ 

#### A Birthday Invitation from a Lady

Claudia Severa to her Lepitlina, greetings. On 11 September, sister, for the celebration of my birthday, I give you a warm invitation to make sure that you come to us.

#### **A Readiness Report**

18 May, net number of the First Cohort of Tungrians,

commanded by Julius Verecundus the prefect: 752, including 6 centurions.<sup>6</sup>

Of whom there are absent: guards of the governor, 46; at the office of Ferox at Coria, 337, including 2 centurions; at London, 1 centurion [writing becomes fragmentary] Total

#### **Practice the Skills**

#### **3** Key Literary Element

**Organization** Skim the first paragraph on this page. How does the first sentence help you understand what the paragraph is generally about? What are two specific details that you expect to find in the paragraph?

#### 4 Key Reading Skill

**Skimming and Scanning** Skim this page. What do you think these first two letters are about?



To incise means to cut into or carve. A stilus is a hard-pointed instrument used for writing or making marks in something hard.

- **5.** *Infrared photography* can take pictures of things that are not visible to the human eye.
- **6.** This letter writer is simply reporting the number of soldiers available for fighting and other duties. The *First Cohort of Tungrians* was a group of soldiers from Tungria, which is present-day Belgium and Holland. A *prefect* was a high Roman official, and *centurions* were officers, each in command of 100 soldiers.

Pottery from Stonea Grange in Roman Britain, 2nd Century. British Museum, London, Great Britain. absentees: 456, including 5 centurions.

Remainder present: 296, including 1 centurion. From these: sick, 15; wounded, 6; suffering from inflammation of the eyes; 10. Total of these: 31.

Remainder, fit for active service: 265, including 1 centurion.

#### Send Money! 5

Several times I have written to you that I have bought about five thousand *modii* of grain, on account of which I need cash. Unless you send me some cash, at least 500 *denarii*, I shall lose the deposit I put down of around 300 *denarii* [for a shipment of grain], and I shall be embarrassed. So, I ask you, send me some cash as soon as possible."



#### **Practice the Skills**

A portrait of the emperor Hadrian is engraved on this bronze coin from the 2nd century. British Museum, London, Great Britain.

#### **Shipment of Parts**

Metto to Advectus, very many greetings.

I have sent you wooden materials through the agency of Saco: 34 wheel hubs, 38 axles for carts including one axle turned on the lathe, 300 spokes, 26 bed boards, 8 seats, [writing becomes fragmentary] 6 benches, and 6 goat-skins. I pray that you are in good health, brother.<sup>8</sup>

#### **A Care Package from Home**

I have sent you . . . [word missing] . . . pairs of socks from Sattua, two pairs of sandals and two pairs of underpants . . .

#### 5 Key Reading Skill

# **Skimming and Scanning**What does the letter writer need money for? Scan the paragraph to find out.



This shoe probably belonged to a child in the 1st or 2nd century. It was found in what is now London. British Museum, London, Great Britain.

- Modii (MOH dee) is the plural form of modius, a Roman unit of measure. Denarii
  (duh NAR ee) is the plural of denarius, a Roman coin.
- 8. Advectus may have been related. It's more likely, however, that he uses the word **brother** as a sign of friendship, just as men do today.



The ruins of a commander's residence in Vindolanda.

#### What's New?

Chrauttius to Veldeius his brother and old messmate, very many greetings. And I ask you, brother Veldeius—I am surprised that you have written nothing back to me for such a long time—whether you have heard anything from our elders, or about . . . [name missing] . . . in which unit he is; and greet him from me, and Virilis the veterinary doctor. Ask Virilis whether you may send through one of our friends the pair of shears that he promised me in exchange for money. And I ask you, brother Virilis, to greet from me our sister Thuttena. Write back to me how Velbuteius is. I hope you enjoy the best of fortune. Farewell.

#### **An Appeal to the Governor**

As befits an honest man, I implore your lordship not to allow me, an innocent man, to have been beaten with rods and, my lord, since I was unable to complain to the prefect because he

#### **Practice the Skills**

These men may have been real brothers and were once soldiers together. The soldiers' dining room was called the "mess," and their messmates were those they are with.

<sup>10.</sup> Shears are large scissors.

was detained by ill-health, I have complained in vain to the beneficiarius [another official] and the rest of the centurions of his unit. Accordingly, I implore your mercifulness not to allow me, a man from overseas and an innocent one, about whose good faith you may [ask anyone], to have been bloodied by rods as if I had committed some crime.

#### **Practice the Skills**

#### 6 **BIG Question**

What do members of a community count on one another for? Write your answer on the "Letters from Home" page of Foldable 8. You may also want to make some sketches to show how you picture the people mentioned in these letters. Your response will help you answer the Unit Challenge later.

# **After You Read** Letters from Home



# Answering the **QBIG Question**

- 1. How does the selection "Letters from Home" help you think about the Big Question: What is a community?
- **2. Recall** Where are the ancient Roman ruins of Vindolanda located?
  - **Right There**
- **3. Recall** Who received these "letters from home"?
  - **Right There**
- 4. Summarize What were the letters mostly about?
  - Think and Search

# **Critical Thinking**

- **5. Evaluate** The purpose of the Roman policy—to station soldiers far from their own homes—was to keep the soldiers from having ties with the people they were fighting. Do you think this policy made sense? Explain your answer.
  - **IIP** Author and Me
- **6. Infer** Why are garbage pits of great importance to archaeologists? Give details from the text in your answer.
  - Author and Me
- **7. Use Text Features** What quick information do you get from the text features when you skim and scan the selection?
  - Author and Me
- **8. Evaluate** Do you think these letters are reliable sources to help you learn about life in the days of the Roman Empire? Why or why not?
  - **IIP** Author and Me

**Objectives** (pp. 928–929) **Reading** Skim and scan text **Literature** Identify literary elements: organization

Vocabulary Identify acronyms and abbreviations

**Grammar** Use punctuation: colons

# Write About Your Reading

Use the RAFT system to write about "Letters from Home."

**Role:** a friend

**Audience:** a soldier stationed far from home

Format: letter

**Topic:** Write a letter to a soldier stationed far away. Tell about news from home (your community) and how you hope he or she can return soon.

#### **Skills Review**

#### **Key Reading Skill: Skimming and Scanning**

**9.** Name one thing you learned about the selection by skimming and one thing you learned by scanning.

Which skill—skimming or scanning—most helped you understand the selection?

#### **Key Literary Element: Organization**

- **10.** Look at the subhead "Reading the Letters" on page 924 of the selection. How does this general subhead sum up the information in the section?
- **11.** What are two specific details that explain the subhead "Reading the Letters"?
- **12.** Do you think the selection would have been easier or harder to understand if the general introduction to the article had been left out? Explain your answer.

# **Vocabulary Check**

For each word in dark type, choose the word or phrase below it that means most nearly the same thing.

#### 13. sufficiently

well done quickly honestly

#### 14. policy

law guiding idea benefit

15. English Language Coach Explain the difference between the abbreviations B.C. and A.D. How do historians use these abbreviations to talk about time?

#### **Grammar Link: Colons**

Use a colon to separate hours and minutes in expressions of time.

• 1:15 P.M.

Also use a colon after the salutation in a business letter.

- Dear Sir:
- Dear Sir or Madam:
- Dear Mr. Yamaguchi:

#### **Grammar Practice**

Rewrite the following sentences. Add a colon where needed in each.

- 16. Dear Ms. Kowalski
- 17. School starts at 735 A.M.
- **18.** Our flight leaves at 630.

**Writing Application** Add two colons correctly to the Write About Your Reading assignment you completed.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **READING WORKSHOP 3**

#### **Skills Focus**

You will practice using these skills when you read the following selections:

- "Ah, Wilderness!" p. 934
- "Photographing History," p. 942

#### Reading

· Clarifying difficult or confusing text

#### Literature

 Understanding figurative language

#### **Vocabulary**

- Understanding historical influences on the English language
- Academic Vocabulary: *clarify*

#### **Writing/Grammar**

Using semicolons correctly

#### **Skill Lesson**

# **Clarifying**

#### Learn It!

**What Is It?** Sometimes selections contain difficult or confusing ideas or words. Sometimes a word, a sentence, an idea, or even a whole section of text can be confusing. When you don't understand something you're reading, you need to **clarify** it.

- Clarify means to make something clear so you or anyone else can understand it.
- When you clarify, you look at difficult sections of a text in order to clear up what is confusing.



#### **Analyzing Cartoons**

Why does the kid ask his mom to clarify what she wants? When something in a text isn't clear to you, you can reread it, look in a dictionary, or ask for help.

**Objectives** (pp. 930–931) **Reading** Clarify ideas and text

#### **Academic Vocabulary**

**clarify** (KLAIR uh fy) v. to make understandable

**Why Is It Important?** Getting a clear picture of what you read helps you understand and use information. Authors often build ideas on one another. If you don't clear up a confusing part, you may not understand main ideas or information that comes later. For example, if you don't understand the set-up directions for your new sound system, it's unlikely that you'll be listening to your new CD anytime soon!



**Study Central** Visit www.glencoe .com, and click on Study Central to review clarifying.

**How Do I Do It?** Try one or more of these techniques:

- Slowly reread the hard parts.
- Put ideas in your own words.

Ask questions.

• Look up unfamiliar words.

Here's how one student clarified a passage from a historical document. Read the passage, which is from an oath pledged by ancient Greek soldiers.

"I will not bring dishonor upon my weapons nor desert the comrade by my side. I will strive to hand on my fatherland greater than I found it."

I don't get that last sentence. What does "strive to hand on my fatherland" mean? Who's handing what to whom? I'll slow down and reread the sentence. Oh, now I see. "Hand on" is like "hand down." The soldiers will hand down their country to the next generation in better shape than they found it.



#### **Practice It!**

Read the passage below. Use one or more of the clarifying techniques to clarify any parts you find hard. Then, in your Learner's Notebook, put the passage in your own words.

"We Spartans have many reasons to expect success in battle—first, superiority in numbers and military experience, and second, general and unvarying obedience in the execution of orders."

#### **Use It!**

Clarify passages you find hard or confusing as you read the selections.

# **Before You Read** Ah, Wilderness!

#### **Meet the Author**

Amanda Hinnant started writing in high school and never stopped. She has written for magazines including Glamour and Time. She got the idea for this article when she was stuck in an elevator on the 41st floor of a building in New York. The idea of being able to create your own power seemed very appealing to her.



**Author Search** For more about Amanda Hinnant, go to www.glencoe.com.

## **Vocabulary Preview**

**plunges** (PLUN juz) v. dips or moves downward suddenly; form of the verb plunge (p. 934) As one boy plunges into a snowdrift, another secretly makes snowballs!

**solitary** (SOL uh tair ee) *adj.* all alone (**p. 934)** *The family lives a solitary* life at home.

**generate** (JEN uh rayt) v. to produce or create (p. 935) The family uses two methods to generate energy.

**rationing** (RASH un ing) *n.* the controlled use of something (**p. 935**) Everyone in the family makes rationing energy a way of life.

trek (trek) n. a slow or difficult journey (p. 936) Nobody seemed to mind the trek from home to town.

#### **English Language Coach**

**Borrowed Words** When immigrants come to an English-speaking country, they bring words from their own languages. Sometimes these words become part of their new country's language, too.

Word	Source	Original meaning
admiral	Arabic	commander
cookie	Dutch	small cake

**Partner Talk** With a partner, use a dictionary to look up each word below. From what language did English borrow each word?

- sauna
- robot
- chocolate
- banana
- bandana
- loot
- zebra
- caravan
- pajamas
- boss

**Objectives** (pp. 932–937) **Reading** Clarify ideas and text • Make connections from text to self **Literature** Identify literary devices: figurative language Vocabulary Identify borrowed words

#### **Skills Preview**

#### **Key Reading Skill: Clarifying**

Skim "Ah, Wilderness!" before you read it. Look to see whether there are any words you don't know. List them in your Learner's Notebook. Then try to clarify their meanings by looking for context clues.

**Write to Learn** Jot down definitions for the words on your list. As you read, see if your definitions make sense.

# **Key Literary Element:** Figurative Language

**Figurative language** is language that is used for descriptive effect, but is not meant to be taken literally, or at face value. Suppose, for example, that you say to your friends at lunch, "I'm so hungry I could eat a horse." None of your friends is likely to think you're going to dine on roast pony. They understand that you're using figurative language to say that you're unusually hungry.

Two common kinds of figurative language are similes and metaphors. Both are comparisons between very different things that are similar in some important way. Similes are signaled by the words *like, as,* or *than.* Metaphors are more direct. They do not contain signal words.

**Partner Talk** Fire up your imagination. With a partner, create your own similes by filling in the blanks below. Be original. Try not to use similes that you've heard before.

- That man is taller than \_\_\_\_.
- That girl is as beautiful as \_\_\_\_.
- The sunshine is like \_\_\_\_\_.



**Interactive Literary Elements Handbook** To review or learn more about the literary elements, go to <a href="https://www.glencoe.com">www.glencoe.com</a>.

## **Get Ready to Read**

#### **Connect to the Reading**

Have you ever wished you didn't have to depend on other people? The people in this selection live so far from other people that they have to generate their own electricity. As you read this selection, think about how your life would change if you lived like this family.

**Partner Talk** With a partner, list things you do or use everyday that require electricity.

#### **Build Background**

The Bailis family uses two natural sources of energy: wind and the sun.

- Sol is another name for the sun. Solar means "related to the sun."
- Wind is actually a form of solar energy. The sun heats Earth's air unevenly and causes it to move.
   Wind is the result.
- Solar collectors are devices that get heated by the sunshine. They store the heat they collect, so it can be used later to heat a home.
- The use of solar energy became popular when oil prices rose in 1973–1974. Now the government gives people tax help if they use solar energy instead of gas, oil, or coal.

#### **Set Purposes for Reading**

Read "Ah, Wilderness!" to discover how the Bailises' environment shapes their family community.

**Set Your Own Purpose** What else would you like to learn from the article to help you answer the Big Question? Write your own purpose on the "Ah, Wilderness!" page of Foldable 8.

#### **Keep Moving**

Use these skills as you read the following selection.



# Ah, WILDERNESS!

Living in the middle of nowhere with solar panels and a few snowmobiles is not a choice many would make. But the Bailis family did—and they've never looked back

#### By AMANDA HINNANT

n this sunny day, the Bailis home has a breathtaking view of aspen forests and majestic, snowcapped mountains. The Bailises live on a mesa, a raised area of land with a flat top and steep cliffs on all sides, about twenty miles outside of Telluride, Colorado. Later, as twilight approaches, shadows outline the black trees and the San Juan Mountains<sup>1</sup>. Then, with surprising quickness, the sun sets, and the mesa plunges into a deep, silent, solitary darkness.

In contrast to the dark, hushed outdoors, the Bailis living room is bathed in light and positively hums with activity. Light from the fireplace, the center of the family's house, casts a warm, buttery glow over Ray and Beth Bailis and their boys, Max, 8, and Finn, 3. Beth and Max are working at the

 The San Juan Mountains in Colorado are some of the highest and most rugged mountains in the United States.

#### Vocabulary

**plunges** (PLUN juz) v. dips or moves downward suddenly

**solitary** (SOL uh tar ee) *adj.* all alone

#### **1** English Language Coach

**Borrowed Words** English borrowed the word *mesa* from a Spanish word for "table." In what way is a *mesa* like a table? Reread the definition of *mesa* in the first paragraph.

computer while Ray and Finn are happily playing a board game.

Besides living in the middle of nowhere, the Bailis family lives "off the grid," which means that they **generate** their own energy instead of relying on the area's power company. But being independent of the power company doesn't mean that it's the Dark Ages at the Bailis residence. Their home has all the modern conveniences that any 21st-century family could hope to have: microwave, Internet, washer and dryer, television. A big difference, however, is that the Bailises must plan the use of these appliances carefully. They know exactly how much or how little energy they can use. Running too many appliances at once will shut down the inverter<sup>2</sup>, which is roughly the same as blowing a fuse in your home. 2

For this family, rationing energy has practically become second nature and is also a way to be closer to nature. Solar panels on the roof soak up the sun's energy, and a wind

generator uses the wind to generate most of the house's power. For sunless days with little wind, when neither solar panels nor a wind generator can do any good, there's a propane generator in the back.

Most of the time, Beth says, remote living makes you feel like you can do anything. And the Bailises know from experience that they can handle just about anything. When they moved into their house, it was heated by a woodstove that needed to be fed at 3 a.m., the propane generator didn't work very well, the roof didn't have any solar panels, and the old windows let the cold air leak in. Life in this remote spot was a lot like camping indoors. They burned lots and lots of



The Bailises' Colorado home in the San Juan Mountains generates its own power—day and night.

#### 2 Key Reading Skill

Clarify "Dark Ages" refers to the Middle Ages (about 476 to 1000 A.D.). When the writer says the family is not living in the Dark Ages, she means the family is not backward, or out of step with modern times. But she also means something else. In what other way is the family not living in the dark?

2. An *inverter* is a **device** that converts electricity into a form that can be used in a home.

#### **Vocabulary**

**generate** (JEN uh rayt)  $\nu$  to produce or create

**rationing** (RASH un ing) *n*. the controlled use of something

candles and learned how to survive on very little energy without letting it affect them too much.

Today snow is landing all around the house, swirling past the windows as if in a just-shaken snow globe. The snow determines how the Bailises dress as well as how they drive. Early on this snowy morning, the family members bundle into snow clothes. Each individual has two sets of gloves, goggles, and scarves (because one set is always wet). There aren't any snowplows rumbling by to clear the road so, from about November to May each year, the Bailis family must ride on snowmobiles from their house to their cars, parked  $2\frac{1}{2}$  miles away on the main road. Everything they carry, including briefcases, groceries, mail, and garbage, has to fit onto their snowmobiles or the sleds behind them. Beth and Ray commute to Telluride, where she is a landscape designer and he is in sales, and the boys make the **trek** into town to go to school. **5** 

The chilly weather doesn't daunt<sup>3</sup> Max and Finn, who love

the snow. "My boys are true polar bears," Beth says. When they are not busy with schoolwork or chores, they enjoy romping around outside. The boys may have inherited their love of the outdoors from their mother, who grew up on a large cattle ranch in Missouri and spent most of her childhood outside. "I was a child of nature," Beth says. "I would leave the house in the morning and not come back until the afternoon. Fishing, walking the creek—I never felt afraid."

Beth hopes her boys will be connected with nature in the same way. Already she sees evidence of this connection dawning. She loves how Max, in all his self-portraits and family sketches, includes the mountain range behind their house. "He really has a sense of where he is from and who he is," she says.

#### **3 Key Literary Element**

**Figurative Language** What does the writer compare the swirling snow to? (Hint: look for the signal words *as if.*) In what way are the two things in the comparison similar? How are they different?



The family gathers for an early Sunday dinner.

3. To daunt someone is to scare.

#### Vocabulary

**trek** (trek) *n.* a slow or difficult journey

She expects that her boys' upbringing will help them feel unique<sup>4</sup>, the way she felt when she left the ranch and went to college. "It just gives them an identity," she explains. •

#### **Home Off the Range**

The Bailises are just like any other American family—except . . .

- "Traffic" sounds they sometimes hear outside the house often come from a "bugling" herd of elk.
- Beth celebrates a sunny, windy day by running the vacuum cleaner and the dishwasher at the same time.
- The family snowmobiles have names: the Pig, Phazer, Wildcat, and Kitty Cat (the child-size one).
- They know the exact longitude and latitude of their house in case they have to be rescued by helicopter.
- The family is so accustomed to the 9,900-foot altitude that, when they visit Ray's sisters in California, they get giddy from the higher level of oxygen.
- Beth worries about mountain lions when the boys play out back.

-Updated 2005, from Real Simple, March 2004

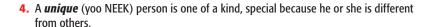


Beth and Briar Rose, a neighbor's dog, go for a joyride in early winter.

#### 4 **BIG** Question

How do you think growing up on a cattle ranch affected Beth's decision to raise her family in the wilderness? Write your answer on your "Ah, Wilderness!"

FOLDABLE . Your response will help you answer the Unit Challenge later.



# After You Read Ah, Wilderness!



# Answering the **Guestion**

- 1. After reading "Ah, Wilderness," what new ideas do you have about what makes a community?
  - On My Own
- **2. Recall** How do the Bailises get to work and school during the winter? **Right There**
- **3. Summarize** What was the Bailis house like when they first moved in? **TIP** Right There

# **Critical Thinking**

- **4. Analyze** How does the writer show that the Bailis family doesn't live as differently from other people as one might think?
  - Think and Search
- **5. Compare** In what way is Mrs. Bailis's life now similar to that of her childhood?
  - **IIP** Author and Me
- **6. Predict** Based on the environment in which they were raised, predict how the Bailis boys will live as adults.
  - Author and Me

# **Write About Your Reading**

Imagine that you are going to do a television interview with the Bailis family. Make a list of at least four questions that you would ask Mr. and Mrs. Bailis or the boys.

- Assume the viewers of your program have already read "Ah, Wilderness!"
- Don't ask questions that were already answered by the article, unless you want to get additional details.
- Avoid asking questions that could be answered "yes" or "no."
- Try to ask questions that require detailed answers. Sometimes you might have to explain what you're looking for before you ask a question. I'd like to know more about your wind generator. Can you explain how it works?

**Objectives** (pp. 938–939) **Reading** Clarify ideas and text • Make connections from text to self **Literature** Identify literary devices: figurative language **Vocabulary** Identify synonyms **Grammar** Use punctuation: semicolons

#### **Skills Review**

#### **Key Reading Skill: Clarifying**

7. Writers use different techniques to clarify ideas. In paragraph 4, the writer compares the early days in the Bailis home to camping indoors. Explain how this comparison gives you a clearer picture of how the family had to live at first.

# **Key Literary Element:** Figurative Language

**8.** On page 936, Beth uses a metaphor when she says, "My boys are true polar bears." Think about the comparison. In what way or ways are the boys like polar bears?

# **Vocabulary Check**

**9.** Choose the word in this list that is closest in meaning to the word **solitary**.

alone happy disappointed

**10.** Choose the word in the list that is closest in meaning to the word **plunges.** 

runs flies falls

11. Choose the word in the list that is closest in meaning to the word **generate**.

apply create find

**12.** Choose the word in the list that is closest in meaning to the word **trek**.

ship problem journey

**13.** Choose the word or phrase in the list that is closest in meaning to the word **rationing**.

running out of destroying using carefully

**14. Academic Vocabulary** What are some ways to **clarify** information as you read?

#### **Grammar Link: Semicolons**

A semicolon (;) is used to join main clauses in a compound sentence when the clauses are not joined by a coordinating conjunction. (The coordinating conjunctions are *and*, *but*, *or*, *nor*, *for*, *so*.) Compare the sentences below.

I play drums; my brother plays guitar.

(The semicolon joins the main clause *I play drums* to the main clause *my brother plays guitar*.)

I play drums, and my brother plays guitar.

Semicolons are a good way to fix run-on sentences when the sentences in the run-on are short and closely related.

**Run-on:** I'll bring soft drinks, you bring chips.

(The sentence is a run-on because a comma alone is not strong enough to join main clauses.)

**Revision:** I'll bring soft drinks; you bring chips.

#### **Grammar Practice**

Rewrite the sentences below. Use a semicolon to fix each run-on.

- **15.** We all want to go to the movies, we just can't agree on what to see.
- **16.** I want to see a comedy horror movies are so violent.
- **17.** Going to the movies is good renting videos is even better.

**Writing Application** Rewrite two of your questions from your Write About Your Reading assignment and use semicolons.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# Before You Read Photographing History

#### **Meet the Author**

This selection was written for a school textbook. (Textbook writers are not credited as "authors" of the books and lessons they write.) Textbook writers try to make difficult subjects easier to understand. Text features, like the photographs in this selection, are important tools that help both the writer and the reader.

## **Vocabulary Preview**

#### **English Language Coach**

Historical Influences on English The history of a language and its people go hand in hand. English, for example, contains many words that come from Latin because the ancient Roman Empire extended to Great Britain. When the Romans lived in Great Britain, they brought Latin, their language, with them. Because the Romans had been influenced by the ancient Greeks, they brought words that had been shaped by Greek as well.

Word	Source	Original Meaning
script	Latin: scriptum	something written
autograph	Greek: <i>auto</i> + <i>graph</i>	self + write

**Partner Talk** Together, use a dictionary to look up each word below. From what language did each word come?

- hydrant
- aquarium
- gymnasium
- biology
- phonograph
- telescope
- psychology
- meter
- incredible
- sergeant
- table

**Objectives** (pp. 940–945) **Reading** Clarify ideas and text • Make connections from text to self **Literature** Identify literary devices: figurative language **Vocabulary** Identify historical influences on English

#### **Skills Preview**

#### **Key Reading Skill: Clarifying**

Before you read, copy the chart below into your Learner's Notebook.

Words	Reread	Questions

As you read the selection, list any words you don't know in the **Words** column.

Note the page and paragraph numbers of any confusing sections you might need to reread under the **Reread** column.

Write questions about anything you don't understand in the **Questions** column.

# **Key Literary Element:** Figurative Language

Recall that figurative language is not meant to be taken literally. Instead, it is used for descriptive effect. By showing how two very different things are similar in some way, authors help readers understand every-day things in fresh new ways.



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

## **Get Ready to Read**

#### **Connect to the Reading**

Think about old family pictures that you've seen. What interesting stories have you learned by looking through the photos with family members?

**Partner Talk** Cameras are not always available and, of course, there was a time when they didn't exist. What pictures of people in your family or community do you wish you had? Why?

#### **Build Background**

In this selection, you will read about one of the first famous photographers in America. His name was Mathew Brady and he took pictures during the Civil War. Brady devoted his time and money to creating a photographic history of this tragic time.

- A civil war is one in which citizens of the same country fight each other. The U.S. Civil War, a battle between northern and southern states, lasted four years.
- Nearly one million people were wounded or died in the Civil War.
- Mathew Brady was the first photographer to show the world photos taken of actual events in the war.
   His photographs of dead soldiers brought the reality of war to the nation.

#### **Set Purposes for Reading**

Read "Photographing History" to discover how the community and the events of the time shaped Mathew Brady.

**Set Your Own Purpose** What else would you like to learn from the story to help you answer the Big Question? Write your own purpose on the "Photographing History" page of Foldable 8.

#### **Keep Moving**

Use these skills as you read the following selection.



from *The Contemporary Reader* 



# Photographing History

War. One photo shows the sad face of Abraham Lincoln¹ staring back at you. In another photo, an army general leans against a tree. Still another shows a field littered with the bodies of soldiers. Each photo looks as if it could have come from today's newspapers. Yet these people and events are from a time almost 150 years ago. Who is responsible for these photos from so long ago? A man named Mathew Brady made it his life's work to create and collect pictures of his time. ■

Mathew Brady was born in 1823 in Warren County, New York. His parents had come to this country from Ireland. When Mathew was 16 years old, he left home to live in New York City. First he worked as a clerk in a store, but soon he started his own business. He made and sold jewelry cases. In his spare time, he studied photography under Samuel B. Morse. At that time, photography was very new. Not many people knew how to use a camera, so Brady was lucky to find someone to teach him. His teacher was a man of many talents. Besides teaching photography classes, Morse was a noted painter and a teacher of painting. In addition, he was the inventor of the telegraph. Brady quickly learned all that Morse could teach him and, in 1844, opened his own photography studio.

#### **Practice the Skills**

#### 1 English Language Coach

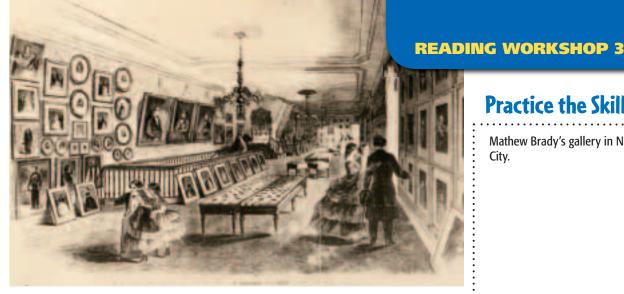
Historical Influences on English The word photograph comes from the Greek word photo, meaning "light," and the Greek word graph, meaning "write."

#### 2 Key Reading Skill

**Clarifying** The author talks about Samuel Morse, who was a photographer, painter, teacher, and inventor. Why is he important to an article about Mathew Brady?

Abraham Lincoln was the president during the Civil War; he was assassinated shortly after it ended.

<sup>2.</sup> The *telegraph* allowed people to send messages through electrical wires.



### **Practice the Skills**

Mathew Brady's gallery in New York

#### **Brady's Studio**

Brady worked hard to make his studio the best in the city. He spent a great deal of money on the finest furniture, backgrounds, and cameras. He hired the best staff he could find. Brady did not always take the pictures himself. Often he behaved like the director of a movie. He took charge of makeup and lighting, and he told people where they should sit or stand. Later, after the pictures were taken and developed, he sometimes painted the photos to make the people look better. 3

In 1845 Brady started collecting portraits of famous Americans. A portrait is a picture of a person, especially the face. In his lifetime, Brady took portraits of 16 presidents. Not all of these men were photographed while they were in office. For example, John Quincy Adams<sup>3</sup> was an old man when Brady took his picture. Brady photographed Abraham Lincoln several times. One of his best-known portraits of Lincoln was used as a model for the image on the U.S. penny.

In 1849 Brady went to Washington, D.C. There, he met and married Juliet Handy. Soon after, he put together a book titled Gallery of Illustrious<sup>4</sup> Americans. It was a collection of photos he had taken of famous people from all over the United States. In 1851 Mr. and Mrs. Brady traveled to Europe. At a photography contest in London, Brady impressed everyone with his book of portraits. He won a gold medal.

Brady's New York studio became very popular—and not only with New Yorkers. In 1860 an important Englishman became a customer. It was Prince Edward, who later became

#### 3 Key Literary Element

Figurative Language A simile is a kind of figurative language that uses *like* or *as* to compare two unlike things. Find the simile in this paragraph. To what is Brady being compared? How does this simile help you understand Brady?

**<sup>3.</sup> John Quincy Adams** was the sixth president of the United States (1825–1829).

**<sup>4.</sup> Illustrious** (ih LUS tree us) people are famous for their outstanding accomplishments.

King Edward VII of England. While visiting New York, the prince came to Brady's studio to have his picture taken.

#### The Civil War Years

The following year, civil war broke out in the United States. Brady decided to take pictures of the war. His friends worried that he would not be safe, but Brady wouldn't change his mind. Brady later said, "A spirit in my feet said, 'Go,' and I went." **5** 

Taking pictures of the war was a huge job. Brady soon saw that he couldn't do it alone. Instead, he became the manager of the project. He set up teams of photographers and provided them with the equipment they needed. These photographers followed the troops across the country. Back in New York, Brady saved and protected their negatives. A negative is the plate from which a photo is made. Once Brady had the negatives from his teams of photographers, he could make copies of their photos. In addition, Brady also bought photos from other photographers.

At that time, cameras were large and bulky. It took photographers a long time to set up their equipment. Also, it took 15 to 30 seconds to take a picture. If anyone moved, the picture would be blurry. For these reasons, the photographers did not take pictures of battles. They preferred to take photos of soldiers in camp or generals posing. Often, the people in the photo are leaning against trees or tent poles to help them stand still.

#### **Practice the Skills**

#### 3 Key Literary Element

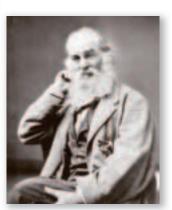
**Figurative Language** Brady's feet did not literally contain spirit. What does Brady's figure of speech mean?

Brady's photos of (left to right) Abraham Lincoln, Union Civil War soldiers, southern Senator Hiram Revels, and Walt Whitman.









Photographers also took pictures of fields after the battles—fields covered with dead soldiers. Many people at that time imagined war to be a glorious adventure, so these photos shocked them. The pictures showed the true horrors of war.

When photos from Brady's collection were printed in magazines, they were always labeled "Photograph by Brady." However, these photos were really the work of many different people.

It did not matter to Brady that he might not have even been present when the photos were taken. Some people quit working for Brady because he refused to give them credit for their pictures.



A Brady photo of Native Americans who toured with P. T. Barnum's American Museum in March 1863.

#### **After the War**

Brady's collection of pictures grew and grew until, by the end of the war, he had over 3,500 photos. Brady thought that many people would want to buy his photos. However, this did not happen. People were eager to put the war behind them. They didn't want to see pictures that reminded them of the past. Besides, most people did not have extra money to spend on photos.

Brady had spent his entire fortune of \$100,000 on his Civil War project. He could not make this money back. At last, in 1875, Congress purchased his entire collection for only \$25,000. After Brady paid back everyone he owed, he didn't have enough money to run his own studio. He went to work for other photographers. In 1887 his wife died and he was alone. When he died in 1896, he was penniless.

#### The Importance of Mathew Brady

Brady did not get rich from his Civil War pictures, but he and his work have made our lives richer. He changed photography forever. He showed that the camera could be used not just for making portraits but also for recording history. The pictures Brady took or collected give us a remarkable glimpse at the important people and events of the 19th century.  $\bigcirc$ 

#### **Practice the Skills**

#### 4 Key Reading Skill

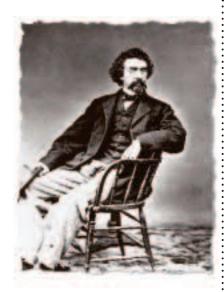
**Clarifying** The photographers who worked for Brady did not get credit for their work. What information does the author give to help you understand why Brady took credit for their photographs?

#### 5 BIG Question

How did the community react to Brady's Civil War project after the war ended? Why? Write your answer on the "Photographing History" page of Foldable 8. Your response will help you complete the Unit Challenge later.

When people wanted to put the war behind them, they were trying to forget it and move on with their lives.

# After You Read Photographing History



# Answering the **BIG Question**

- 1. What are your thoughts about how community makes you who you are after reading "Photographing History"?
- **2. Recall** What important people and events did Mathew Brady photograph?
  - **Right There**
- **3. Recall** Who was Samuel B. Morse? How was he important to Brady's
  - **Right There**
- **4. Summarize** In what ways did Brady act as a movie director?
  - Think and Search

## **Critical Thinking**

- **5. Infer** How did the world in which Brady lived affect his life and career?
  - **IIP** Author and Me
- **6. Analyze** What was the main point the author wanted to make?
  - Author and Me
- **7. Connect** If you were a photographer, what events would you be most interested in photographing? Explain why.
  - On My Own
- **8. Evaluate** Do you agree that it was understandable for people in Brady's day to ignore his collection of war photos?
  - **IIP** Author and Me
- **9. Respond** How did you respond to the events near the end of Brady's life? Were you surprised? Were you saddened? Explain.
  - On My Own

# **Write About Your Reading**

Write a journal entry as if you were one of Mathew Brady's photographers taking pictures on the battlefield.

- Describe what you see and how you feel.
- Think about the challenges you would face in regard to your health, safety, travel, and living and working conditions.
- Also consider how you would react to seeing people suffering and dying.

**Objectives** (pp. 946–947) **Reading** Clarify ideas and text • Make connections from text to self **Literature** Identify literary devices: figurative language Vocabulary Identify word structure: Greek and Latin roots

**Writing** Respond to literature: journal

**Grammar** Use punctuation: semicolons

#### **Skills Review**

#### **Key Reading Skill: Clarifying**

 Authors can often predict what their reading audience may already know and what might be new information.

To clear up new, confusing, or difficult sections or words, authors sometimes give examples or definitions within the same sentence or paragraph.

How does the author of "Photographing History" define the word *negative*? What are some other words or terms the author defines for you?

- **11.** Review the Words-Reread-Questions chart you made (p. 941). Did using this chart help you
  - clarify unfamiliar words?
  - clarify confusing sections of text?
  - answer questions you had?
     Explain your answers.

# **Key Literary Element:** Figurative Language

**12.** On page 945, the author says, "Brady did not get rich from his Civil War pictures, but he and his work have made our lives richer." Explain the two meanings of the word "rich" in the quotation.

# **Vocabulary Check**

- **13. English Language Coach** Remember that many English words come from other languages. Scan "Photographing History" to find words with the following Greek or Latin word parts. If you don't know what a word means, look it up in the dictionary.
  - graph
  - tele
  - photo
  - pict

# Grammar Link: Semicolons with Conjunctive Adverbs

When you join two main clauses with a conjunctive adverb, put a semicolon before the conjunctive adverb and a comma after it. Here is a short list of conjunctive adverbs.

What is it?	What does it express?	
therefore	cause and effect, conclusion	
consequently	cause and effect, result	
however	contrast	
otherwise	an alternative	

- Mei got every question right on her test; therefore, she deserves an A.
- Liu turned her paper in late; however, she did a really good job on it.
- Jorge needs to show up to class; otherwise, he won't be able to catch up.

#### **Grammar Practice**

Rewrite each sentence and insert a semicolon and the appropriate conjunctive adverb in the blank.

- **14.** The teacher gave us material from Chapter 4 on the test \_\_\_\_ it wasn't covered in class.
- **15.** Tan's history class is very difficult \_\_\_\_ his grades are good.
- **16.** A student who finds a subject hard has to study more \_\_\_\_ the student has less free time.

**Writing Application** Circle all the semicolons and conjunctive adverbs in your Write About Your Reading assignment. Fix any mistakes you made.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

# **WRITING WORKSHOP PART 2**

# Descriptive Writing: A Word Picture Revising, Editing, and Presenting

**ASSIGNMENT** Write a description of a special place

**Purpose:** To vividly describe a place in your community

**Audience:** Your teacher, your classmates, and possibly others in your community

#### **Revising Rubric**

Your revised description should have

- vivid images supported with sensory details
- · a clear organization
- a satisfying conclusion
- strong sentence fluency See page 950 for a model of descriptive writing.

In Writing Workshop Part 1, you drafted a word picture. Now you will revise and edit your description to turn it into a final product. Also, you'll keep a copy of it in a writing portfolio so that you and your teacher can evaluate your writing progress over time.

# Revising Make It Better

The point of revising is to improve your writing. Adding details, deleting parts that don't work, rewording sentences, reorganizing paragraphs—all of these actions are part of revising.

#### **Take a Fresh Look**

Reread your draft. As you read, ask yourself questions like the ones below. You can make changes now or write notes to yourself so you can go back and make the changes later.

- Does my word picture follow a clear pattern of organization?
- Do sensory details support and develop my main impression of the place?
- Do I include any details that are unrelated to the impression?
- Does my conclusion bring the description to a satisfying end?

#### **Focus on the Opener**

Read the following sentence.

My favorite place is a pond in Storey Park.

Would you be excited to read the rest of the description after an opening like that? Probably not. It's important to grab your readers' attention right away so they want to read the rest of what you have to say.

As I reached down to pick up the baseball my brother had thrown into the woods, I saw something sparkle through the trees.

**Objectives** (pages 948–951) Writing Revise your writing for key elements, style, and word choice Listening, Speaking, and Viewing Use visuals in presentation • Use appropriate expressions and gestures

That's better! If the first sentence you write down isn't a good opener, write a new one. One trick is to steal a good sentence from later in your description and turn it into your opening sentence.

#### **Improve Your Sentence Fluency**

Read your description aloud to yourself or to a partner. Does your writing sound natural? Is it easy to read, or do you stumble on awkward sentences?

- If many of your sentences have the same rhythm, try varying the sentence structures. Combine some sentences and break up others.
- If many of your sentences start with the same words, rewrite some of them. Try starting sentences with adjectives or adverbs or changing the order of some of the words in the sentence.
- Match the flow of the sentences to your message. Remember, long and flowing sentences often work well for descriptions. Short sentences help to emphasize a point.



Read your word picture one sentence at a time and use the **Editing Checklist** to help you spot errors. Use the proofreading symbols in the chart on page R19 to mark needed corrections.

#### **Editing Checklist**

- Verbs and subjects agree and all verb tenses are correct.
- ✓ Pronouns refer clearly to their antecedents and agree with them in person, number, and gender.
- ✓ All sentences are complete (except for fragments used for effect).
- ✓ Punctuation is correct. (Double-check apostrophes.)
- **☑** Capitalization and spelling are correct.



After you're finished making changes, make a fresh copy of your word picture. Print or write neatly and form your letters carefully.

You may want to submit your description to a magazine that publishes young people's writing. Search the Internet to find Web sites and magazines that might publish your word picture. Once you gather a few titles, search further to find contact information for the Web sites and magazines. You may even want to look for guidelines for submitting your writing.

#### **Writing Tip**

**Using Technology** If you are writing on a computer, copy your draft before you revise. By saving the original, you are free to experiment. If an experiment doesn't turn out well, you can return to your original draft and try it again.

#### **Writing Tip**

**Spelling** If you're not absolutely sure you spelled a word correctly, check the spelling in a dictionary. Misspelled words can distract readers' attention from your ideas.



**Writing Models** For models and other writing activities, go to www.glencoe.com.

#### **Active Writing Model**

The opening sentences draw readers into the description.

The writer clearly states the main impression before giving descriptive details.

The writer uses varied sentence structures and sentence beginnings to keep the language interesting and flowing.

Here and elsewhere, the writerouses transition phrases to guide the reader and make the spatial organization clear.

Sensory details help readersimagine the pond and the trees. The details also support and explain the writer's main impression of the pond.

The writer brings the description to a clear end by reflecting on the pond and the future.

#### **Writer's Model**

When I close my eyes, I can relive the moment when I saw the pond for the first time. My brother and I were playing catch in Storey Park, and he had thrown the ball over my head and into a thick patch of trees. I trudged back into the woods, and as I reached down to pick up the ball, I saw something sparkle through the trees. Then I spotted the pond. I felt like I was in a dream! My brother and I had been playing in the park for years and had never known it was there. Over the past two years, that pond has become my own private escape.

Fall is the best season to visit the pond. After school, I rush home to our apartment and drop my backpack in the kitchen. Yelling out to my mother, I dash back out. I don't need to tell my mother where I'm going because she already knows.

I sprint the two blocks to the park, feeling the hard, cold concrete under my feet. But the minute I enter the park, I find myself in a sea of grass. In the distance, I can see the clump of trees that hide the pond from sight.

[As I get closer, the trees get bigger and bigger, and I start to hear the rustling of the brightly colored leaves.

The reflection of the trees and the sky dancing on the water greets me as I make my way to the pond. Squirrels chase each other, chattering loudly. And sometimes geese stop by the pond and add their calls to the other sounds. But the trees absorb the noises of the city, and the few people I've seen there remain quiet, as I do.

It seems as if nothing can go wrong here at the quiet and peaceful pond. The natural scene is an escape from the buildings, people, and cars of the city. Often I'm the only person there, and the pond feels like it's mine.

Someday I'll probably move away from here or the pond will become crowded with people, but for now, I enjoy my peaceful escape. And no matter what happens, I'll always have the memory of the first time I saw the pond.

## Listening, Speaking, and Viewing

#### **Visuals**

You've probably heard the expression "a picture is worth a thousand words." Writing vivid descriptions is an important skill, but sometimes nothing but a visual will do.

#### What Are Visuals?

Visuals are pieces of art or information that require you to use your sense of sight. Visuals include maps, graphs, charts, timelines, illustrations, and photographs, to name a few.

#### Why Are Visuals Important?

There are two main reasons. One reason is that people learn in different ways. To understand information, some people need to read it. Others need to see it. And still others need to touch it or hear it. When you include visuals in your writing, you make it easier for readers to understand and remember the information.

Another reason is that some things are difficult or impossible to explain using words. A visual can show an idea that would take hundreds of words to explain.

#### **How Do I Use Visuals in My Writing?**

Visuals aren't always needed, but almost any kind of writing can benefit from a visual. Some writing topics lend themselves to certain kinds of visuals naturally.

• Maps show features of places and where they are in relation to other places.

#### **Analyzing Cartoons**

The girls obviously know how to get information from visuals. . . . It's their ability to visualize that they need to improve.



- - Graphs and charts can help readers understand statistics. Both kinds of visuals can clearly show how statistics compare or how a statistic changes over time.
  - Timelines help readers see when events happened.
  - Illustrations show an artist's idea of what a character or place looks like. They work especially well with fiction writing because the characters and places are imaginary.
  - Photographs show what people, places, and objects actually look like. They work especially well with nonfiction writing because the people, places, and objects are real.

**Visual Practice** Sometimes visuals capture a thought or feeling found in the text. Find or create a visual that captures the same feeling as your main impression of the place you described. For example, if your main impression is one of peace, create a visual that you think represents peace. The point is to visually represent the feeling in a new way, so don't limit yourself to images of the place you described. Be creative! Search for images in magazines and on the Internet, or draw or paint an image.

# **READING WORKSHOP 4**

#### **Skills Focus**

You will practice using these skills when you read the following selections:

- The Monsters Are Due on Maple Street, Act I, p. 956
- The Monsters Are Due on Maple Street, Act II, p. 970

#### Reading

Predicting

#### Literature

 Identifying and understanding the elements of a teleplay

#### **Vocabulary**

 Learning about English as a changing language

#### **Writing/Grammar**

Using quotation marks correctly

#### **Skill Lesson**

# **Predicting**

#### Learn It!

**What Is It?** Predicting is saying what will happen before it happens, and there's a whole lot of predicting going on. For starters:

- Weather forecasters predict that tomorrow will be sunny and dry (or cold and rainy).
- Sportswriters predict that the home team will win (or lose) Tuesday's game.
- Financial experts predict that prices will go up this week.
- Candidates predict that they'll be elected in November. (Do they ever predict that they'll lose?)

Then there are the "psychic" hotlines, the daily horoscopes, and the people who tell your future by reading your palm—for ten bucks.

Predictions fascinate us, especially when they turn out right. (When they don't, we forget them.) And we all make predictions, right or wrong, often without thinking much about it.

Predicting what will happen next in a movie or story is part of the fun.



#### **Analyzing Cartoons**

The student's mom uses prior knowledge to make a prediction. What do you predict will happen when you take your report card home?

#### **Objectives** (pp. 952–953)

**Reading** Make predictions • Make connections from text to self

**Literature** Identify literary elements: teleplay

**Vocabulary** Identify English language changes

**Why Is It Important?** As you become interested in a story, you'll want to find out what happens next. Predicting gives you a reason to read.

**How Do I Do It?** While you read, pause to ask yourself, "What might happen next?" Take notes as you read to help you make a guess that's based on what you've already read. Here's what one student predicted while reading a story called "The Sweet Deal."

Jamal carefully unrolled three hundred-dollar bills that he'd kept in his back pocket all week. His father wanted him to save money for college. But Mike and Jamal had a deal worked out. . . .

Now Mike smiled as he took the money from Jamal. "Yeah, you're a good kid. That's why I'm selling you this baby so cheap.

"Thanks," Jamal replied. "I can't wait to drive it." His eyes shone with excitement.

"It's all yours," said Mike, not quite meeting Jamal's eyes. "Uh, I have to go now—see you around!" With that, the older boy disappeared around the corner.

There's something sneaky about Mike. He didn't look right at Jamal while they were talking and he left quickly. I predict that Mike's old car won't run.



**Study Central** Visit www.glencoe .com and click on Study Central to review predicting.



#### **Practice It!**

Below are two events in "The Monsters Are Due on Maple Street." Talk with a partner about what could happen next in each situation. Remember that you can think of more than one prediction.

- The lights on a whole block go out.
- A mysterious figure approaches a crowd.

#### Use It!

As you read "The Monsters Are Due on Maple Street," remember the predictions you made. If you make other predictions, add them to your notes.

# Before You Read The Monsters Are Due on

# **Maple Street, Act I**



#### **Meet the Author**

Rod Serling (1924–1975) was one of the most popular writers in television broadcasting. His "The Monsters Are Due on Maple Street" is from the hit series The Twiliaht Zone. Serling once said, "...the moment we clasp hands with our neighbor, we build the first span to bridge the gap between the young and the old." See page R6 of the Author Files for more on Rod Serling.



Author Search For more about Rod Serling, go to www.glencoe.com.

**Objectives** (pp. 954–967) **Reading** Make predictions • Make connections from text to self **Literature** Identify literary elements:

Vocabulary Identify English language changes

## **Vocabulary Preview**

**reflective** (rih FLEK tiv) *adj.* showing serious and careful thinking; thoughtful (p. 958) He was reflective and calm when he decided not to fight.

**intimidated** (in TIM uh day tid) *adj.* frightened or threatened (**p. 961**) *He* was intimidated by the crowd, but he continued to speak.

**defiant** (dih FY unt) *adj.* showing bold resistance to authority or an opponent (p. 963) He was defiant and refused to cooperate.

**Write to Learn** Choose the word that means the opposite of each vocabulary word.

reflective serious patient thoughtless defiant meek courageous bold intimidated scared confident helpless

#### **English Language Coach**

**English as a Changing Language** As you learned in Unit 7, new words enter the English language all the time, and the meanings of old words change. The word *e-mail*, which didn't even exist in the 1950s, is now both a noun and a verb. Or think of *cool*, which once referred only to temperature.

The play you're about to read includes many words that are fairly recent additions to the language or that have changed in meaning. The first few pages of Act 1 include engine, which used to mean "any machine," and oddball, which wasn't a word until 1948.

One way that words enter the language is by being shortened, or "clipped." Here are two clipped words used in Act 1:

Clipped Word	Original Word	
gas	gasoline	
phone	telephone	

**On Your Own** Copy a blank version of the chart shown above into your Learner's Notebook. Write the following clipped words in the left column, and then provide the original word for each in the right column. (Some you may already know; others you may need to look up in a dictionary.)

pants van exam **ZOO** fan math stereo memo

#### **Skills Preview**

#### **Key Reading Skill: Predicting**

Predictions don't come out of nowhere. They're based on the predictor's knowledge and experience. Wrong predictions result from incorrect or incomplete information.

To predict while you're reading a story, use what the story tells you as well as what you know from your own experience. Before you read "The Monsters Are Due on Maple Street," think about

- how people deal with their fears
- what causes people to turn against one another

**Write to Learn** Predict what might happen in each situation above. Make a list of your predictions.

#### **Key Literary Element: Teleplay**

A **teleplay**, a play written for television, must deliver all its ideas through dialogue and stage directions. The TV audience will hear the dialogue, but stage directions are written for a second audience—the actors, directors, and crew members who bring the teleplay to life. In stage directions, the writer can

- describe the characters, settings, costumes, mood, and atmosphere needed for the story.
- express thoughts that help the cast and crew understand what they need to know.
- tell the actors, camera operators, and other crew members what to do.

When a teleplay is published, the stage directions help readers to visualize characters and events.

**Partner Talk** With a partner, think of examples of stage directions. What might stage directions tell an actor to do? What might they tell a camera operator to do?



Interactive Literary Elements Handbook
To review or learn more about the literary
elements, go to www.glencoe.com.

## **Get Ready to Read**

#### **Connect to the Reading**

How would you and your neighbors react if the power suddenly went out and cars wouldn't start? That's what happens one evening on Maple Street, USA, in the selection. What do you think would cause this to happen?

**Write to Learn** Write for five minutes about a time you didn't believe a friend. What did he or she tell you? How did you react?

#### **Build Background**

"The Monsters Are Due on Maple Street" teleplay first aired on TV in 1960. The stage directions for a teleplay include special terms that involve camera angles and movements. Knowing the most important terms can help you visualize the action.

- *Pan* means to turn the camera to follow or scan a person or object.
- *Cut* means to switch the camera from one scene to another.
- A close-up is when the camera moves close to a subject, such as a person's face.
- A *long shot* is when the camera films a subject from a long distance away.

#### **Set Purposes for Reading**

Read Act I of "The Monsters Are Due on Maple Street" to discover what happens to relationships in a friendly community when mysterious things happen.

**Set Your Own Purpose** What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "Monsters Are Due on Maple Street" page of Foldable 8.

#### **Keep Moving**

Use these skills as you read the following selection.

# Are Due on Maple Street

by Rod Serling

#### **CHARACTERS**

Narrator Figure One Figure Two

#### **Residents of Maple Street:**

Steve Brand Charlie's Wife Mrs. Goodman

Mrs. Brand Tommy Woman
Don Martin Sally, Tommy's Mother Man One
Pete Van Horn Les Goodman Man Two

Charlie

#### Act I

[Fade in on a shot of the night sky. The various nebulae<sup>1</sup> and planet bodies stand out in sharp, sparkling relief, and the camera begins a slow pan across the Heavens.] **1** 

NARRATOR'S VOICE. There is a fifth dimension beyond that which is known to man. It is a dimension as vast as space, and as timeless as infinity. It is the middle ground between light and shadow—between science and superstition. And it lies between the pit of man's fears and the summit of his knowledge. This is the dimension of imagination. It is an area which we call The Twilight Zone.

[The camera has begun to pan down until it passes the horizon and is on a sign which reads "Maple Street." Pan down until we are shooting down at an angle toward the street below. It's a tree-lined, quiet residential American street, very typical of the small

#### **Practice the Skills**

#### 1 Key Literary Element

**Teleplay** This text is in italics and is surrounded by brackets. What part of the teleplay is this?

The word nebulae (NEB yuh lee) refers to bright, cloudlike masses of dust and gases that are visible in the night sky.

town. The houses have front porches on which people sit and swing on gliders, conversing across from house to house. STEVE BRAND polishes his car parked in front of his house. His neighbor, DON MARTIN, leans against the fender watching him. A Good Humor man rides a bicycle and is just in the process of stopping to sell some ice cream to a couple of kids. Two women gossip on the front lawn. Another man waters his lawn.]

NARRATOR'S VOICE. Maple Street, U.S.A., late summer. A treelined little world of front porch gliders, hop scotch, the laughter of children, and the bell of an ice cream vendor.

[There is a pause and the camera moves over to a shot of the Good Humor man and two small boys who are standing alongside, just buying ice cream.]

NARRATOR'S VOICE. At the sound of the roar and the flash of light it will be precisely 6:43 P.M. on Maple Street.

[At this moment one of the little boys, TOMMY, looks up to listen to a sound of a tremendous screeching roar from overhead. A flash of light plays on both their faces and then it moves down the street past lawns and porches and rooftops and then disappears. Various people leave their porches and stop what they're doing to stare up at the sky. STEVE BRAND, the man who's been polishing his car, now stands there transfixed, staring upwards. He looks at DON MARTIN, his neighbor from across the street.]

**STEVE.** What was that? A meteor?

DON. [Nods.] That's what it looked like. I didn't hear any crash though, did you?

STEVE. [Shakes his head.] Nope. I didn't hear anything except a roar.

MRS. BRAND. [From her porch.] Steve? What was that?

STEVE. [Raising his voice and looking toward porch.] Guess it was a meteor, honey. Came awful close, didn't it? 2

MRS. BRAND. Too close for my money! Much too close.

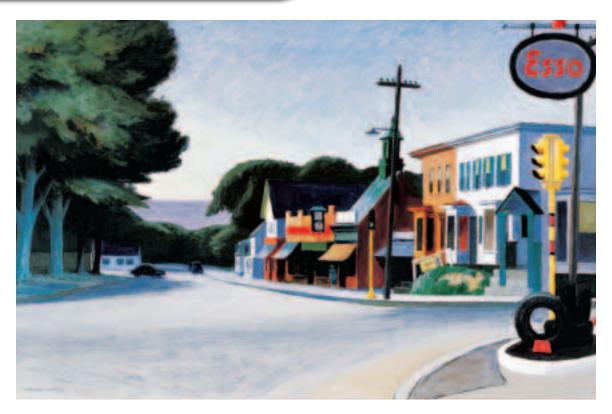
[The camera pans across the various porches to people who stand there watching and talking in low tones.]

#### **Practice the Skills**

#### 2 Key Reading Skill

**Predicting** Don and Steve think the roar and flash of light was a meteor. What do you think it was? Write your answer in your Learner's Notebook.

<sup>2.</sup> To be *transfixed* is to be made motionless, as from wonder or fear.



Portrait of Orleans, 1950. Edward Hopper. Oil on canvas, 26 X 40 in. Fine Arts Museum of San Francisco.

NARRATOR'S VOICE. Maple Street. Six-forty-four P.M. on a late September evening. [*A pause.*] Maple Street in the last calm and **reflective** moment . . . before the monsters came!

[The camera slowly pans across the porches again. We see a man screwing a light bulb on a front porch, then getting down off the stool to flick the switch and finding that nothing happens. El Another man is working on an electric power mower. He plugs in the plug, flicks on the switch of the power mower, off and on, with nothing happening.

Through the window of a front porch, we see a woman pushing her finger back and forth on the dial hook. Her voice is indistinct and distant, but intelligible and repetitive.]

**WOMAN.** Operator, operator, something's wrong on the phone, operator!

[MRS. BRAND comes out on the porch and calls to STEVE.]

#### Vocabulary

**reflective** (rih FLEK tiv) *adj.* showing serious and careful thinking; thoughtful

#### **Practice the Skills**

#### **3** English Language Coach

**English as a Changing Language** The verb <u>flick</u> came into English in 1816 and means "to move with a light, quick stroke." One of the noun meanings of *flick* is a clipped form of *flicker*, which is what people used to call a movie.

MRS. BRAND. [Calling.] Steve, the power's off. I had the soup on the stove and the stove just stopped working.

WOMAN. Same thing over here. I can't get anybody on the phone either. The phone seems to be dead.

[We look down on the street as we hear the voices creep up from below, small, mildly disturbed voices highlighting these kinds of phrases:]

#### VOICES.

Electricity's off.

Phone won't work.

Can't get a thing on the radio.

My power mower won't move, won't work at all.

Radio's gone dead! 4

[PETE VAN HORN, a tall, thin man, is seen standing in front of his house.]

**VAN HORN.** I'll cut through the back yard . . . See if the power's still on on Floral Street. I'll be right back!

[He walks past the side of his house and disappears into the back yard. The camera pans down slowly until we're looking at ten or eleven people standing around the street and overflowing to the curb and sidewalk. In the background is STEVE BRAND's car.] 5

STEVE. Doesn't make sense. Why should the power go off all of a sudden, and the phone line?

**DON.** Maybe some sort of an electrical storm or something.

CHARLIE. That don't seem likely. Sky's just as blue as anything. Not a cloud. No lightning. No thunder. No nothing. How could it be a storm?

WOMAN. I can't get a thing on the radio. Not even the portable.

[The people again murmur softly in wonderment and question.]

CHARLIE. Well, why don't you go downtown and check with the police, though they'll probably think we're crazy or something. A little power failure and right away we get all flustered<sup>3</sup> and everything.

#### **Practice the Skills**

#### 4 English Language Coach

English as a Changing
Language The word <u>radio</u>
entered the English language
around 100 years ago as a noun.
Within ten years, people began
using <u>radio</u> as a verb.

#### **5** Literary Element

**Teleplay** What do the stage directions on this page tell you that the dialogue doesn't tell you? What do the stage directions help you visualize, or see in your mind? Give examples.

<sup>3.</sup> To be *flustered* is to be embarrassed, nervous, or confused.

#### **READING WORKSHOP 4**

STEVE. It isn't just the power failure, Charlie. If it was, we'd still be able to get a broadcast on the portable.

[There's a murmur of reaction to this. STEVE looks from face to face and then over to his car.]

STEVE. I'll run downtown. We'll get this all straightened out.

[He walks over to the car, gets in it, turns the key. Looking through the open car door, we see the crowd watching him from the other side. STEVE starts the engine. It turns over sluggishly and then just stops dead. He tries it again and this time he can't get it to turn over. Then, very slowly and reflectively, he turns the key back to "off" and slowly gets out of the car.

The people stare at STEVE. He stands for a moment by the car, then walks toward the group.]

STEVE. I don't understand it. It was working fine before . . .

DON. Out of gas?

STEVE. [Shakes his head.] I just had it filled up.

WOMAN. What's it mean?

CHARLIE. It's just as if . . . as if everything had stopped. [*Then he turns toward STEVE.*] We'd better walk downtown. [*Another murmur of assent*<sup>4</sup> *at this.*]

STEVE. The two of us can go, Charlie. [*He turns to look back at the car.*] It couldn't be the meteor. A meteor couldn't do *this*.

[He and CHARLIE exchange a look, then they start to walk away from the group.

We see TOMMY, a serious-faced fourteen-year-old in spectacles who stands a few feet away from the group. He is halfway between them and the two men, who start to walk down the sidewalk.]

TOMMY. Mr. Brand . . . you better not!

STEVE. Why not?

TOMMY. They don't want you to.

#### 4. An expression of agreement is assent.

#### **Practice the Skills**

#### **6** Key Reading Skill

**Predicting** Do *you* think it's "just a power failure"? If not, what else could it be? What will happen next?

[STEVE and CHARLIE exchange a grin, and STEVE looks back toward the boy.]

STEVE. Who doesn't want us to?

**TOMMY.** [Jerks his head in the general direction of the distant horizon.] Them!

STEVE. Them?

CHARLIE. Who are them?

**TOMMY.** [Very intently.] Whoever was in that thing that came by overhead.

[STEVE knits his brows for a moment, cocking his head questioningly. His voice is intense.]

STEVE. What?

TOMMY. Whoever was in that thing that came over. I don't think they want us to leave here.

[STEVE leaves CHARLIE and walks over to the boy. He kneels down in front of him. He forces his voice to remain gentle. He reaches out and holds the boy.]

STEVE. What do you mean? What are you talking about?

**TOMMY.** They don't want us to leave. That's why they shut everything off.

STEVE. What makes you say that? Whatever gave you that idea?

**WOMAN.** [From the crowd.] Now isn't that the craziest thing you ever heard?

**TOMMY.** [*Persistently but a little* **intimidated** *by the crowd*.] It's always that way, in every story I ever read about a ship landing from outer space. **7** 

**WOMAN.** [*To the boy's mother, SALLY, who stands on the fringe of the crowd.*] From outer space, yet! Sally, you better get that boy

#### **Vocabulary**

**intimidated** (in TIM uh day tid) *adj.* frightened or threatened

#### **Practice the Skills**

#### 7 Reviewing Skills

Drawing Conclusions Tommy's ideas are based on science fiction stories he has read. It seems reasonable for a young boy to draw these conclusions. Considering what you've read so far, what conclusions do you draw? Who are "they," and what do "they" want?

#### **READING WORKSHOP 4**

of yours up to bed. He's been reading too many comic books or seeing too many movies or something.

SALLY. Tommy, come over here and stop that kind of talk.

steve. Go ahead, Tommy. We'll be right back. And you'll see. That wasn't any ship or anything like it. That was just a . . . a meteor or something. Likely as not—[He turns to the group, now trying to weight his words with an optimism<sup>5</sup> he obviously doesn't feel but is desperately trying to instill<sup>6</sup> in himself as well as the others.] No doubt it did have something to do with all this power failure and the rest of it. Meteors can do some crazy things. Like sunspots.

DON. [Picking up the cue.] Sure. That's the kind of thing—like sunspots. They raise Cain<sup>7</sup> with radio reception all over the world. And this thing being so close—why, there's no telling the sort of stuff it can do. [He wets his lips, smiles nervously.] Go ahead, Charlie. You and Steve go into town and see if that isn't what's causing it all.

[STEVE and CHARLIE again walk away from the group down the sidewalk. The people watch silently.

TOMMY stares at them, biting his lips, and finally calling out again.] 

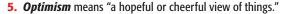
①

TOMMY. Mr. Brand!

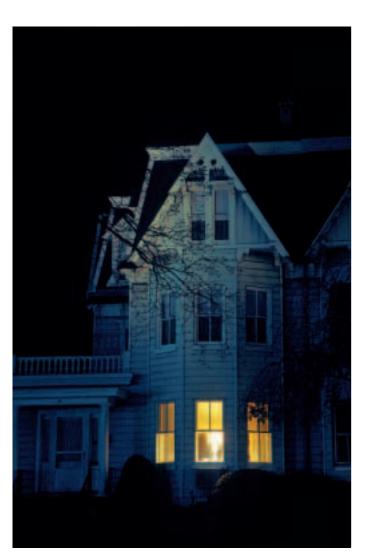
[The two men stop again. TOMMY takes a step toward them.]

томму. Mr. Brand . . . please don't leave here.

[STEVE and CHARLIE stop once again and turn toward the boy. There's a murmur in the crowd, a murmur of irritation and



<sup>6.</sup> To instill is to gradually cause to feel or have.



#### **Practice the Skills**

#### 8 Key Literary Element

**Teleplay** Would you be able to visualize Tommy and his actions without the stage directions? Why or why not?

<sup>7. (</sup>raise Cain) This expression means "cause trouble."

concern as if the boy were bringing up fears that shouldn't be brought up; words which carried with them a strange kind of validity<sup>8</sup> that came without logic but nonetheless registered and had meaning and effect. Again we hear a murmur of reaction from the crowd. TOMMY is partly frightened and partly defiant as well.]

TOMMY. You might not even be able to get to town. It was that way in the story. Nobody could leave. Nobody except—

STEVE. Except who?

TOMMY. Except the people they'd sent down ahead of them. They looked just like humans. And it wasn't until the ship landed that—

[The boy suddenly stops again, conscious of the parents staring at them and of the sudden hush of the crowd.]

SALLY. [*In a whisper, sensing the antagonism* of the crowd.] Tommy, please son . . . honey, don't talk that way—

MAN ONE. That kid shouldn't talk that way . . . and we shouldn't stand here listening to him. Why this is the craziest thing I ever heard of. The kid tells us a comic book plot and here we stand listening—

[STEVE walks toward the camera, stops by the boy.]

STEVE. Go ahead, Tommy. What kind of story was this? What about the people that they sent out ahead?

TOMMY. That was the way they prepared things for the landing. They sent four people. A mother and a father and two kids who looked just like humans . . . but they weren't. 10

[There's another silence as STEVE looks toward the crowd and then toward TOMMY. He wears a tight grin.]

STEVE. Well, I guess what we'd better do then is to run a check on the neighborhood and see which ones of us are really human.

- 8. Something that's true is valid and has validity.
- 9. The antagonism (an TAG uh niz um) of a crowd is their unfriendly feelings and behavior.

#### **Vocabulary**

**defiant** (dih FY unt) *adj.* showing bold resistance to authority or an opponent

#### **Practice the Skills**

#### 9 Key Literary Element

**Teleplay** What do these stage directions tell you about the crowd? Give details.

#### 10 Key Reading Skill

**Predicting** How do you predict the neighbors will react to Tommy and his story? Will they believe him or not?

[There's laughter at this, but it's a laughter that comes from a desperate attempt to lighten the atmosphere. It's a release kind of laugh. The people look at one another in the middle of their laughter.]

CHARLIE. There must be somethin' better to do than stand around makin' bum jokes about it. [Rubs his jaw nervously.] I wonder if Floral Street's got the same deal we got. [He looks past the houses.] Where is Pete Van Horn anyway? Didn't he get back yet?

[Suddenly there's the sound of a car's engine starting to turn over. We look across the street toward the driveway of LES GOODMAN's house. He's at the wheel trying to start the car.]

SALLY. Can you get it started, Les?

[He gets out of the car, shaking his head.]

GOODMAN. No dice.

[He walks toward the group. He stops suddenly as behind him, inexplicably 10 and with a noise that inserts itself into the silence, the car engine starts up all by itself. GOODMAN whirls around to stare toward it.

The car idles roughly, smoke coming from the exhaust, the frame shaking gently.

GOODMAN'S eyes go wide, and he runs over to his car.

The people stare toward the car.]  $\Pi$ 

MAN ONE. He got the car started somehow. He got his car started!

[The camera pans along the faces of the people as they stare, somehow caught up by this revelation and somehow, illogically, wildly, frightened.] 12

WOMAN. How come his car just up and started like that?

**SALLY.** All by itself. He wasn't anywheres near it. It started all by itself.

[DON approaches the group, stops a few feet away to look toward GOODMAN's car and then back toward the group.]

#### **Practice the Skills**

#### 11 Key Reading Skill

**Predicting** What will the group think about Goodman's car starting by itself?

#### 12 Key Literary Element

**Teleplay** When a camera pans, it follows or scans something. Why do you think the writer chose to pan the faces of the people in the crowd?

Something that happens inexplicably (in eks PLIK uh blee) is impossible to understand or explain.

DON. And he never did come out to look at that thing that flew overhead. He wasn't even interested. [He turns to the faces in the group, his face taut and serious.] Why? Why didn't he come out with the rest of us to look?

CHARLIE. He always was an oddball. Him and his whole family. Real oddball.

DON. What do you say we ask him?



becomes a butterfly.

[The group suddenly starts toward the house. In this brief fraction of a moment they take the first step toward performing a metamorphosis that changes people from a group into a mob. They begin to head purposefully across the street toward the house at the end. Steve stands in front of them. For a moment their fear almost turns their walk into a wild stampede, but Steve's voice, loud, incisive, 11 and commanding, makes them stop.]

STEVE. Wait a minute . . . wait a minute! Let's not be a mob!

[The people stop as a group, seem to pause for a moment, and then much more quietly and slowly start to walk across the street. GOODMAN stands alone facing the people.]

GOODMAN. I just don't understand it. I tried to start it and it wouldn't start. You saw me. All of you saw me.

[And now, just as suddenly as the engine started, it stops and there's a long silence that is gradually intruded upon by the frightened murmuring of the people.]

GOODMAN. I don't understand. I swear . . . I don't understand. What's happening?

**DON.** Maybe you better tell us. Nothing's working on this street. Nothing. No lights, no power, no radio. [*And then meaningfully*] Nothing except one car—yours!

[The people pick this up and now their murmuring becomes a loud chant filling the air with accusations and demands for action.

#### **Practice the Skills**

#### 13 Key Literary Element

**Teleplay** Reread the details in the stage direction. How would you act if you were an actor in this crowd? What kind of body language and facial expressions would you use?

Two of the men pass DON and head toward GOODMAN, who backs away, backing into his car and now at bay.]<sup>12</sup>

GOODMAN. Wait a minute now. You keep your distance—all of you.

So I've got a car that starts by itself—well, that's a freak thing, I admit it. But does that make me some kind of a criminal or something? I don't know why the car works—it just does!

[This stops the crowd momentarily and now GOODMAN, still backing away, goes toward his front porch. He goes up the steps and then stops to stand facing the mob.

We see a long shot of STEVE as he comes through the crowd.]

STEVE. [Quietly.] We're all on a monster kick, Les. Seems that the general impression holds that maybe one family isn't what we think they are. Monsters from outer space or something. Different than us. Fifth columnists<sup>13</sup> from the vast beyond. [He chuckles.] You know anybody that might fit that description around here on Maple Street? [4]

GOODMAN. What is this, a gag or something? This a practical joke or something?

[We see a close-up of the porch light as it suddenly goes out. There's a murmur from the group.]

GOODMAN. Now I suppose that's supposed to incriminate me! The light goes on and off. That really does it, doesn't it?

[He looks around the faces of the people.]

I just don't understand this— [He wets his lips, looking from face to face.] Look, you all know me. We've lived here five years. Right in this house. We're no different from any of the rest of you! We're no different at all. Really . . . this whole thing is just . . . just weird—

**WOMAN.** Well, if that's the case, Les Goodman, explain why—[She stops suddenly, clamping her mouth shut.]

GOODMAN. [Softly.] Explain what?

#### **Practice the Skills**

#### 14 Key Reading Skill

**Predicting** Look back at the prediction you made about the crowd responding to Tommy's story (p. 963). Was your prediction correct?

**<sup>12.</sup>** (at bay) This describes the position of a cornered animal that is forced to turn and face its pursuers.

<sup>13.</sup> Fifth columnists are traitors.

STEVE. [Interjecting.] Look, let's forget this—

CHARLIE. [Overlapping him.] Go ahead, let her talk. What about it? Explain what?

WOMAN. [A little reluctantly.] Well . . . sometimes I go to bed late at night. A couple of times . . . a couple of times I'd come out on the porch and I'd see Mr. Goodman here in the wee hours of the morning standing out in front of his house . . . looking up at the sky. [She looks around the circle of faces.] That's right, looking up at the sky as if . . . as if he were waiting for something. [A pause.] As if he were looking for something.

*There's a murmur of reaction from the crowd again.* We cut suddenly to a group shot. As GOODMAN starts toward them, they back away frightened.]

GOODMAN. You know really . . . this is for laughs. You know what I'm guilty of? [He laughs.] I'm guilty of insomnia. 14 Now what's the penalty for insomnia? [At this point the laugh, the humor, leaves his voice.] Did you hear what I said? I said it was insomnia. [A pause as he looks around, then shouts.] I said it was insomnia! You fools. You scared, frightened rabbits, you. You're sick people, do you know that? You're sick people—all of you! And you don't even know what you're starting because let me tell you . . . let me tell you—this thing you're starting—that should frighten you. As God is my witness . . . you're letting something begin here that's a nightmare!

#### **Practice the Skills**

#### 15 B G Question

What do you think the author is saying about the relationships between members of a community? Should you trust your neighbors? Why or why not? Write your answers on the "Monsters Are Due" page of Foldable 8. Your response will help you answer the Unit Challenge later.

# **After You Read**

# The Monsters Are Due on Maple Street, Act I



# Answering the **BIG Question**

**1.** After reading Act I of the selection, what do you think a community is? What should a community be like?

## **Critical Thinking**

**2. Infer** What kind of "nightmare" is Goodman talking about at the end of Act I?

Author and Me

## **Write About Your Reading**

Pretend you are a person who lives on Maple Street. You have been watching and listening to the events. Write a journal entry that describes your feelings about the events and the people on your street.

#### **Skills Review**

#### **Key Reading Skill: Predicting**

**3.** Review the predictions you made as you read. Which predictions were correct? What clues in the selection helped you make good predictions?

#### **Key Literary Element: Teleplay**

**4.** Which part of the teleplay—the dialogue or the stage directions—has most helped you understand the characters so far? Why?

# **Vocabulary Check**

Write the vocabulary word that each clue describes.

#### reflective intimidated defiant

- **5.** This is how bullies want their victims to feel.
- **6.** This is how people feel when they fight back.
- **7.** This is being quiet and thoughtful.
- **8. English Language Coach** What are the original, longer forms of the clipped words *qas*, *exam*, and *pants*?

Objectives (pp. 968–979)
Reading Make predictions • Make connections from text to self
Literature Identify literary elements: teleplay
Vocabulary Identify English language

changes

# Before You Read The Monsters Are Due on

# **Maple Street, Act II**

# **Vocabulary Preview**

**legitimate** (lih JIT uh mit) *adj.* following the rules; lawful; allowed (p. 970) Kicking the ball past that line isn't legitimate.

**explicit** (eks PLIS it) *adj.* clearly expressed or revealed (p. 979) *She told us* exactly what to do. Her directions were explicit.

**prejudices** (PREJ uh dis us) *n.* unfavorable opinions or judgments formed unfairly (p. 979) Malik has prejudices against green beans and broccoli but has never eaten them.

#### **English Language Coach**

**English as a Changing Language** In many cases, a dictionary will tell you when a word entered the English language. The year will appear in parentheses just before the definition.

**tele-play** (tel  $\ni$  plā) n (1952): a play written for television

#### **Skills Preview**

#### **Key Reading Skill: Predicting**

Before you read Act II, consider what you know about

- mob or group behavior
- the causes of violence

#### **Key Literary Element: Teleplay**

As you read, pay attention to how the stage directions help you understand actions, learn about characters, and visualize the scene.

# **Get Ready to Read**

**Class Discussion** Discuss why people might behave differently in a group than when they are alone. Think about how people act on teams or in groups.

#### **Keep Moving**

Use these skills as you read the following selection.

#### **READING WORKSHOP 4**

#### **Act II**

[We see a medium shot of the GOODMAN entry hall at night. On the side table rests an unlit candle. MRS. GOODMAN walks into the scene, a glass of milk in hand. She sets the milk down on the table, lights the candle with a match from a box on the table, picks up the glass of milk, and starts out of scene. MRS. GOODMAN comes through her porch door, glass of milk in hand. The entry hall, with table and lit candle, can be seen behind her. Outside, the camera slowly pans down the sidewalk, taking in little knots of people who stand around talking in low voices. At the end of each conversation they look toward LES GOODMAN's house. From the various houses we can see candlelight but no electricity, and there's an allpervading quiet that blankets the whole area, disturbed only by the almost whispered voices of the people as they stand around. The camera pans over to one group where CHARLIE stands. He stares across at GOODMAN's house. We see a long shot of the house. Two men stand across the street

sally. [A little timorously.] It just doesn't seem right, though, keeping watch on them. Why . . . he was right when he said he was one of our neighbors. Why, I've known Ethel Goodman ever since they moved in. We've been good friends—

in almost sentry-like poses. Then we see a medium shot of a group

CHARLIE. That don't prove a thing. Any guy who'd spend his time lookin' up at the sky early in the morning—well, there's something wrong with that kind of person. There's something that ain't legitimate. Maybe under normal circumstances we could let it go by, but these aren't normal circumstances. Why, look at this street! Nothin' but candles. Why, it's like goin' back into the dark ages or somethin'!



#### **Vocabulary**

*of people.*] **1 2** 

legitimate (lih JIT uh mit) adj. following the rules; lawful; allowed



#### **Practice the Skills**

#### 1 Key Literary Element

**Teleplay** How do the camera directions help you understand what the neighbors are thinking and talking about?

#### **2** English Language Coach

English as a Changing
Language You've learned that
pan means "to follow or scan
something" by rotating the
camera. Look up the word in the
dictionary. What year did pan
take on this meaning?

[STEVE walks down the steps of his porch, walks down the street over to Les Goodman's house, and then stops at the foot of the steps. GOODMAN stands there, his wife behind him, very frightened.]

GOODMAN. Just stay right where you are, Steve. We don't want any trouble, but this time if anybody sets foot on my porch, that's what they're going to get—trouble!

STEVE. Look, Les—

GOODMAN. I've already explained to you people. I don't sleep very well at night sometimes. I get up and I take a walk and I look up at the sky. I look at the stars!

MRS. GOODMAN. That's exactly what he does. Why this whole thing, it's . . . it's some kind of madness or something.

STEVE. [Nods grimly.] That's exactly what it is—some kind of madness.

CHARLIE'S VOICE. [Shrill, from across the street.] You best watch who you're seen with, Steve! Until we get this all straightened out, you ain't exactly above suspicion yourself.

STEVE. [Whirling around toward him.] Or you, Charlie. Or any of us, it seems. From age eight on up.

**WOMAN.** What I'd like to know is—what are we gonna do? Just stand around here all night?

CHARLIE. There's nothin' else we can do! [He turns back looking toward STEVE and GOODMAN again.] One of 'em'll tip their hand. They got to. **5** 

STEVE. [Raising his voice.] There's something you can do, Charlie. You could go home and keep your mouth shut. You could quit strutting around like a self-appointed hanging judge and just climb into bed and forget it.

CHARLIE. You sound real anxious to have that happen, Steve. I think we better keep our eye on you too!

**DON.** [As if he were taking the bit in his teeth, takes a hesitant step to the front.] I think everything might as well come out now. [He turns toward STEVE.] Your wife's done plenty of talking,

#### **Practice the Skills**

#### 3 Key Reading Skill

**Predicting** Charlie predicts that those responsible for the mysterious events on Maple Street will accidentally reveal themselves. Do you agree? What do you think will happen next?

Steve, about how odd you are!

CHARLIE. [*Picking this up, his eyes widening.*] Go ahead, tell us what she's said. 4

[We see a long shot of STEVE as he walks toward them from across the street.]

STEVE. Go ahead, what's my wife said? Let's get it all out. Let's pick out every idiosyncrasy of every single man, woman, and child on the street. And then we might as well set up some kind of kangaroo court.<sup>2</sup> How about a firing squad at dawn, Charlie, so we can get rid of all the suspects? Narrow them down. Make it easier for you.

DON. There's no need gettin' so upset, Steve. It's just that . . . well . . . Myra's talked about how there's been plenty of nights you spent hours down in your basement workin' on some kind of radio or something. Well, none of us have ever seen that radio—

[By this time STEVE has reached the group. He stands there defiantly close to them.]

CHARLIE. Go ahead, Steve. What kind of "radio set" you workin' on? I never seen it. Neither has anyone else. Who you talk to on that radio set? And who talks to you?

STEVE. I'm surprised at you, Charlie. How come you're so dense all of a sudden? [A pause.] Who do I talk to? I talk to monsters from outer space. I talk to three-headed green men who fly over here in what look like meteors.

[STEVE's wife steps down from the porch, bites her lip, calls out.]

MRS. BRAND. Steve! Steve, please. [Then looking around, frightened, she walks toward the group.] It's just a ham radio<sup>3</sup> set, that's all. I bought him a book on it myself. It's just a ham radio set. A lot of people have them. I can show it to you. It's right down in the basement.

STEVE. [Whirls around toward her.] Show them nothing! If they

#### **Practice the Skills**

#### 4 Key Literary Element

**Teleplay** What do the stage directions tell you about Charlie? What is he eager to do?

<sup>2.</sup> An *idiosyncracy* (id ee uh SINK ruh see) is an odd little habit, gesture, or way of acting. A *kangaroo court* is an unofficial trial in which fair legal procedures are ignored.

**<sup>3.</sup>** *Ham radio* is a hobby in which a person operates his or her own radio station, sending messages by voice or Morse code.

want to look inside our house—let them get a search warrant.

CHARLIE. Look, buddy, you can't afford to—

STEVE. [Interrupting.] Charlie, don't tell me what I can afford! And stop telling me who's dangerous and who isn't and who's safe and who's a menace. [He turns to the group and shouts.] And you're with him, too—all of you! You're standing here all set to crucify—all set to find a scapegoat4—all desperate to point some kind of a finger at a neighbor! Well now look, friends, the only thing that's gonna happen is that we'll eat each other up alive— 5

[He stops abruptly as Charlie suddenly grabs his arm.]

CHARLIE. [In a hushed voice.] That's not the only thing that can happen to us.

[Cut to a long shot looking down the street. A figure has suddenly materialized in the gloom and in the silence we can hear the clickety-clack of slow, measured footsteps on concrete as the figure walks slowly toward them. One of the women lets out a stifled *cry.* The young mother grabs her boy as do a couple of others.] **6** 

TOMMY. [Shouting, frightened.] It's the monster! It's the monster!

[Another woman lets out a wail and the people fall back in a group, staring toward the darkness and the approaching figure. We see a medium group shot of the people as they stand in the shadows watching. DON MARTIN joins them, carrying a shotgun. He holds it up.]

DON. We may need this.

STEVE. A shotgun? [He pulls it out of DON's hand.] Good Lord will anybody think a thought around here? Will you people wise up? What good would a shotgun do against—

[Now Charlie pulls the gun from Steve's hand.]

CHARLIE. No more talk, Steve. You're going to talk us into a grave! You'd let whatever's out there walk right over us, wouldn't yuh? Well, some of us won't!

[He swings the gun around to point it toward the sidewalk.

#### **Practice the Skills**

#### 5 **QB Question**

What is Steve saying about his community? How do you think the neighbors treated one another before this evening? Write your answers on your Foldable. Your response will help you answer the Unit Challenge later.

#### 6 Key Reading Skill

**Predicting** Who is the dark figure down the street? How do you think the group will respond as it comes closer?

**<sup>4.</sup>** A **scapegoat** is someone who is made to take the blame and suffer for the mistakes or misfortunes of another person or a group.

The dark figure continues to walk toward them.

The group stands there, fearful, apprehensive, mothers clutching children, men standing in front of wives. Charlie slowly raises the gun. As the figure gets closer and closer he suddenly pulls the trigger. The sound of it explodes in the stillness. There is a long angle shot looking down at the figure, who suddenly lets out a small cry, stumbles forward onto his knees and then falls forward on his face. DON, CHARLIE, and STEVE race forward over to him. STEVE is there first and turns the man over. Now the crowd gathers around them.]

STEVE. [Slowly looks up.] It's Pete Van Horn.

DON. [*In a hushed voice.*] Pete Van Horn! He was just gonna go over to the next block to see if the power was on—

WOMAN. You killed him, Charlie. You shot him dead!

CHARLIE. [Looks around at the circle of faces, his eyes frightened, his face contorted.] But . . . but I didn't know who he was. I certainly didn't know who he was. He comes walkin' out of the darkness—how am I supposed to know who he was? [He grabs STEVE.] Steve—you know why I shot! How was I supposed to know he wasn't a monster or something? [He grabs DON now.] We're all scared of the same thing, I was just tryin' to . . . tryin' to protect my home, that's all! Look, all of you, that's all I was tryin' to do. [He looks down wildly at the body.] I didn't know it was somebody we knew! I didn't know—

[There's a sudden hush and then an intake of breath. We see a medium shot of the living room window of CHARLIE's house. The window is not lit, but suddenly the house lights come on behind it.] **7** 

WOMAN. [In a very hushed voice.] Charlie . . . Charlie . . . the lights just went on in your house. Why did the lights just go on?

**DON.** What about it, Charlie? How come you're the only one with lights now?

GOODMAN. That's what I'd like to know.

[A pause as they all stare toward CHARLIE.]

#### **Practice the Skills**

#### 7 Key Reading Skill

**Predicting** Think about how the neighbors have acted all night. How do you think they'll respond to Charlie now?



Looking Back, 1984. Evelyn Williams. Charcoal on paper. Private collection.

GOODMAN. You were so quick to kill, Charlie and you were so quick to tell us who we had to be careful of. Well, maybe you had to kill. Maybe Peter there was trying to tell us something. Maybe he'd found out something and came back to tell us who there was amongst us we should watch out for—

[CHARLIE backs away from the group, his eyes wide with fright.]

Viewing the Art: How would you describe the facial expressons of the people in this drawing? Do you think the characters in the teleplay have similar looks on their faces? Explain your answer.

#### **READING WORKSHOP 4**

CHARLIE. No . . . no . . . it's nothing of the sort! I don't know why the lights are on, I swear I don't. Somebody's pulling a gag or something.

[He bumps against STEVE, who grabs him and whirls him around.]

STEVE. A *gag*? A gag? Charlie, there's a dead man on the sidewalk and you killed him. Does this thing look like a gag to you?

[CHARLIE breaks away and screams as he runs toward his house.]

#### CHARLIE, No! No! Please!

[A man breaks away from the crowd to chase CHARLIE. We see a long angle shot looking down as the man tackles CHARLIE and lands on top of him. The other people start to run toward them. CHARLIE is up on his feet, breaks away from the other man's grasp, lands a couple of desperate punches that push the man aside. Then he forces his way, fighting, through the crowd to once again break free, jumps up on his front porch. A rock thrown from the group smashes a window alongside of him, the broken glass flying past him. A couple of pieces cut him. He stands there perspiring, rumpled, blood running down from a cut on the cheek. His wife breaks away from the group to throw herself into his arms. He buries his face against her. We can see the crowd converging on the porch now.]

#### VOICES.

It must have been him.

He's the one.

We got to get Charlie.

[Another rock lands on the porch. Now CHARLIE pushes his wife behind him, facing the group.]

CHARLIE. Look, look I swear to you . . . it isn't me . . . but I do know who it is . . . I swear to you, I do know who it is. I know who the monster is here. I know who it is that doesn't belong. I swear to you I know.

GOODMAN. [Shouting.] What are you waiting for?

#### **Practice the Skills**

#### 8 Reviewing Skills

**Inferring** Why does Charlie now say that someone is pulling a gag, or joke?

#### 9 Key Reading Skill

**Predicting** Think about how Charlie has acted toward his neighbors. How do you predict Charlie will defend himself and his wife from the crowd?

WOMAN. [Shouting.] Come on, Charlie, come on.

MAN ONE. [Shouting.] Who is it, Charlie, tell us!

DON. [Pushing his way to the front of the crowd] All right, Charlie, let's hear it!

[CHARLIE's eyes dart around wildly.]

CHARLIE. It's . . . it's . . .

MAN TWO. [Screaming.] Go ahead, Charlie, tell us.

CHARLIE. It's . . . it's the kid. It's Tommy. He's the one.

[There's a gasp from the crowd as we cut to a shot of SALLY holding her son TOMMY. The boy at first doesn't understand and then, realizing the eyes are all on him, buries his face against his mother.]

SALLY. [Backs away.] That's crazy! That's crazy! He's a little boy.

woman. But he knew! He was the only one who knew! He told us all about it. Well, how did he know? How could he have known?

[The various people take this up and repeat the question aloud.]

### VOICES.

How could he know? Who told him? Make the kid answer.

DON. It was Charlie who killed old man Van Horn.

**WOMAN.** But it was the kid here who knew what was going to happen all the time. He was the one who knew!

[We see a close-up of STEVE.]

STEVE. Are you all gone crazy? [Pause as he looks about.] Stop.

[A fist crashes at STEVE's face, staggering him back out of the frame of the picture.

There are several close camera shots suggesting the coming of violence. A hand fires a rifle. A fist clenches. A hand grabs the hammer from VAN HORN's body, etc. Meanwhile, we hear the following lines.]

### **Practice the Skills**

### 10 Key Literary Element

**Teleplay** Reread the stage directions. Pretend you are watching the action on TV. Visualize what the people and actions look like.

DON. Charlie has to be the one—Where's my rifle—

WOMAN. Les Goodman's the one. His car started! Let's wreck it.

MRS. GOODMAN. What about Steve's radio—He's the one that called them—

MR. GOODMAN. Smash the radio. Get me a hammer. Get me something.

STEVE. Stop—Stop—

CHARLIE. Where's that kid—Let's get him.

MAN ONE. Get Steve—Get Charlie—They're working together.

[The crowd starts to converge around the mother, who grabs the child and starts to run with him. The crowd starts to follow, at first walking fast, and then running after him.

We see a full shot of the street as suddenly CHARLIE's lights go off and the lights in another house go on. They stay on for a moment, then from across the street other lights go on and then off again.]

MAN ONE. [Shouting.] It isn't the kid . . . it's Bob Weaver's house.

WOMAN. It isn't Bob Weaver's house, it's Don Martin's place.

CHARLIE. I tell you it's the kid.

DON. It's Charlie. He's the one.

[We move into a series of close-ups of various people as they shout, accuse, scream, interspersing these shots with shots of houses as the lights go on and off, and then slowly in the middle of this nightmarish morass<sup>5</sup> of sight and sound the camera starts to pull away, until once again we've reached the opening shot looking at the Maple Street sign from high above.

The camera continues to move away until we <u>dissolve</u> to a shot looking toward the metal side of a space craft, which sits shrouded in darkness. An open door throws out a beam of light from the illuminated interior.

### **Practice the Skills**

### **III** English Language Coach

**English as a Changing Language Dissolve** is a word that describes a camera effect, where one scene slowly fades and another scene appears. This is a newer meaning of the word. What is an older meaning of the word *dissolve?* 

Interspersing means "scattering or mixing in over brief periods." A morass (muh RAS) is any difficult or confused condition or situation.

Two figures silhouetted against the bright lights appear. We get only a vague feeling of form, but nothing more **explicit** than that.]

FIGURE ONE. Understand the procedure now? Just stop a few of their machines and radios and telephones and lawn mowers . . . Throw them into darkness for a few hours, and then you just sit back and watch the pattern.

FIGURE TWO. And this pattern is always the same?

FIGURE ONE. With few variations. They pick the most dangerous enemy they can find . . . and it's themselves. And all we need do is sit back . . . and watch.

FIGURE TWO. Then I take it this place . . . this Maple Street . . . is not unique.

FIGURE ONE. [Shaking his head.] By no means. Their world is full of Maple Streets. And we'll go from one to the other and let them destroy themselves. One to the other . . . one to the other . . . one to the

[Now the camera pans up for a shot of the starry sky and over this we hear the NARRATOR'S VOICE.]

NARRATOR'S VOICE. The tools of conquest do not necessarily come with bombs and explosions and fallout. There are weapons that are simply thoughts, attitudes, prejudices—to be found only in the minds of men. For the record, **prejudices** can kill and suspicion can destroy and a thoughtless frightened search for a scapegoat has a fallout all its own for the children . . . and the children yet unborn. [A pause.] And the pity of it is . . . that these things cannot be confined to . . . The Twilight Zone!

### **6.** *Fallout* is the radioactive dust particles that result from a nuclear explosion.

### **Vocabulary**

explicit (eks PLIS it) adj. clearly expressed or revealed

**prejudices** (PREJ uh dis us) *n.* unfavorable opinions or judgments formed unfairly

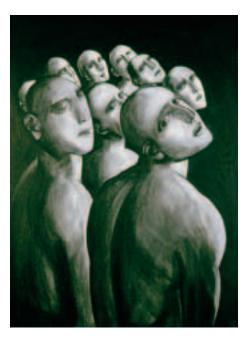
### **Practice the Skills**

### 12 BIG Question

What does the narrator say can harm communities? Write your answer on the "Monsters Are Due" page of Foldable 8. Your response will help you answer the Unit Challenge later.

# **After You Read**

# The Monsters Are Due on Maple Street, Act II



### Answering the **BIG Question**

- 1. How might the people of Maple Street have solved their problems differently? What are some good ways for communities to solve their problems?
- **2. Recall** When Charlie thinks the strange figure is an enemy, what does he do?
  - **Right There**
- **3. Summarize** What makes the people of Maple Street act so angry and scared?
  - Think and Search

### **Critical Thinking**

- **4. Infer** Before the trouble begins on Maple Street, does Steve think that his neighbors are intelligent and reasonable people? Why or why not?
  - **Author and Me**
- **5. Interpret** At the beginning of the teleplay, what is the mood on Maple Street? What causes the mood to change?
  - Author and Me
- **6. Analyze** What does the author want us to think about at the ending?
  - Author and Me

### **Talk About Your Reading**

**Literature Groups** "The Monsters Are Due on Maple Street" describes a neighborhood changed by fear. In your group, talk about the main questions in this teleplay:

- Who are the real monsters on Maple Street?
- How does fear change people?

Support your ideas with examples from the play.

**Write to Learn** Imagine that you are one of the aliens on the spacecraft. Describe what you and your fellow aliens did and what happened as a result. Explain how you were able to get the "Earthlings" to accomplish your goals.

**Objectives** (pp. 980–981) **Reading** Make predictions • Make connections from text to self **Literature** Identify literary elements: teleplay

**Vocabulary** Identify English language changes

**Grammar** Use punctuation: quotation marks

### **Skills Review**

### **Key Reading Skill: Predicting**

- 7. Did you predict that aliens were causing the problems on Maple Street? If yes, why did you think so? If no, why didn't you think so?
- **8.** Did predicting as you read help you to understand and get interested in the story? Explain.

### **Key Literary Element: Teleplay**

**9.** Find where Act II begins. Why do you think Serling divided the teleplay at this particular part?

### **Reviewing Skills: Inferring**

**10.** Why do the people of Maple Street turn into a dangerous mob?

### **Vocabulary Check**

Answer each statement true or false.

- 11. Explicit directions are difficult to follow.
- **12.** A person with **prejudices** has an open mind.
- **13.** If you have a **legitimate** case, you may win in court.
- **14. English Language Coach** Look up the term "twilight zone." Is this an old term or a new term? Today, what might you use the term to describe?

# **Grammar Link: Quotation Marks**

The primary use of quotation marks is to set off direct quotations. These are statements that tell exactly, word-for-word, what someone said.

 Use a comma to separate a phrase such as "she said" from the quotation itself. If this phrase is used at the end of the quote, the comma goes inside the closing quotation marks.

Jo said, "I don't know the answer. Ask Jamal." "I don't know the answer. Ask Jamal," said Jo.

- Use quotation marks with both parts of a divided quote. "I don't know the answer," said Jo. "Ask Jamal."
- Exclamation points and question marks go inside the quotation marks if they are part of the quote.
   "Does Jamal know the answer?" asked Tito.
   Amy said, "Don't ask me again!"
- Exclamation points and question marks go outside the quotation marks if they aren't part of the quote.
   Did Jamal say, "I won't tell you"?
   Rob actually said, "I don't know, either"!

**Look out!** Don't use quotation marks with indirect quotations. These are statements that do not report word-for-word what someone said.

**Wrong:** John said "he was going on vacation." **Right:** John said he was going on vacation.

Another use of quotation marks is to identify the title of a story, essay, poem, song, or book chapter.

My story is called "One Lucky Day."

He sang "The Farmer in the Dell" to the baby.

**Look out!** Don't use quotation marks for long works, such as novels, plays, or movies. These titles are italicized (or, in handwriting, underlined).

The movie *Apollo 13* was made from a book named *Lost Moon.* 

The movie <u>Apollo 13</u> was made from a book named <u>Lost Moon</u>.

### **Grammar Practice**

Copy these sentences, adding quotation marks and other punctuation where needed.

- 1. Where were you asked Mel I've been calling you
- 2. We saw Romeo and Juliet at a new theater
- 3. Did Marva really say That's my new bike
- **4.** Chiyo said that I should mind my own business
- **5.** When are you leaving asked Randy



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

### **READING ACROSS TEXTS WORKSHOP**

# Teacher Hero: Zlata's Erin Gruwell by Jerrilyn Jacobs Expression of the second second

### **Skills Focus**

You will use these skills as you read and compare the following selections:

- "Teacher Hero: Erin Gruwell,"
   p. 985
- from Zlata's Diary, p. 989

### Reading

- Read and understand informational text representing a wide variety of authors, subjects, and genres
- Clarify understanding of texts by creating graphic organizers
- Analyze author's credibility

### **Objectives**

(pp. 982–983) **Reading** Compare and contrast: author's credibility across texts

You've seen one of those popular crime shows on TV. A crime was committed, and a detective has to figure out who did it. Witnesses tell what they saw, but their stories don't match. Which witnesses are believable? Who can a good detective trust?

# How to Read Across Texts: Author's Credibility

When you compare two pieces of nonfiction, you have to think like a detective. To help decide whether a witness is credible, a detective would consider questions like these:

- Who is this person?
- Where did he or she get this information?
- Does this person have personal feelings and opinions that might influence what he or she says?

As a reader, you need to consider the same sorts of questions about writers:

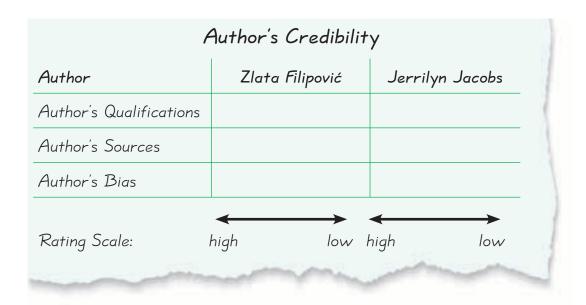
- What are the writer's qualifications? Does he or she know about this topic because of formal education, research, or personal experiences?
- What are the writer's sources? Was the writer a witness to events? If not, does he or she identify where the information came from? Are those sources credible?
- Does the author show bias for or against the subject?

### **Academic Vocabulary**

**bias** (BY us) *n.* an opinion based on personal preferences or unfair judgments

### **Get Ready to Compare**

As you read, keep track of these details on a chart like the one below. Copy it into your Learner's Notebook, and take notes as you read. After you read, you'll use your notes to write your comparison.



### **Use Your Comparison**

Comparing two pieces of nonfiction writing isn't going to mean much unless you, the reader, get tough. Don't be a pushover. Don't buy everything the writers say. Ask yourself whether a writer has a bias. It's up to you to decide.

Suppose you had to read research papers about cars of the future written by two classmates. Use these steps to help you make your comparison.

- **1.** Ask yourself what you know about each student's background and qualifications? Well, I know David's crazy about cars. He's always reading some car magazine. I know Janet rides a bike to school and thinks that cars are bad for the environment.
- **2.** Think about the facts you listed, and ask yourself if each writer has a bias for or against the subject. Their biases are clear and they don't make a big secret out of it. David is biased in favor of cars, and Janet is biased against them.
- **3.** Now think about the sources each student used. Do these sources seem credible, or believable? Both David and Janet include a bibliography. But David listed a Web site that sounded a little strange. I checked and found out that it doesn't exist. David just made it up. Janet's sources are all solid environmental organizations.
- **4.** Finally, add up the evidence—the writer's background and qualifications, the reliability of the writer's sources, and the writer's bias (if any). Then you can decide whether to trust what the writer says.

# Before You Read Teacher Hero: Erin Gruwell

### **Meet the Author**

Jerrilyn Jacobs has worked on the sets of film and television projects and in advertising. For her full-time job, she teaches Media Studies at the Taft High School in Los Angeles. On her website, she says, "In our information rich world, knowing how to ask the right question is where it all begins!"



Author Search For more about Jerrilyn Jacobs, go to www.glencoe.com.

# **Vocabulary Preview**

tolerance (TOL ur uns) n. sympathy for people, beliefs, or ideas that are different from one's own (p. 985) Her class urged people to replace their prejudices with tolerance.

**discrimination** (dis krih muh NAY shun) *n.* treatment based on class, religion, or ethnic origin rather than on worth (p. 986) African Americans fought against discrimination.

**objectively** (ub JEK tiv lee) adv. without being influenced by personal feelings (p. 987) Looking at life objectively means looking at it as it really is.

### **English Language Coach**

**Historical Influences on English** The word **survivors** comes from two Latin words—super, meaning "over," and vivere, meaning "to live." In this article, the word refers to people who lived through terrible hardships and the deaths of family and friends in World War II.

### **Get Ready to Read**

### **Connect to the Reading**

What makes someone a hero? Who are your heroes? Exchange thoughts with a partner about what makes someone a hero to you.

### **Build Background**

- In Holland during World War II, a woman named Miep Gies helped Anne Frank's family hide from the Nazis. They were eventually found and sent to concentration camps, where most of the family died. Anne's diary was published after the war.
- In the United States during the 1960s, civil rights workers called Freedom Riders helped African Americans in the South register to vote.

### **Set Purposes for Reading**

Read to find out how real-life heroes changed the lives of students in a real-life class.

**Set Your Own Purpose** What would you like to learn from this article? Write your own purpose on the "Teacher Hero" page of Foldable 8.

**Objectives** (pp. 984–987) **Reading** Compare and contrast: author's credibility across texts · Make connections from text to self Vocabulary Identify historical influences on English

Dear Diary,

... the only heroes I ever read about ran around in tight, colorful underwear and threw buildings at each other for fun. But today, that all changed. A true hero leaped off the pages of a book to pay my class a special visit. Her name is Miep Gies and she is the lady Anne Frank wrote about in her diary. I can't believe that the woman responsible for keeping Anne Frank alive in the attic came to speak to us in person!

—Diary 42, The Freedom Writers Diary



myhero.com

# Teacher Hero: Erin Grywell

### by Jerrilyn Jacobs

For Erin Gruwell, walking into her first teaching job was like entering a war zone. Gruwell was given a class of "sure-to-drop-outs," students no other teacher wanted, students who weren't expected to succeed. The school was tough, racially divided, and gang-infested. Fights and even murders were part of the students' experience. Some of the kids were homeless. Others came from broken or abusive homes. They saw people they knew using drugs every day. There were few places to go to be safe and few people they could count on. 

• Output Description of the students of th

Gruwell was white, wore suits to class and looked like the well-educated product of a safe suburban life. The administrators expected her to quit as soon as she came up against violence and hatred in her classroom. Instead she threw out the curriculum¹ and dedicated her class to learning about peace and tolerance. Her first weapon was *The Diary of* 

1. A curriculum is the plan of study for a class.

### Vocabulary

**tolerance** (TOL ur uns) *n.* sympathy for people, beliefs, or ideas that are different from one's own

### **Practice the Skills**

### 1 Reviewing Skills

**Predicting** What do you predict will happen to Erin Gruwell in this class? On what do you base your prediction?

### **READING ACROSS TEXTS WORKSHOP**

Anne Frank and lessons about the Holocaust.<sup>2</sup> She thought her students might relate to Anne's situation.

"Just like [Anne], I knew the feeling of discrimination and to be looked down upon . . . like her, 'I sometimes feel like a bird in a cage and just want to fly away.' The first thing that came to my mind was that Ms. G was right. I did find myself within the pages of the book, like she said I would."

—Diary 36, The Freedom Writers Diary **2** 

Gruwell brought in Holocaust <u>survivors</u> as guest speakers. She worked a second job on weekends so she could take the students to movies and on field trips. **3** 

Inspired by their readings and field trips, Gruwell's students started keeping diaries in which they wrote about their daily battles and experiences. For some of them, Gruwell's class was the only place where anyone wanted to hear their stories. For others, it was the first safe place to share them.  $\blacksquare$ 

Gruwell's class became like a family. They made a lifealtering "Toast for Change," where they all agreed to give themselves a chance to start life over. Inspired by the stories of the original Freedom Riders who fought segregation and prejudice, they called themselves *The Freedom Writers*. All the time they continued writing in their diaries. **5** 

Gruwell's class then read *Zlata's Diary* which was written by a teenaged girl about her experience of the war in Bosnia. Once again, the students found similarities between their situation and hers. They admired the author's courage and her determination to work for peace.

Gruwell wanted her students to know that if they worked together they could accomplish important things. They raised money to bring Zlata Filipovic from Ireland (where she has been living) to visit their school and share what she had learned from living through a war. Zlata encouraged the students in

### **Vocabulary**

**discrimination** (dis krih muh NAY shun) *n.* treatment based on class, religion, or ethnic origin rather than on worth

### **Practice the Skills**

### **2** Reading Across Texts

**Author's Sources** Why do you think Jacobs includes excerpts from Freedom Writers' diaries? Do you think these are reliable sources? Why or why not? As you read, look for other sources of information that Jacobs includes.

### 3 English Language Coach

**Historical Influences on English** One meaning of **survivors** is "those who outlived others."

### 4 Reviewing Skills

**Understanding Cause and Effect** What caused Gruwell's students to start keeping diaries of their own? How did their reading and field trips affect them?

### **5** Reading Across Texts

**Author's Bias** Do you think Jacobs has a bias about her subject? What would you say her bias is?

The Holocaust is the name given to the Nazis' murder of about six million Jews during World War II.

their efforts to fight stereotypes<sup>3</sup> and racial prejudices in their own lives. She became their friend and role model.

"Writing about the things that happen to us allows us to look **objectively** at what's going on around us and turn a negative experience into something positive and useful. This process requires a lot of work, effort and greatness, but it is possible, and the Freedom Writers have proved it—they've chosen a difficult, but powerful, path."

—Zlata Filipović, from the foreword to *The Freedom Writers Diary* 

Gruwell also brought Miep Gies to visit the students and share her experiences. Miep Gies was deeply moved by the students' concern and commitment to change, calling them "the real heroes."

Eventually the Freedom Writers' stories gained media attention. They began traveling around the country, presenting their ideas on education to the Secretary of Education in Washington, D.C., accepting awards, and giving television and newspaper interviews. They even testified before Congress, where they received standing ovations.

Their diary entries and more exciting details of their adventures have been collected in *The Freedom Writers Diary:* How a Teacher and 150 Teens Used Writing to Change Themselves and the World Around Them.

These kids, once written off as dropouts, graduated high school and went to college thanks to The Tolerance Education Foundation, an organization Erin Gruwell helped set up to help pay their tuition. Their successes continued to grow, and as they traveled the country, visiting prisons and reform schools they became ambassadors for tolerance and peace.

Gruwell became a hero to her students. Through her continued work she is a hero for all of us concerned with educating our children for peace. **6 7 O** 

- 3. A **stereotype** is an oversimplified or biased idea about a group of people.
- **4.** Gruwell's students **testified**, or presented evidence, to Congress about their work as Freedom Writers. A **standing ovation** is when an audience stands up and claps.
- **5. Tuition** is the charge made for instruction at a college or private school.

### **Vocabulary**

**objectively** (ub JEK tiv lee) *adv.* without being influenced by personal feelings

### **Practice the Skills**

### 6 **BIG** Question

Think about how Erin Gruwell helped change her students' lives. Is it possible for one person to make a difference in a community? Explain your answer on the "Teacher Hero" page of Foldable 8.

### **7** Reading Across Texts

### **Author's Credibility**

Fill in the "Teacher Hero: Erin Gruwell" part of your chart, and use the chart to begin comparing the two texts.

# Before You Read from Zlata's Diary



### **Meet the Author**

When Zlata Filipović started to write a diary, she was almost eleven years old. She lived with her parents in the city of Sarajevo, in Bosnia, part of the old Yugoslavia. Her life was very ordinary; she went to school, did her homework. and hung out with her friends. All that changed in 1992 when war broke out. For Zlata, "That was the day that time stood still." In her diary, she recorded the horrors of war that she and her friends and family experienced.



Author Search For more about Zlata Filipović, go to www.glencoe.com.

**Objectives** (pp. 988–993) **Reading** Compare and contrast: author's credibility • Make connections from text to self

**Vocabulary** Identify historical influences on English

Reading Visualize • Skim and scan text • Clarify ideas and text • Make predictions

### **Vocabulary Preview**

**cope** (cohp) v. to struggle or deal with in the hope of being successful (p. 989) Zlata's mother had to cope with bombs and a fear of mice.

**aggressor** (uh GRES ur) n. a person, group, or nation that causes a conflict or war (p. 993) In a civil war, it can be difficult to determine the aggressor.

### **English Language Coach**

**Historical Influences on English** In her diary, Zlata uses the word **politics** to refer to the ways in which people try to hold control of the government. The word comes from a Greek word meaning "citizen," which came from another Greek word meaning "city."

The English word *politicians* refers to elected officials and candidates, as well as to private citizens who are influential in a political party's affairs.

### **Get Ready to Read**

### **Connect to the Reading**

How would it feel to watch your city or community turn into a war zone?

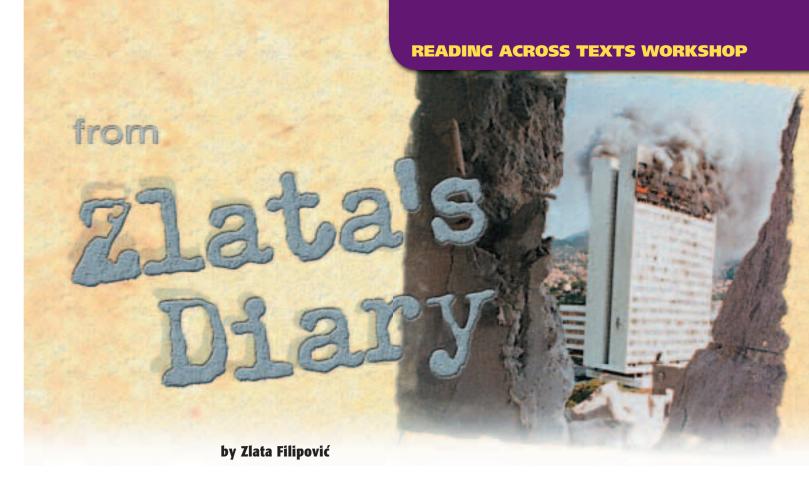
### **Build Background**

- As this selection begins, war has broken out in the city of Sarajevo, which is the capital of Bosnia, then part of the country of Yugoslavia.
- Zlata began her diary before the war and continued during the war. In 1993, she was airlifted to safety in Paris, and her diary was published.
- Today, *Zlata's Diary* has been published in more than twenty languages. Zlata has traveled around the world with her parents, speaking up for children in war zones and promoting peace.

### **Set Purposes for Reading**

Read to see how war changed Zlata's community.

**Set Your Own Purpose** What else would you like to learn from Zlata's experiences? Write your own purpose on the "Zlata's Diary" page of Foldable 8.



Saturday, May 2, 1992

### Dear Mimmy,<sup>1</sup>

Today was truly, absolutely the worst day ever in Sarajevo. The shooting started around noon. Mommy and I moved into the hall. Daddy was in his office, under our apartment, at the time. We told him on the intercom to run quickly to the downstairs lobby where we'd meet him. We brought Cicko [Zlata's canary] with us. The gunfire was getting worse, and we couldn't get over the wall to the Bobars', so we ran down to our own cellar. 

1

The cellar is ugly, dark, smelly. Mommy, who's terrified of mice, had two fears to **cope** with. The three of us were in the same corner as the other day. We listened to the pounding shells, the shooting, the thundering noise overhead. We even

- 1. Zlata decided on *Mimmy* as her diary's name, knowing that Anne Frank had called hers Kitty.
- 2. The **Bobars** are close neighbors and family friends of the Filipovićs
- 3. Shells are explosives fired from a gun or cannon.

### **Vocabulary**

**cope** (cohp) v. to struggle or deal with in the hope of being successful

### **Practice the Skills**

### Reading Across Texts

### **Author's Qualifications**

How does Zlata know about the fighting—from education, research, or personal experience? Do you think she's a credible writer? Why or why not? heard planes. At one moment I realized that this awful cellar was the only place that could save our lives. Suddenly, it started to look almost warm and nice. It was the only way we could defend ourselves against all this terrible shooting. We heard glass shattering in our street. Horrible. I put fingers in my ears to block out the terrible sounds. I was worried about Cicko. We had left him behind in the lobby. Would he catch cold there? Would something hit him? I was terribly hungry and thirsty. We had left our half-cooked lunch in the kitchen.  $\square$ 

When the shooting died down a bit, Daddy ran over to our apartment and brought us back some sandwiches. He said he could smell something burning and that the phones weren't working. He brought our TV set down to the cellar. That's when we learned that the main post office (near us) was on fire and that they had kidnapped our President. At around 8:00 we went back up to our apartment. Almost every window in our street was broken. Ours were all right, thank God. I saw the post office in flames. A terrible sight. The firefighters battled with the raging fire. Daddy took a few photos of the post office being devoured by the flames. He said they wouldn't come out because I had been fiddling with something on the camera. I was sorry. The whole apartment smelled of the burning fire. God, and I used to pass by there every day. It had just been done up. It was huge and beautiful, and now it was being swallowed up by the flames. It was disappearing. That's what this neighborhood of mine looks like, my Mimmy. I wonder what it's like in other parts of town? I heard on the radio that it was awful around the Eternal Flame. The place is knee-deep in glass. We're worried about Grandma and Granddad. They live there. Tomorrow, if we can go out, we'll see how they are. A terrible day. This has been the worst, most awful day in my eleven-year-old life. I hope it will be the only one. Mommy and Daddy are very edgy. I have to go to bed. 3 Ciao!4

**4.** The Italian word *ciao* (chow) is an expression said when greeting or leaving. So it can mean both "hello" and "goodbye."

### **Practice the Skills**

### **2** Reviewing Elements

**Imagery** What words help you see, hear, and smell the cellar and the fighting outside?

### **3** Reading Across Texts

**Author's Sources** From where does Zlata get information about her neighborhood and town? Do her sources seem reliable? Explain.

Zlata



Ten-year old Medina Suman looks out from the bullet-shattered window of her home in Sarajevo.

### Analyzing the photo: How does this image help you understand what it felt like to live in Bosnia during wartime?

Sunday, May 3, 1992

### Dear Mimmy,

Daddy managed to run across the bridge over the Miljacka and get to Grandma and Granddad. He came running back, all upset, sweating with fear and sadness. They're all right, thank God. Tito Street looks awful. The heavy shelling has destroyed shop windows, cars, apartments, the fronts and roofs of buildings. Luckily, not too many people were hurt because they managed to take shelter. Neda (Mommy's girlfriend) rushed over to see how we were and to tell us that they were OK and hadn't had any damage. But it was terrible.  $\blacksquare$ 

We talked through the window with Auntie Bodia and Bojana just now. They were in the street yesterday when that heavy shooting broke out. They managed to get to Stela's cellar.

Zlata

Tuesday, May 5, 1992

### Dear Mimmy,

The shooting seems to be dying down. I guess they've caused enough misery, although I don't know why. It has something

### **Practice the Skills**

### 4 Reviewing Skills

**Visualizing** Imagine what Tito Street looks like. What details help you visualize it?

### **READING ACROSS TEXTS WORKSHOP**

to do with **politics.** I just hope the "kids" come to some agreement. Oh, if only they would, so we could live and breathe as human beings again. The things that have happened here these past few days are terrible. I want it to stop forever. PEACE! PEACE! **5** 

I didn't tell you, Mimmy, that we've rearranged things in the apartment. My room and Mommy and Daddy's are too dangerous to be in. They face the hills, which is where they're shooting from. If only you knew how scared I am to go near the windows and into those rooms. So, we turned a safe corner of the sitting room into a "bedroom." We sleep on mattresses on the floor. It's strange and awful. But, it's safer that way. We've turned everything around for safety. We put Cicko in the kitchen. He's safe there, although once the shooting starts there's nowhere safe except the cellar. I suppose all this will stop and we'll all go back to our usual places.

Ciao!

Zlata

Thursday, May 7, 1992

### Dear Mimmy,

I was almost positive the war would stop, but today . . . Today a shell fell on the park in front of my house, the park where I used to play and sit with my girlfriends. A lot of people were hurt. From what I hear Jaca, Jaca's mother, Selma, Nina, our neighbor Dado and who knows how many other people who happened to be there were wounded. Dado, Jaca, and her mother have come home from the hospital, Selma lost a kidney but I don't know how she is, because she's still in the hospital AND NINA IS DEAD. A piece of shrapnel lodged in her brain and she died. She was such a sweet, nice little girl. We went to kindergarten together, and we used to play

### **Practice the Skills**

### **English Language Coach**

Historical Influences on English One definition of politics (the original one) is simply the "art or science of government."

### 6 Reading Across Texts

**Author's Bias** Zlata calls leaders of the warring sides the "kids." Do you think she's showing bias? (Check the definition on page 982.)

A playground in Bosnia in spring 1996. The war officially ended in September 1995.



Zlata and her friends refer to the leaders on both sides of the war as the kids.

<sup>6.</sup> Shrapnel is a large shell loaded with metal fragments or pellets, which are also sometimes called shrapnel. The shell is meant to explode in the air over a target, spreading its contents across a wide area. Here, lodged means "stuck."

together in the park. Is it possible I'll never see Nina again? Nina, an innocent eleven-year-old little girl—the victim of a stupid war. I feel sad. I cry and wonder why? She didn't do anything. A disgusting war has destroyed a young child's life. Nina, I'll always remember you as a wonderful little girl. **7** 

Love, Mimmy, Zlata

Wednesday, May 13, 1992

Dear Mimmy,

Life goes on. The past is cruel, and that's exactly why we should forget it.

The present is cruel, too, and I can't forget it. There's no joking with war. My present reality is the cellar, fear, shells, fire.

Terrible shooting broke out the night before last. We were afraid that we might be hit by shrapnel or a bullet, so we ran over to the Bobars'. We spent all of that night, the next day, and the next night in the cellar and in Nedo's apartment. (Nedo is a refugee from Grbavica. He left his parents and came here to his sister's empty apartment.) We saw terrible scenes on TV. The town in ruins, burning, people and children being killed. It's unbelievable.

The phones aren't working; we haven't been able to find out anything about Grandma and Granddad, Melica, how people in other parts of town are doing. On TV we saw the place where Mommy works, Vodoprivreda, all in flames. It's on the aggressor's side of town (Grbavica). Mommy cried. She's depressed. All her years of work and effort up in flames. It's really horrible. All around Vodoprivreda there were cars burning, people dying, and nobody could help them. God, why is this happening?

I'M SO MAD I WANT TO SCREAM AND BREAK EVERYTHING! Your Zlata

\_\_\_\_

7. **Grbavica** is a suburb of Sarajevo on the edge of a large area controlled by the Serb nationalists.

### Vocabulary

**aggressor** (uh GRES ur) *n.* a person, group, or nation that causes a conflict or war

### **Practice the Skills**

### **7** Reviewing Elements

**Organization** Zlata organizes this entry from general to specific. What is the general idea? What specific details support the general idea?

### 8 **BG Question**

How does the war change the communities of Sarajevo? What do you think Zlata would say is the most important part of her community? Write your answers on the "Zlata's Diary" page of Foldable 8. Your response will help you complete the Unit Challenge later.

# **After You Read**



Teacher Hero: Zlata's
Erin Gruwell Diary

# Vocabulary Check Teacher Hero: Erin Gruwell

On a separate sheet of paper, copy each sentence, filling in the blank with the best word from the list below.

### tolerance discrimination objectively

- **1.** \_\_\_\_ is acting differently toward someone because of his or her race, religion, or ethnic background.
- **2.** Writers who express ideas \_\_\_\_ do not show or discuss their personal feelings.
- **3.** When you show understanding and sympathy for other people, you show \_\_\_\_\_.

## from Zlata's Diary

On a separate sheet of paper, write the vocabulary word that relates to each statement.

### cope aggressor

- **4.** The people in Zlata's community had to deal with the effects of war.
- **5.** For Zlata, this word identifies the side that killed her neighbors and destroyed her community.

### **Academic Vocabulary**

**6.** When you show **bias**, on what do you base your opinion?

### **English Language Coach**

- **7.** In a dictionary, look up the word *metropolis*. Write down the origin and meaning of *metro* and the first meaning of *metropolis*.
- **8.** The word **survivor** comes from Latin words meaning "over" and "to live." Using the Latin definitions, write a definition in your own words for the word *survivor*.

**Objectives** (pp. 994–995) **Reading** Compare and contrast across texts

**Vocabulary** Identify historical influences on English

**Writing** Write to compare and contrast: author's credibility

### **Reading/Critical Thinking**

On a separate sheet of paper, answer the following questions. The Tip after each question gives hints about where to find the information you need.

### Teacher Hero: Erin Gruwell

- **9. Interpret** Why do you think Miep Gies called Erin Gruwell's students "the real heroes" after visiting their class?
  - Think and Search
- **10. Evaluate** How did the school stereotype Erin Gruwell and her students at the beginning of the article, and how did Gruwell and her students break those stereotypes?
  - **IP** Right There

### from Zlata's Diary

- **11. Infer** Zlata writes, "The past is cruel, and that's exactly why we should forget it." Do you think she will forget the past as she goes on in life?
  - **IP** Author and Me
- **12. Evaluate** What do you think about the events that Zlata describes?
  - Author and Me



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

### **Write About Your Reading**

### **Use Your Notes**

- **13.** Follow these steps and use the notes on your chart to compare the authors' credibility in these two selections.
  - **Step 1:** Look over your chart. Consider each author's credentials (qualifications for writing about her subject), her sources of information (how reliable you think they are), and the author's bias.
  - **Step 2:** Rate each author's credibility, using the High-Low rating scale at the bottom of the chart. Place a vertical line at the point between high and low where you rate her credibility.

### **Get It On Paper**

To show how you compare the credibility of authors Zlata Filipović and Jerrilyn Jacobs, copy and complete these statements on a separate piece of paper.

- **14.** On a scale of 10 (high) to 1 (low), I rate Zlata Filipović's credibility as \_\_\_\_.
- **15.** I think Zlata Filipović's credibility as a writer is (very high, high, not very high, low) because (add your reasons, using details from the Author's Credibility chart).
- **16.** On a 10 (high) to 1 (low) scale, I rate Jerrilyn Jacobs's credibility as \_
- **17.** I think Jerrilyn Jacobs's credibility as a writer is (very high, high, not very high, low) because (add your reasons, using details from the Author's Credibility chart).

### **BIG** Question

**18.** What happens in a community when people do not have faith and trust in each other? What can happen when they *do* believe in each other?

# UNIT 8 WRAP-UP



You've just read selections about communities. You've read what people wrote hundreds of years ago about their communities. You've seen how useful a train schedule can be to a community today. Now use what you've learned to complete the Unit Challenge.

### The Unit Challenge

Choose Activity A or Activity B and follow the directions for that activity.

### A. Group Activity: Community Mural

You and a group of classmates will create a mural about the idea of "community." The overall theme is the Nigerian saying, "It takes a village to raise a child." (If you like, you can choose a different theme.) Of course, you won't actually paint your mural on a wall, but you'll make a model on poster board.

### 1. Discuss the Assignment

- First, brainstorm with your group what you think the saying means. Who in a community "helps raise a child"? Choose a notetaker to jot down a list of organizations and people who serve this purpose in a community. Review the information that you wrote on the Foldable. Organize information into categories such as these:
- People (parents, grandparents, teachers, crossing guards)
- Organizations/Places (school, church, home, stores, boys and girls clubs, Boy Scouts, Girl Scouts)
- Think about the selections you read about different kinds of communities.
   Think about who and what made up each community.

### 2. Prepare and Plan

- Before you begin, create a sketch (a rough idea) of what your mural will look like.
- Gather all the art materials you'll need (poster board, paint and paintbrushes, markers, magazine pictures, scissors, etc.).
   When you all agree on an idea, divide the work among group members.

### 3. Create Your Mural

- Work together to create a mural that shows off your community and who or what helps to make it what it is.
- Use your rough sketches, your Foldable notes, and ideas you got from reading the selections in this unit.
- Clean up after yourselves. That's an important part of life in a community.

### 4. Present Your Mural

- Find a good place in your classroom or school to hang your community mural.
- Offer your class mural to the Chamber of Commerce as a way to advertise your community.

### **B. Solo Activity: Community Newsletter**

One of the characters in the selections is moving to your community. Write a community newsletter that tells what your community has to offer, such as schools, libraries, shops, and playgrounds.

### 1. Getting Started

- Decide what kind of information you want to include in your newsletter. You'll want to include the name of the community, location, and some facts about it.
- You may have to go to the library or resource center at school to gather any new facts.

In your Learner's Notebook, organize the information in an outline. The outline below may give you ideas about the kinds of information to look for.





**Big Question** Link to Web resources to further explore the Big Question at www.glencoe.com.

### 2. Write It

- From your outline, choose three or four interesting places, services, or other topics to write about as features of your community.
- Brainstorm key words and phrases about the places or services. Use them as subheads.
- Write one or two paragraphs that explain each topic, telling why each one is important.
- Reserve one section of the newsletter for a community guide. Here you can provide lists that might be helpful to new (or current) residents, such as population statistics and schools.
- Review your newsletter to see that it's clear and makes sense. Check your spelling, grammar, and punctuation.

### 3. Present It

Present your newsletter to the class. If possible, photocopy it for each classmate, or make a couple of copies that students can "check out."

# UNIT 8

# **Your Turn: Read and Apply Skills**



### **Meet the Author**

Mary TallMountain was born in 1918 in Alaska near the Yukon River. After her mother died, Mary dealt with her feelings by writing stories and poems. She also wrote about the new community she lived in and loved. San Francisco. There, she started TallMountain Circle, an organization that gives awards to writers and artists who help make their communities better. See page R7 of the Author Files for more on Mary TallMountain.



**Author Search** For more about Mary TallMountain, go to www.glencoe.com.

# There is No Word For Cooling by Mary TallMountain

Sokoya,\* I said, looking through the net of wrinkles into wise black pools of her eyes.

What do you say in Athabaskan\* when you leave each other? What is the word for goodbye?

A shade of feeling rippled
the wind-tanned skin.
Ah, nothing, she said,
watching the river flash.

She looked at me close.

We just say, Tlaa. That means,

See you.

We never leave each other.

When does your mouth

say goodbye to your heart?

<sup>1</sup> Sokoya means "aunt."

<sup>5</sup> Athabaskan is a language, or group of languages, spoken by American Indians mainly in western Canada, Alaska, and the U.S. Southwest.



She touched me light
20 as a bluebell.
You forget when you leave us,
You're so small then.
We don't use that word.

We always think you're coming back, but if you don't, we'll see you some place else.
You understand.
There is no word for goodbye. •

# **Reading on Your Own**

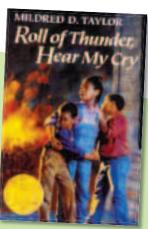
To read more about the Big Question, choose one of these books from your school or local library. Work on your reading skills by choosing books that are challenging to you.

### **Fiction**

### **Roll of Thunder, Hear My Cry**

by Mildred D. Taylor

This story of an African American family is set in rural Mississippi during the 1930s. Cassie and her family are determined to hang on to their land and remain where they belong.

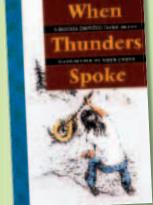


### **Letters from** Rifka

by Karen Hesse



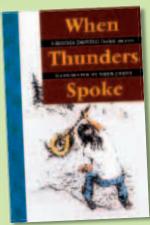
Letters tell the story of a Russian girl's journey to the United States in 1919.



### **When Thunders Spoke**

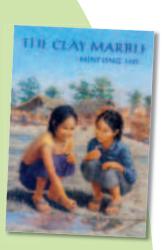
by Virginia Driving Hawk Sneve

Norman Two Bull lives on a Dakota reservation and is not interested in the "old ways" of the Sioux. But when he finds an ancient relic and strange things begin to happen, he learns about the power of his people.



### **The Clay Marble** by Minfong Ho

In the 1970s, Dara, her mother, and her brother flee war-torn Cambodia, settling in a refugee camp on the Thailand border. When fighting erupts, Dara becomes separated from her loved ones and must use her courage to find her family.

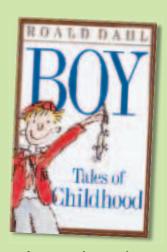


### **Nonfiction**

# Boy: Tales of Childhood

by Roald Dahl

The popular novelist shares funny and sometimes sad stories of his childhood. Included are descriptions of his misadventures in boarding school and tales of his summer vacations on a remote island in Norway.



The Invisible Thread by Yoshiko Uchida



The popular author describes growing up in Berkeley, California, as a Japanese American. During World War II, thousands of Asian Americans, including Uchida's family, were forced from their homes and sent to an isolated concentration camp in Nevada.



by Esther Hautzig

The author describes her family's capture by the Russian army in 1941. Sent to a forced-labor camp in Siberia, they struggle to stay together, keep hope, and make a new life.



Harriet Tubman: Conductor on the Underground Railroad

by Ann Petry



This biography tells the exciting story of a woman who helped hundreds of enslaved people escape to freedom.

### **UNIT 8** SKILLS AND STRATEGIES ASSESSMENT

### **Test Practice**

### **Part 1: Literary Elements**

On a separate sheet of paper, write the numbers 1–4. For the first three questions, write the letter of the right answer next to the number for that question. Then, next to number 4, write your answer to the final question.

- **1.** If you were doing research on the American Civil War, which of the following would be an example of a primary source?
  - A. A letter written by a Union soldier
  - **B.** A biography of Gen. Robert E. Lee
  - **C.** A history text written for young children
  - **D.** A historian's description of the first battle
- **2.** Which of the following is the main use of text features?
  - **A.** To predict outcomes
  - **B.** To locate information
  - **C.** To clarify difficult text
  - **D.** To understand the author's purpose

Read the following paragraph. Then answer questions 3 and 4.

According to recent news reports, there is a new service available to meet a serious modern-day need: the need for sleep. The demands of jobs or school and family, along with desires for a social life, leave most people without enough time to sleep. Now a new firm, PowerNap, has the answer. It is building "Sleep Centers," where, for a fee, people can lie down and catch some shut-eye. That's right. For about 70 cents a minute, shoppers in malls and airports will be able to use small rooms with beds and piped-in music to catch up on their nap needs.

- **3.** Which of the following is the main idea of this passage?
  - **A.** People no longer get enough sleep.
  - **B.** It can be expensive to use a Sleep Center.
  - **C.** A new service provides nap spaces for a fee.
  - **D.** People in malls and airports need a place to nap.
- **4.** Do you predict success or failure for PowerNap Sleep Centers? What is one piece of evidence from the passage that supports your prediction?

### **Objectives**

Reading Skim and scan text • Clarify ideas and text • Make predictions
Literature Identify literary elements: organization



**Unit Assessment** To prepare for the Unit test, go to www.glencoe.com.

### **Part 2: Reading Skills**

Read the passage. Then, write the numbers 1–5 on a separate sheet of paper. For the first four questions, write the letter of the right answer next to the number for that question. Then, next to number five, write your answer to the final question.

# Where the Deer and the Cheetahs and the Elephants and the Buffalo Roam

<sup>1</sup> Can you imagine driving across the United States, and seeing signs telling you that there are lions, cheetahs, elephants, and camels up ahead? One day, these animals will roam freely in parts of North America, if a group of scientists have their way.

### "Re-wilding" the Environment

- <sup>2</sup> Scientists at Cornell University recently announced a plan to help both endangered African animals and our own environment by bringing animals in danger of extinction to the Southwest. There, on our plains and grasslands, those animals would live and graze and hunt. The scientists call this idea "Pleistocene re-wilding."
- <sup>3</sup> The Pleistocene era began about 1.8 million years ago and lasted until after humans arrived in North America, perhaps about 13,000 years ago. During that era, many long-extinct animals lived in North America, such as the cheetah, a kind of camel, and at least five relatives of today's elephants. These animals disappeared as humans arrived on the continent.
- <sup>4</sup> Now, an article in *Nature* magazine reports that scientists want to bring these animals' closest surviving relatives—and others—back to America. But the plan isn't just simply to let wild animals loose on the North American plains; the idea involves placing the animals on large pieces of private land.

### Healthy Ecosystems, Greater Biodiversity

Researchers say they believe large wild animals could help to create healthier ecosystems by increasing biodiversity, which is the variety of different plants and animals in an environment. It is well known that every plant and animal serves a purpose in its environment. Often, large animals hunt smaller animals. If a large animal becomes extinct, smaller animals may take over an environment and, for example, eat all the grasses. Such a change can threaten an entire ecosystem, turning grasslands into deserts.

### **Public Acceptance Is the Key**

- "Gaining public acceptance is going to be a huge issue," Donlan says, "especially when you talk about reintroducing predators [animals that hunt]." But, he says, there are many benefits to the idea of re-wilding. It would help to protect the species that remain on earth and restore natural environments. In addition, according to Cornell's researchers, the plan would create new jobs in eco-tourism and land management. This could be a great advantage for people living in the struggling economies of the Great Plains and Southwest.
- 1. If you were not sure what the term "Re-wilding" meant in the first subhead, which paragraph contains information that could help you clarify the term?
  - A. Paragraph 1
  - **B.** Paragraph 2
  - C. Paragraph 4
  - **D.** Paragraph 5
- **2.** Which prediction is best supported by the article?
  - **A.** No one will support the plan to "re-wild" North America.
  - **B.** People in the Southwest will begin moving to coastal areas.
  - **C.** Lions and elephants will be roaming the Great Plains quite soon.
  - **D.** Scientists will try to gain public support for the "re-wilding" idea.

- **3.** Which fact can a reader learn by only skimming the passage?
  - **A.** "Re-wilding" may have economic benefits in the Southwest.
  - **B.** There were once several varieties of elephants in North America.
  - **C.** The first humans arrived in North America during the Pleistocene Era.
  - D. Successful "re-wilding" will depend on convincing the public to accept it.
- 4. Scan the selection to find the answer to this question: Which paragraph first mentions Cornell University?
  - A. Paragraph 2
  - **B.** Paragraph 3
  - **C.** Paragraph 5
  - D. Paragraph 6
- **5.** Write a short paragraph that describes what a person carefully reading the selection might visualize.

### Objectives

**Reading** Visualize • Skim and scan text • Clarify ideas and text • Make predictions **Vocabulary** Identify synonyms • Identify historical influences on English • Identify borrowed words

### **Part 3: Vocabulary Skills**

On a separate sheet of paper, write the numbers 1–10. Next to each number, write the letter of the right answer for that question.

For questions 1–5, write the letter of the word or phrase that means about the same as the underlined word.

- **1.** poorly <u>clad</u>
  - A. fed

- C. taught
- **B.** dressed
- **D.** housed
- 2. to be resolute
  - **A.** happy
- **C.** frightened
- **B.** unsure
- **D.** determined
- **3.** to generate energy
  - A. use

C. create

**B.** save

- **D.** waste
- **4.** a feeling of <u>awe</u>
  - A. wonder
- **C.** jealousy
- **B.** delight
- **D.** deep fear
- **5.** to be defiant
  - A. strong
- **C.** disobedient
- **B.** intelligent
- **D.** hidden from view

- **6.** Which of the following is an acronym?
  - A. ATM
- C. Xmas
- **B.** Tues.
- **D.** Mister
- 7. The "etymology" of a word is its
  - **A.** use
- C. spelling
- **B.** history
- **D.** pronunciation
- **8.** A "borrowed" word is a word from a foreign language that
  - **A.** becomes part of another language
  - **B.** is translated into another language
  - **C.** takes on a new meaning in a new language
  - **D.** is spelled the same as a word in another language
- **9.** Which of the following is a "clipped" word?
  - A. tip
- C. exam
- **B.** home
- D. glass
- **10.** Which of the following words is most likely to be the latest addition to the English Language?
  - A. barn
- C. theater
- **B.** throne
- **D.** videotape

### **Part 4: Writing Skills**

On a separate sheet of paper, write the numbers 1–14. Next to each number, write the letter of the right answer for that question.

- **1.** Which of the following words could be divided with a hyphen if it appeared at the end of a line?
  - A. into

C. branch

- B. least
- **D.** through
- **2.** Which of the following underlined words is written correctly?
  - A. It was an allday meeting.
  - **B.** They lived in <u>prehistoric</u> times.
  - **C.** Several <u>expresidents</u> agreed to meet.
  - **D.** Her behavior shows her <u>selfconfidence</u>.
- **3.** Which of the following sentences is written correctly?
  - **A.** Exactly twenty two minutes later, at 7 18, the siren went off.
  - **B.** Exactly twenty-two minutes later, at 7 18, the siren went off.
  - **C.** Exactly twenty two minutes later, at 7:18, the siren went off.
  - **D.** Exactly twenty-two minutes later, at 7:18, the siren went off.

- **4.** A colon is often useful punctuation when a writer needs to
  - **A.** introduce a list
  - **B.** provide an example
  - C. emphasize words that follow
  - D. show that words are being repeated
- **5.** Which of the following sentences is written correctly?
  - A. Its too bad the bird hurt its wing.
  - **B.** It's too bad the bird hurt its wing.
  - **C.** Its too bad the bird hurt it's wing.
  - **D.** It's too bad the bird hurt it's wing.
- **6.** In the sentence below, which word should go in the blank?

I fell off when the \_\_\_\_ saddle slipped sideways.

- A. horse
- C. horses'
- **B.** horses
- **D.** horse's
- **7.** Which of the following sentences is written correctly?
  - I dont think thats theirs.
  - **B.** I don't think thats theirs.
  - C. I don't think that's theirs.
  - **D.** I don't think that's their's.

### **Objectives**

**Grammar** Use punctuation: apostrophes, colons, semicolons, hyphens, quotation marks

Writing Establish a writing plan

· Gather and organize information

- **8.** Which of the following sentences is written correctly?
  - **A.** Shawan arrived at four; Cheryl got there earlier.
  - **B.** Shawan arrived at four, Cheryl got there earlier.
  - **C.** Shawan arrived at four; and Cheryl got there earlier.
  - **D.** Shawan arrived at four, however, Cheryl got there earlier.
- **9.** What change should be made to the sentence below?

Marvin said "that he'd like to be included."

- **A.** Capitalize *that*.
- **B.** Insert a comma after *said*.
- **C.** Remove the quotation marks.
- **D.** Begin the quotation after *that*.
- **10.** What change should be made to the sentence below?

Sonia yelled, "There is nothing wrong with me"!

- **A.** Change *There* to *there*.
- **B.** Remove the comma after *yelled*.
- **C.** Begin the quotation before *Sonia*.
- **D.** Put the exclamation mark inside the quotation marks.
- **11.** While working on a research paper, which of the following should you do *first*?
  - A. take notes
  - **B.** choose a topic
  - C. prepare an outline
  - **D.** write a thesis statement

- **12.** The details that a writer should be *most* careful to include in a research paper are those that
  - **A.** the writer finds most interesting
  - **B.** can be put inside quotation marks
  - **C.** best support the paper's thesis statement
  - **D.** appear most often on the writer's note cards
- **13.** Note cards for a research report should be organized according to
  - **A.** the ideas they contain
  - **B.** the order in which you took them
  - **C.** the kind of source they came from
  - **D.** whether they contain quotes or not
- **14.** What is the purpose of using citations in a research report?
  - **A.** to prove that various experts agree with each other
  - **B.** to show that, if the facts are wrong, it's not your fault
  - **C.** to show where you got the information you are including
  - **D.** to serve as a substitute for quotation marks around a quote