

Literature

Resource Manager

PREVIEW • GRADE 9

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**Complete lesson support,
organized by unit**

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TEACH	<ul style="list-style-type: none"> • Reading, Literary, and Vocabulary Skills 	<ul style="list-style-type: none"> • Lesson Plan and Resource Guide • Reading, Literary, and Vocabulary Copymasters • Summaries in English and Spanish
PRACTICE & APPLY	<ul style="list-style-type: none"> • Differentiated Instruction • Tiered Discussion Prompts 	<ul style="list-style-type: none"> • Ideas for Extension • Graphic Organizers
ASSESS & RETEACH	<ul style="list-style-type: none"> • After-Reading Questions • Vocabulary in Context • Conventions in Writing 	<ul style="list-style-type: none"> • Leveled Selection Questions • Reading Check Tests • Leveled Selection Tests • Reading Fluency Passages

These resources are available online and on the Teacher One Stop™ DVD-ROM.

Resource Manager

What Is It?

The Resource Manager brings together in one place the rich body of resources provided by *Holt McDougal Literature*. These are some of the tools you'll find here:

Beginning the year

- an overview of program components
- planning for differentiated instruction
- resources for creating a classroom profile
- options for instructional paths
- thematic opportunities for teaching the selections

Teaching a unit

- tools for grammar instruction
- academic vocabulary

Teaching a selection

For you, the teacher

- lesson plan and resource guide
- leveled selection questions
- ideas for extension
- answer keys

For your students

- copy masters customized to teach and reinforce the focus standards in each selection and workshop
- copy masters to preteach and reinforce vocabulary
- reading fluency copy masters
- selection tests

A Sampler of Resource Manager Pages

Lesson at a Glance

A SOUND OF THUNDER

RAY BRADBURY

WHY THIS SELECTION?
Ray Bradbury is an important science-fiction and fantasy writer whose work is highly engaging and rich with detail. "A Sound of Thunder" will captivate students with its fascinating plot and chilling resolution.

ABOUT THIS SELECTION
Student/Teacher's Edition Pages: 36–54
Difficulty Level: Average
Readability Score: Lexile: 720; Fry: 6; DRA: Clark: C-1

Summary: "A Sound of Thunder" describes a safari back to the time of the dinosaurs. Eckels, a hunter intent upon shooting a Tyrannosaurus rex, is warned not to disturb the jungle, because doing so could change the future. When Eckels sees the dinosaur, however, he panics and disobeys. His actions result in a future dictatorial government—and his own death.

Engaging the Students: Throughout the selection, students explore the concept of consequences. In "A Sound of Thunder," the characters discover that even a small, unintended action can have disastrous repercussions. As students read the story, they have an opportunity to reflect on the importance of considering the possible consequences of one's actions and of making responsible choices.

COMMON CORE STANDARDS FOCUS

- Fossilshaking
- Analyze Sequence

LESSON RESOURCES

Plan and Teach

- Lesson Plan and Resource Guide 12
- Additional Selection Questions 15
- Idea for Extension 16
- Teacher Note 18

Student Copy Masters

- Summary (English, Spanish) 19
- Summary (Global Credit, Vietnamese) 20
- Text Analysis: Fossilshaking 21
- Text Analysis: Fossilshaking (Spanish) 22
- Reading Skill: Analyze Sequence 23
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- Vocabulary Study 25
- Vocabulary Practice 26
- Vocabulary Strategy 27
- Reading Check 28
- Question Support 29
- Grammar and Spelling 30
- Reading Fluency 31

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The **Lesson at a Glance**, a teacher planning page, outlines the lesson. It includes a summary and readability scores for each selection.

Lesson Plan and Resource Guide

The Most Dangerous Game

Short Story by Richard Connell

Common Core Standards Focus

RI.4 Analyze the cumulative impact of specific word choices on meaning and tone. RI.4 Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise. L.1B Use contextual phrases to convey meanings and add nuance and interest. L.4 Determine the meaning of unknown or multiple-meaning words. L.5B Analyze nuances in the meaning of words with similar denotations.

Unless otherwise noted, resources can be found in the *Resource Manager*. Lesson resources are also available on the *Teacher One Stop DVD-ROM* and online at thinkcentral.com. The Student Edition and selected copy masters are available electronically on the *Student One Stop DVD-ROM*.

Student/Teacher's Edition Page	Additional Resources (CD-ROM, DVD-ROM, or Transparency)
Focus and Motivate	
Big Question p. 38	PowerNote DVD-ROM and online at thinkcentral.com
Author Biography and Background Information p. 59	Literature and Reading Center at thinkcentral.com
Teach	
Conflict p. 59	PowerNote DVD-ROM and online at thinkcentral.com
Vocabulary p. 59	Visualize CM - p. 47, Spanish p. 48 PowerNote DVD-ROM and online at thinkcentral.com
Vocabulary in Context p. 59	Vocabulary Study CM p. 40 PowerNote DVD-ROM and online at thinkcentral.com
Practice and Apply: Guided Practice	
Selection and Teacher Notes	Audio Anthology CD-ROM Summary CM - English and Spanish p. 43, Haitian Creole and Vietnamese p. 44 Reading Fluency CM p. 55
	Best Practices Toolkit Teaching p. A11 (1) Think About Models at thinkcentral.com Audio Summaries at thinkcentral.com

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The **Lesson Plan and Resource Guide** suggests a step-by-step plan for teaching a lesson, along with the program resources to use at each step.

A SOUND OF THUNDER

Ideas for Extension

Differentiation: These activities provide students with a variety of options for demonstrating understanding of lesson concepts.

EXPLORATIONS AND ACTIVITIES

SEQUENCE CHAIN: CAUSE AND EFFECT
Have students reread lines 105–145 of "A Sound of Thunder." Point out that this passage describes how one small action can influence the course of history. Ask students to imagine the sequence of events that begins when Eckels kills the butterfly and ends with the election of Drexler as president.
Challenge students to graphically show the chain of events that begins with the butterfly's death and ends with the election of Drexler. As students map out their chain of events, remind them to keep in mind that each event can have multiple effects.

ROLE PLAY: ANALYZING CHARACTER AND PLOT
Have students role-play a trial in which Travis, accused of murdering Eckels, pleads not guilty on the grounds of "justifiable homicide." Assign students to play the parts of Travis and the judge. Assign other students to play the roles of witnesses: Leeperence, Billings, Kramer, and "the man behind the desk." Divide the rest of the class into three groups: prosecutors, defenders, and jurors.
Have the witnesses and Travis testify about events leading up to the shooting. As students listen to the testimony, insist that they focus on the reasons why Travis shot Eckels. Then have the jury decide whether the act was or was not justified and explain their reasoning.

BRAINSTORMING: ALTERNATE PLOT
Review with students that "A Sound of Thunder" is based on the premise that the time travelers do not want to do anything that might change the future. Ask them to imagine a story based on the opposite premise: The time travelers go back in time specifically for the purpose of changing some event.
Divide students into small groups. Have each group determine what event their time travelers would choose to alter. Then have students brainstorm how the characters could go about altering the event and what long-range effects (expected and unexpected) their actions might have.
Ask each group to present its scenario to the class. Have listeners evaluate each scenario for logic, creativity, and believability.

CREATE A POSTER: SYMBOLISM
Point out that in "A Sound of Thunder" the butterfly is not only a symbol, but an allusion to a scientific theory called "the butterfly effect," a phenomenon whereby even a slight change in a complex system can lead to larger, unpredictable changes over time. Have students work in pairs to create a graphic illustration that explores the layers of meaning of the butterfly in this story. Allow time for students to explain their creations to the class.

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The **Ideas for Extension** feature offers a variety of ways to enrich and extend the lesson concepts through activities, research, and writing.

Name _____ Date _____

A SOUND OF THUNDER COPY MASTER

Reading Skill

ANALYZE SEQUENCE
Sequence is the order in which events happen in a story. In many stories, the events are presented in the order in which they happen. Ray Bradbury's story has an interesting sequence of events.

Directions: As you read the story, record important events that take place before, during, and after the time safari. Be sure to write all the events that take place before the safari in the first column, all the events that take place during the safari in the second column, and all the events that take place after the safari in the third column.

Before the Time Safari	During the Time Safari	After the Time Safari
Eckels enters the time travel office to inquire about the safari.		

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A **Reading Skill** copy master contains the graphic organizer introduced in the Student's Edition. Students use the organizer to track the focus skill while reading a selection.

Planning for Differentiated Instruction

The students in your classroom span the spectrum of academic readiness, cultural diversity, personal interests, and learning styles. A key philosophy of this program is to give you the tools you need to teach *all* of your students. These three steps will help you differentiate instruction using *Holt McDougal Literature*:

STEP 1: Get to know your students.	STEP 2: Identify your resources.	STEP 3: Choose your lesson options.
The strategies below, along with the student copy masters that follow, will help you create a classroom profile.	Use page xviii to get capsule descriptions of program resources for adapting instruction.	Use page xix to view four different instructional paths.

Step 1. Get to Know Your Students

Creating and Using a Classroom Profile

What is the unique make-up of your classroom? A good first step in diversifying instruction is creating a classroom profile—in other words, getting to know your students’ individual abilities, interests, and experiences. For example, you might want to know the following things about each of your students:

- reading level
- proficiency with key content vocabulary
- how they feel about themselves as students
- what they enjoy doing when not in school
- how they feel about school in general

Use the assessment components of *Holt McDougal Literature* to obtain data about students’ skill level and academic readiness. In addition, the students themselves can provide you with important information. Use the copy masters that follow—a **student profile** and an **interest inventory**—to gather students’ insights into their own needs.

As you collect the pertinent information, a unique classroom profile will emerge. Use this information, along with the program’s differentiation resources, to create personalized instruction. For example, you may want to

- ensure access to advanced materials for students whose work is consistently strong
- scaffold instruction for those who need more help
- plan small group work that takes student interests, abilities, or work styles into account
- tap student motivation through writing prompts or activities built around topics of high student interest

Student Profile Survey

COPY MASTER

Directions These phrases describe ways that some people learn and what their preferences are. Write the phrases that best fit you in the “This Best Describes Me” column. Place the phrases that don’t fit you in the “This Is Not Like Me” column. It isn’t necessary to use all the phrases. Leave out the ones you are unsure about.

- Very logical
- Move around when I learn
- Great at planning
- Comfortable in the spotlight
- Sit still when I learn
- Very creative
- Prefer quiet when I work
- Like to do several things at a time
- Enjoy working with words
- Like art
- Prefer to work alone
- Not great at planning
- Enjoy working with ideas
- Prefer noise and activity when I work
- Enjoy working with numbers
- Like music
- Enjoy working with objects
- Prefer to be in the background
- Like science
- Prefer to decide on my own what to do
- Like collecting things
- Prefer to do one thing at a time
- Like the outdoors
- Prefer to work with people
- Like making things
- Prefer to be told how to do things

This Best Describes Me	This Is Not Like Me

In the “This Best Describes Me” column, add your own words that describe you, your interests, and your ways of learning.

Student Interest Inventory

COPY MASTER

Directions Give as much information as you can. It will help your teacher get to know you better.

1. What are your favorite interests outside of school? What do you enjoy about them?
2. What would others say are your strengths or talents?
3. What are some things you'd like to learn about? This can be in any school subject, or outside of school altogether.
4. What's difficult for you at school? This can be in a particular subject area or connected to something else entirely. What makes it hard?
5. What are you expert in?

Name _____

Date _____

STUDENT INTEREST INVENTORY, CONTINUED

COPY MASTER

6. What's your favorite

- book _____
- kind of music _____
- sport _____
- TV show _____
- movie _____
- video game _____
- radio station _____

7. Students use different methods to help them learn—like flashcards, memory devices, highlighting. What are some ways of learning that work for you?

8. What are some ways of learning that don't work well for you? Why?

9. In what areas would you like to improve? Why?

10. What else should I know about you as a person and a student that could help me teach you?

Step 2: Identify Your Resources for Differentiation

Holt McDougal Literature provides a wide range of resources, highlighted below, to adapt instruction for your diverse classroom. In addition to activities that support individual learning behaviors, the program supplies comprehensive support for these three groups of learners:

- students learning English
- struggling readers and developing writers
- advanced learners

AUDIO ANTHOLOGY

Professional recordings of the selections provide extra support to less-proficient readers, students learning English, and auditory learners.

RESOURCE MANAGER

A variety of copy masters help you enhance and differentiate instruction. These include

- leveled comprehension questions
- translations into Spanish, Haitian Creole, and Vietnamese
- ideas for extension
- academic vocabulary practice
- writing support

INTERACTIVE READERS

The *Interactive Reader, Adapted Interactive Reader*, and *English Language Learner Adapted Interactive Reader* each provide the same core selections from the main anthology with reading and literary skills instruction, support for academic and selection vocabulary, and writing activities to support comprehension. Students can also use the *Adapted Interactive Reader Audio Tutor* to follow along as they read.

TEACHER'S EDITION

Comprehensive support for differentiation in the teacher's edition includes

- Targeted Passages—boxed passages of key parts of a selection for less-proficient readers and English learners
- Tiered Discussion Prompts—leveled questions for group discussion of key passages
- Teacher Notes—instructional strategies and activities for the guided reading of diverse learners

BEST PRACTICES TOOLKIT

The *Best Practices Toolkit* is a valuable collection of teacher tools, mini-lessons, copy masters, and transparencies that help you differentiate instruction.

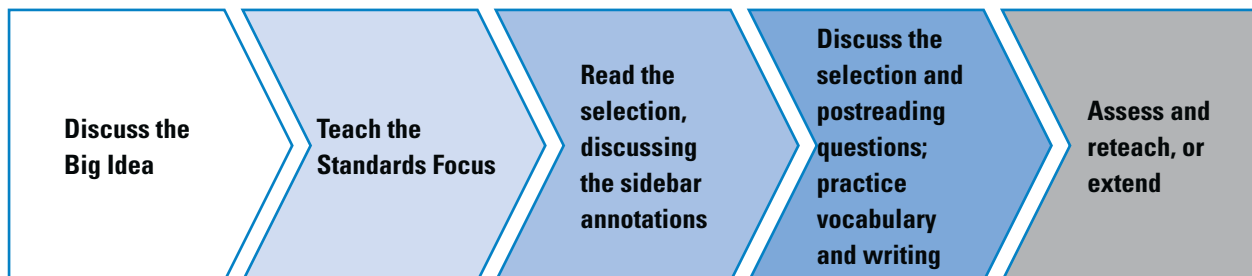
WRITING WORKSHOPS

Highly visual and engaging, the *Writing Workshops* in the student's edition provide step-by-step modeling of the writing process.

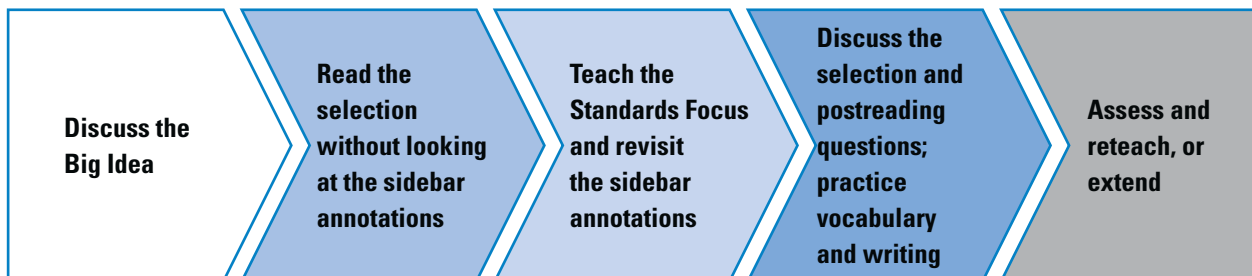
3. Choose Your Lesson Options

You can teach a selection as presented in the anthology, or you may adapt the lesson flow as follows.

PATH 1—BEGIN WITH THE BIG IDEA (ANTHOLOGY)



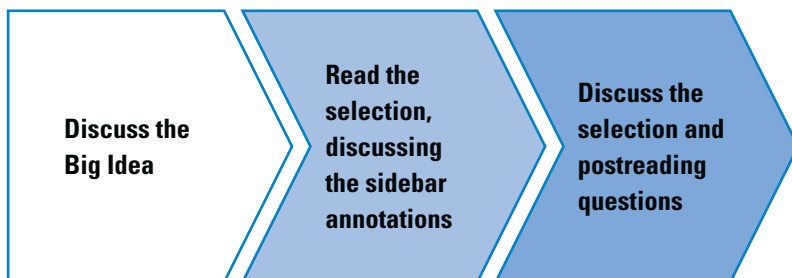
PATH 2—READ BEFORE TEACHING



PATH 3—BEGIN WITH THE COMMON CORE STANDARDS FOCUS



PATH 4—READ AND DISCUSS



Lesson at a Glance

The Power of Ideas

WHY THIS UNIT?

In this Introductory Unit, students get a brief overview of the kinds of themes, literary genres, reading strategies, and writing skills they will study throughout the year. The unit gives them a preview of how their textbook is structured and how it approaches the study of literature and writing.

ABOUT THE WORKSHOPS

Student/Teacher Edition Pages: 1–19

Summary The unit begins by introducing students to some of the “big questions” they will consider as they read each selection in the anthology. Then, in the Genres Workshop, students learn the defining characteristics of fiction, poetry, drama, nonfiction, and media, as well as some of the academic vocabulary they will use to explore these genres. The Reading Strategies Workshop outlines eight basic skills and strategies that will help students become active readers. The Writing Process Workshop reviews the basics of writing, from identifying audience, purpose, and format to following the steps of the writing process and using a rubric for self-assessment.

Key Idea: The Power of Ideas The unit captures students’ attention by pointing out that literature explores the big **questions** that affect every person’s life. It explains that questions can be explored in a variety of genres, and that students can tap into these ideas through active, engaged reading. Finally, the unit invites students to use the power of literature to express their own questions through writing.

LESSON RESOURCES

Student Copy Masters

Note Taking: The Genres	I-2
Note Taking: Becoming an Active Reader	I-3
Note Taking: What Is Academic Vocabulary?. . .	I-4
Note Taking: Expressing Ideas in Writing	I-5

i Lesson resources are also available on the **Teacher One Stop DVD-ROM** and online at thinkcentral.com.

Note Taking

THE GENRES

Directions: Take notes on pages 4–11 to create glossaries of literature terms that you can use as bookmarks.

Stories

stories: the product of a writer’s imagination

_____ : the telling of a story

_____ : focuses on a single event

_____ : an extended work of fiction; can have wide range of characters and complex plot

novella: longer than a _____

but shorter than a _____

Poetry

_____ : the arrangement of a poem on the page

_____ : a group of lines that form a separate unit within a poem

_____ : language of sensory experiences (what you see, hear, smell, touch, taste)

Drama

_____ : a work of literature that is meant to be performed

_____ : what the characters say

_____ : the divisions of drama, with each one occurring in a different time or place

_____ : what scenes are grouped into

Nonfiction

_____ : the true story of a person’s life, told by that person

_____ : a short nonfiction work that focuses on a single subject

_____ : an oral presentation that gives the speaker’s ideas or beliefs

news article: a newspaper or magazine report on _____

feature article: a newspaper or magazine piece on _____

_____ : writing that serves a practical purpose, such as an instruction manual

Media

_____ : forms of communication that reach large numbers of people

_____ : movies with narratives

news media: accounts of current events that appear _____

_____ : a sponsor’s paid use of media

_____ : collections of “pages” on the World Wide Web

Note Taking

BECOMING AN ACTIVE READER

Directions: Take notes on the key ideas of page 12—skills and strategies for **active reading**—by completing the graph.

Skill/Strategy	What It Is	Examples/Other Notes
Preview		<div data-bbox="1081 512 1474 569"></div> <div data-bbox="1081 596 1474 653"></div>
Set a Purpose		<div data-bbox="1081 686 1474 743"></div> <div data-bbox="1081 770 1474 827"></div>
Connect		<div data-bbox="1081 861 1474 917"></div> <div data-bbox="1081 945 1474 1001"></div>
Use Prior Knowledge		<div data-bbox="1081 1035 1474 1092"></div> <div data-bbox="1081 1119 1474 1176"></div>
Predict		<div data-bbox="1081 1209 1474 1266"></div> <div data-bbox="1081 1293 1474 1350"></div>
Visualize		<div data-bbox="1081 1383 1474 1440"></div> <div data-bbox="1081 1470 1474 1524"></div>
Monitor		<div data-bbox="1081 1558 1474 1614"></div> <div data-bbox="1081 1642 1474 1698"></div>
Make Inferences		<div data-bbox="1081 1732 1474 1789"></div> <div data-bbox="1081 1816 1474 1873"></div>

ACADEMIC VOCABULARY WORKSHOP

Note Taking**WHAT IS ACADEMIC VOCABULARY?**

Directions: Take notes about **academic vocabulary** by using the information on pages 16–18 to complete the chart.

ACADEMIC VOCABULARY	
Definition of academic vocabulary	
Benefits of learning academic vocabulary	
Three examples of academic vocabulary	1. _____ 2. _____ 3. _____
Three strategies for building academic vocabulary	1. _____ 2. _____ 3. _____

Note Taking

EXPRESSING IDEAS IN WRITING

Directions: Take notes about **expressing ideas in writing** by outlining the important ideas on pages 20–23. It's fine to use abbreviations, short cuts, and paraphrasing.

I. Consider Options

A. Purpose

1. Ask: _____

2. Examples of purpose: entertain, _____

B. _____

1. Ask: Who are my readers?

2. Examples of readers: _____

C. _____

1. Ask: Which format is best for my purpose/audience?

2. Examples of formats: _____

II. The Writing Process

A. Planning Prewriting

1. *Explore my ideas.* _____

2. Ways to prewrite: _____

B. _____

1. Turn prewriting into 1st draft.

2. Ways to draft: _____

C. _____

1. Check writing against a _____

2. Get suggestions from a _____

D. Editing and Publishing (Put it out into world.)

III. Key Traits *Focus and Coherence Organization,* _____



The Most Dangerous Game

Richard Connell

WHY THIS SELECTION?

“The Most Dangerous Game” is a classic tale of survival that continues to win fans with its vivid characters and suspenseful plot. The tale illustrates the concept of conflict by exploring the darker side of human nature.

ABOUT THIS SELECTION

Student/Teacher’s Edition Pages: 58–83

Difficulty Level: Average

Readability Scores: Lexile: 740; Fry: 5; Dale Chall: 6.3

Summary In “The Most Dangerous Game,” Richard Connell tells the harrowing tale of hunter Sanger Rainsford. Stranded on a remote jungle island, Rainsford seeks help at the château of General Zaroff. Zaroff, also a hunter, seems cultured at first, but then he forces Rainsford to become his quarry in a hunt to the death. Zaroff seems destined to win, but Rainsford outwits him, saves himself, and kills Zaroff.

Engaging the Students Throughout the lesson, students explore the concept of survival. Survival drives the plot of “The Most Dangerous Game” and dominates the main character’s thinking. In reading this story, students consider not only the circumstances that make a character desperate to ensure his survival, but also the physical, mental, and emotional skills that make survival possible.

COMMON CORE STANDARDS FOCUS

- Conflict
- Visualize

LESSON RESOURCES

Plan and Teach

Lesson Plan and Resource Guide	35
Additional Selection Questions	39
Ideas for Extension	40
Teacher Notes	42

Student Copy Masters

Summary (English, Spanish)	43
Summary (Haitian Creole, Vietnamese)	44
Text Analysis: Conflict	45
Text Analysis: Conflict (Spanish)	46
Reading Strategy: Visualize	47
Reading Strategy: Visualize (Spanish)	48
Vocabulary Study	49
Vocabulary Practice	50
Vocabulary Strategy	51
Reading Check	52
Question Support	53
Grammar and Style	54
Reading Fluency	55

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Lesson Plan and Resource Guide

The Most Dangerous Game

Short Story by Richard Connell

Common Core Standards Focus

RL 4 Analyze the cumulative impact of specific word choices on meaning and tone. **RL 5** Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise. **L 1b** Use prepositional phrases to convey meanings and add variety and interest. **L 4** Determine the meaning of unknown or multiple-meaning words. **L 5b** Analyze nuances in the meaning of words with similar denotations.

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Student/Teacher's Edition Pages	Additional Resources CM = Copy Master T = Transparency
Focus and Motivate	
<input type="checkbox"/> Big Question p. 58	<input type="checkbox"/> i PowerNotes DVD-ROM and online at thinkcentral.com
<input type="checkbox"/> Author Biography and Background Information p. 59	<input type="checkbox"/> i Literature and Reading Center at thinkcentral.com
Teach	
<input type="checkbox"/> Conflict p. 59	<input type="checkbox"/> i PowerNotes DVD-ROM and online at thinkcentral.com
<input type="checkbox"/> Visualize p. 59	<input type="checkbox"/> Visualize CM—p. 47, Spanish p. 48 D <input type="checkbox"/> i PowerNotes DVD-ROM and online at thinkcentral.com
<input type="checkbox"/> Vocabulary in Context p. 59	<input type="checkbox"/> Vocabulary Study CM p. 49 D <input type="checkbox"/> i PowerNotes DVD-ROM and online at thinkcentral.com
Practice and Apply: Guided Practice	
Selection and Teacher Notes	
<input type="checkbox"/> “The Most Dangerous Game,” pp. 60–80	<input type="checkbox"/> Audio Anthology CD-ROM D <input type="checkbox"/> Summary CM—English and Spanish p. 43, Haitian Creole and Vietnamese p. 44 D <input type="checkbox"/> Reading Fluency CM p. 55 <input type="checkbox"/> Best Practices Toolkit <input type="checkbox"/> Predicting p. A10 [T] D <input type="checkbox"/> i ThinkAloud Models at thinkcentral.com <input type="checkbox"/> i Audio Summaries at thinkcentral.com

D = Resources for Differentiation

Student/Teacher's Edition Pages	Additional Resources CM = Copy Master T = Transparency
Practice and Apply: After Reading	
<input type="checkbox"/> Selection Questions p. 81	<input type="checkbox"/> Reading Check CM p. 52 <input type="checkbox"/> Conflict CM—p. 45, Spanish p. 46 D <input type="checkbox"/> Visualize CM—English p. 47, Spanish p. 48 D <input type="checkbox"/> Question Support CM p. 53 D <input type="checkbox"/> Additional Selection Questions p. 39 D <input type="checkbox"/> Ideas for Extension pp. 40–41 D
<input type="checkbox"/> Vocabulary Practice p. 82 <input type="checkbox"/> Academic Vocabulary in Writing p. 82 <input type="checkbox"/> Vocabulary Strategy: Denotation and Connotation p. 82	<input type="checkbox"/> Academic Vocabulary CM p. 3 <input type="checkbox"/> Additional Academic Vocabulary CM p. 4 <input type="checkbox"/> Vocabulary Practice CM p. 50 <input type="checkbox"/> Vocabulary Strategy CM p. 51 <input type="checkbox"/> i <i>WordSharp</i> Interactive Vocabulary Tutor CD-ROM and online at thinkcentral.com
<input type="checkbox"/> Grammar and Style p. 83 <input type="checkbox"/> Writing Prompt p. 83	<input type="checkbox"/> Add Descriptive Details CM p. 54 <input type="checkbox"/> 📦 Best Practices Toolkit <input type="checkbox"/> Main Idea and Details p. B6 [T] D <input type="checkbox"/> i GrammarNotes DVD-ROM at thinkcentral.com <input type="checkbox"/> i Interactive Revision Lessons in WriteSmart CD-ROM and online at thinkcentral.com
Assess and Reteach	
Assess	<input type="checkbox"/> Diagnostic and Selection Tests <input type="checkbox"/> Selection Tests A, B/C pp. 27–28, 29–30 <input type="checkbox"/> i ThinkCentral Online Assessment <input type="checkbox"/> 🎧 ExamView Test Generator on the Teacher One Stop DVD-ROM D
Reteach <input type="checkbox"/> Conflict <input type="checkbox"/> Predict <input type="checkbox"/> Denotation and Connotation	<input type="checkbox"/> i Level Up Online Tutorials on thinkcentral.com <input type="checkbox"/> i Reteaching Worksheets on thinkcentral.com <input type="checkbox"/> Literature Lesson 6: Conflict and Suspense <input type="checkbox"/> Literature Lesson 9: Setting and Its Roles <input type="checkbox"/> Reading and Informational Texts Lesson 1: Predicting <input type="checkbox"/> Vocabulary Lesson 17: Denotation and Connotation

D = Resources for Differentiation

If you are following the *Essential Course of Study*, this selection may also be found in

- **Interactive Reader**
- **Adapted Interactive Reader**
- **🎧 Adapted Interactive Reader: Audio Tutor**
- **English Language Learner Adapted Interactive Reader**

Additional Selection Questions

Differentiation Use these questions to provide customized practice with comprehension and critical thinking skills.

Easy

- 1. Recall Conflict** According to General Zaroff, what is the most dangerous “game,” or animal, that a person can hunt? (*humans*)
- 2. Recall Plot** Think of the first time and the last time that Rainsford and Zaroff meet in this story. How are those meetings different? (*In the first meeting, Rainsford is seeking Zaroff’s help; in the last meeting, Rainsford is seeking to kill Zaroff.*)
- 3. What does it take to be a SURVIVOR?**
What qualities does Rainsford have that ensure his survival?
(*He is able to think and act quickly; he knows hunting techniques and is good at them.*)

Average

- 4. Visualize** Which scene in this story could you visualize best? Name the details that formed your mental picture. (*Students may suggest the vivid dinner scene, with its table set with silver, china, and wine glasses; the scent of Zaroff’s black cigarettes; and the room itself, with its beamed ceiling and many exotic mounted heads. One also can imagine Zaroff’s composed, gentlemanly posture and mannerisms.*)
- 5. What does it take to be a SURVIVOR?**
Is Zaroff a survivor? What experience has he had with survival? (*Zaroff survived a childhood in which his father gave him a gun at age five and had him hunting bears at age ten. He later escaped the Russian Revolution and did very well for himself, at least in terms of outward appearance. After his hunt for Rainsford begins, he survives Rainsford’s attempts to kill him in the jungle. Up until the very last sentence, Zaroff is a survivor.*)

Challenging

- 6. Conflict** How does the short dialogue with Whitney at the beginning of the story foreshadow the main conflict of the story? (*In the conversation, Rainsford is certain that a hunted animal has no feelings and doesn’t matter. Later, Rainsford becomes a hunted “animal,” to whom survival matters very much.*)
- 7. Synthesize** Zaroff and Rainsford have their differences. How do these differences create conflict? (*Their differing views on hunting and civilization put them at odds, setting up the hunt in the second part of the story.*)
- 8. Problem Solving** To be evenly matched, Rainsford should have had a gun for the “game,” but Zaroff gave Rainsford only a knife. How did Rainsford try to overcome this problem? What are some things that he did not do but might have done? (*He might have argued with the “rules” of the game when Zaroff established them. He might have used his last hours in the chateau trying to find or fashion weapons. He might have gone on the offensive before being locked in the bedroom.*)

Ideas for Extension

Differentiation These activities provide students with a variety of options for demonstrating understanding of lesson concepts.

EXPLORATIONS AND ACTIVITIES

THE SURVIVAL GAME: PLOT, CONFLICT, RESOLUTION

Have students form groups of three or four to create a board game with pieces, cards, challenges, and other features based on details from “The Most Dangerous Game.” Require all games to include complications—that is, surprises that confront players and force decision-making or new courses of action. Also, board games should build to a sudden win or resolution—that is, players should be nearly evenly matched and as likely to encounter setbacks of equal proportion. Build a revision stage into the game-making process by requiring groups to play and critique each other’s games before final versions are created.

Ask each group to present its final version, showing how well the game echoes and/or recreates actual story details.

CHARACTER SKETCH: IVAN THE EVIL

Ask students to use story clues to create a visual or poetic representation of Ivan. Students may choose any medium to represent actual details of Ivan’s appearance as conveyed by the story, such as his enormous bulk, his red sash, his long beard, and his pointed teeth. The final product also must combine details to present a generalized representation of evil.

CAN YOU BELIEVE IT? POKING HOLES IN THE PLOT

Ask pairs of students to consider and list unlikely details, aspects of the setting, and plot events in “The Most Dangerous Game.” Start by posing questions like these:

- How does Zaroff get all his fine food and clothing?
- Who supplies the opera music, and how, in 1924, does he listen to it?
- Who built his mansion, and who takes care of it now?
- Who attends to the numerous shipwrecked sailors while they become skilled enough to play the “most dangerous game”?

Have students present to the class a critical evaluation of the credibility of the story’s details.

To extend the activity, ask the class to reflect on whether incredible details undercut the story, add interest to it, or have little effect on it.

STORY SLEUTHING: UNCOVERING ASSUMPTIONS

Review how Connell resolves this story’s main conflict: Rainsford is able to sneak back to Zaroff’s château, surprise him, and then beat him in a duel. Ask: Is this a reasonable conclusion to the story? Have students, working in small groups, decide their answer. Then ask them to identify at least three assumptions that they think lead to the story’s conclusion. Provide time for groups to present and discuss their assumptions.

INQUIRY AND RESEARCH

SURVIVAL OF THE FITTEST: SOCIAL DARWINISM

In lines 353–354, Rainsford tells Whitney: “Life is for the strong, to be lived by the strong, and, if needs be, taken by the strong.” His words reflect the theory of Social Darwinism, a philosophy that applied Charles Darwin’s ideas about natural selection to immediate issues in human society. Break students into groups and ask them to research this social theory, noting the years in which it emerged, its chief proponents, and the social issues it attempted to address. Ask students to present their findings to the class.

Pre-AP Challenge: Invite students to apply the theory of Social Darwinism to “The Most Dangerous Game” in a written analysis of the story. Remind them to include evidence from the text, including relevant quotations. Invite students to read their papers in class.

WRITING

TABLOID COVERAGE: SURVIVAL STORY

Have students imagine that a reporter for a newspaper or magazine that deals in sensational stories hears about Rainsford, Zaroff, and the dangerous game they played on Ship-Trap Island. The reporter turns the story into a flashy and highly incredible account, complete with a headline meant to get readers to buy the tabloid.

Have students work in pairs to write the story and its headline. Suggest that they begin by creating a *who, what, when, where, why,* and *how* organizer. Remind students that the story must have an attention-getting lead, or opening statement, and that its organization should be consistent with that of newspaper

writing—that is, all of the basic facts must appear in the first paragraph, and more of the most interesting details should appear near the beginning of the story than at the end.



READING JOURNAL: EXAMINING EMOTIONAL RESPONSES

Ask students to identify the emotions—such as fear, anger, disgust, and excitement—that they experienced while reading “The Most Dangerous Game.” Have students write a personal response to the story in which they describe their emotions and examine why they think they reacted as they did.

AND THEN WHAT? SEQUEL MAP

Ask: At the end of the story, what kind of person has Rainsford become? What will he do next? Have students work in pairs or small groups to create a well-developed story map that outlines the sequel that these questions suggest. Story maps must include the characters, the setting, the conflict, and the major events of the sequel (including a climax and a resolution).

Teacher Notes

Review and Evaluate Outcome

What did I want students to know or be able to do?

How successful was the lesson?

Evaluate Process

What worked?

- Strategies

- Resources

- Differentiation

What did not work? Why not?

Reflect

The next time I teach "The Most Dangerous Game," what will I do differently? Why?

Plan Ahead

What must I do next?

THE MOST DANGEROUS GAME

Summary

THE MOST DANGEROUS GAME

Richard Connell

Setting: A tropical island in the Caribbean, 20th century

Sanger Rainsford is a famous hunter. One night, as his boat sails past the mysterious Ship-Trap Island, he hears gun shots. He loses his balance and falls overboard. He survives by swimming to the island. The next day, Rainsford meets General Zaroff who lives on this island. Zaroff is also a hunter. He explains to Rainsford that he has become bored with hunting tigers and other dangerous animals. Now he hunts humans. When he invites Rainsford to join him, Rainsford refuses. So Zaroff decides to hunt Rainsford instead. Zaroff makes a promise to Rainsford. If Rainsford can stay alive for three days, he will let him leave the island. Zaroff gives Rainsford time to hide and the hunting game begins.

EL JUEGO MÁS PELIGROSO

Richard Connell

Ambiente: Una isla tropical en el Caribe, siglo 20

Sanger Rainsford es un cazador famoso. Una noche, mientras navega en su bote cerca de la misteriosa isla Ship-Trap (Atrapabarcos), oye disparos. Pierde el balance y se cae por la borda. Nada hacia la isla y sobrevive. Al próximo día, Rainsford se encuentra con el General Zaroff, quien vive en la isla. Zaroff es también un cazador. É ste le explica a Rainsford que ya está aburrido de cazar tigres y otros animales peligrosos. Ahora caza humanos. Cuando invita a Rainsford a unírsele, Rainsford se niega a aceptar la invitación. Así que Zaroff decide cazar a Rainsford. Zaroff le hace una promesa a Rainsford. Si Rainsford puede mantenerse vivo durante tres días, lo dejará vivir en la isla. Zaroff le da a Rainsford tiempo para que se esconda, y comienza la cacería.

Summary

JWÈT KI PI DANJERE

Richard Connell

Espas: Yon zile twopikal nan Karayib la, 20yèm syèk

Sanjè Rennfòd se yon gran chasè. Yon jou swa, pandan bato li t ap pase pre Zile mistè yo rele Trape-bato, li tandè zam k ap tire. Li pèdi ekilib li epi li tonbe nan dlo. Pou l sove lavi li, li naje al sou zile a. Nan demen, Rennfòd rankontre Jeneral Zawòf ki abite sou zile a. Zawòf se yon chasè tou. Li eksplike Rennfòd li vin raz avèk lachas tig ak lòt bèt danjere. Kounye a, l ap fè lachas moun. Lè li envite Rennfòd pou vin fè lachas avè li, Rennfòd pa vle. Poutèt sa, Zawòf deside pou l chase Rennfòd pito. Zawòf fè Rennfòd yon pwomès. Si Rennfòd rete anvè pandan twa jou, l ap kite li sòti sou zile a. Zawòf ba Rennfòd tan pou li kache epi jwèt lachas la kòmanse.

TRÒ CHƠI NGUY HIỂM NHẤT

Richard Connell

Bối cảnh: Trên một hòn đảo miền nhiệt đới Caribbean, thế kỷ 20

Sanger Rainsford là một thợ săn nổi tiếng. Vào một đêm nọ, khi bơi thuyền ngang qua hòn Đảo Bẫy Tàu bí ẩn, ông ta nghe nhiều tiếng súng nổ. Ông ta mất thăng bằng và rơi xuống biển. Ông ta đã sống sót nhờ bơi vào đảo. Ngày hôm sau, Rainsford gặp Tướng Zaroff, người đang sống trên hòn đảo này. Zaroff cũng là một thợ săn. Ông ta giả thích cho Rainsford biết rằng ông ta đã chán săn cọp và các con thú nguy hiểm khác. Bây giờ ông ta đi săn người. Khi ông ta rủ Rainsford cùng tham gia, Rainsford từ chối. Và rồi thay vào đó, Zaroff quyết định sẽ săn Rainsford. Zaroff hứa với Rainsford một điều. Nếu Rainsford có thể sống sót sau ba ngày, ông ta sẽ để Rainsford rời khỏi đảo. Zaroff cho Rainsford thời gian để trốn và trò chơi săn người bắt đầu.

Text Analysis

CONFLICT

The main character in a story usually faces one or more conflicts. A **conflict** is a struggle between opposing forces. For example, a conflict might be within a character, between two characters or between a character and nature. A **complication** is an event or detail that make a conflict more intense.

Directions: Use the chart to record the conflicts that Sanger Rainsford faces and any complications that arise. Then answer the question that follows.

Conflict	Complications
Rainsford faces a conflict with the ocean because he falls overboard.	It is night. People on the boat cannot hear his shouts. The island is not close.

A story usually has a main conflict. This is the story's main focus. Which conflict do you think is the main conflict? Why?

Text Analysis

CONFLICT

El personaje principal de un cuento generalmente se enfrenta a uno o más conflictos. Un **conflicto** es la lucha entre fuerzas opuestas. Por ejemplo, un conflicto puede ocurrir dentro de un personaje, entre dos personajes o entre un personaje y la naturaleza. Una **complicación** es un suceso o detalle que hace que un conflicto sea más intenso.

Instrucciones: Usa la tabla para anotar los conflictos que Sanger Rainsford enfrenta y cualquier complicación que suceda. Luego, contesta la pregunta que sigue.

Conflicto	Complicaciones
Rainsford enfrenta un conflicto con el océano porque se cae por la borda.	Es de noche. La gente del bote no puede oír sus gritos. La isla no está cerca.

Un cuento generalmente tiene un conflicto principal. Ése es el enfoque principal del cuento.
¿Qué conflicto de este cuento crees que es el conflicto principal? ¿Por qué?

THE MOST DANGEROUS GAME

COPY MASTER

Reading Strategy**VISUALIZE**

When you **visualize**, you use details to form a mental picture of settings, characters, and events. Visualizing can help you gain insight into the setting, characters, and events of a story. It can also help to clarify confusing events or details.

Directions: As you read “The Most Dangerous Game,” use the chart to help you visualize events from the story. First, note the details that the author gives. Then, describe your own mental picture. An example has been done for you.

Details from Story

The lights of the yacht disappear and Rainsford is left in the water.

What I Visualize

Rainsford is surrounded by black water and dark sky. It's a scary, pitch-black scene with the sounds of Rainsford splashing in the water.



EL JUEGO MÁS PELIGROSO

COPY MASTER

Reading Strategy

VISUALIZE

Cuando **visualizas**, usas detalles para formar una imagen mental del ambiente, los personajes y los sucesos. Visualizar puede ayudarte a entender mejor el ambiente, los personajes y los sucesos de un cuento. Puede también ayudar a clarificar sucesos o detalles confusos.

Instrucciones: Mientras lees “El juego más peligroso”, usa la tabla como ayuda para visualizar sucesos del cuento. Primero, anota los detalles que el autor proporciona. Después, describe tu propia imagen mental. La tabla ya contiene un ejemplo completo para que lo uses como referencia.

Detalles del cuento

Las luces del yate desaparecen y Rainsford se queda en el agua.

Lo que yo visualicé

Rainsford se ve rodeado de agua negra y un cielo oscuro. Es una escena oscura en la que no se puede ver nada y que da miedo, y en la que se oyen los sonidos de Rainsford salpicando en el agua.



THE MOST DANGEROUS GAME

COPY MASTER

Vocabulary Study**WORDS IN CONTEXT**

A. Directions: As your teacher reads the passage aloud, listen for each boldfaced word and clues to its meaning.

Nicole was a girl with a **disarming** smile that charmed everyone. She had a **cultivated** sense of style that helped her look good, even on a bad day. She would not **condone** rudeness and was always kind. Her **scruples** even prevented her from gossiping. Everyone said it was **uncanny** how she knew just the right thing to do or say to make a person feel better. Her **droll** sense of humor could ease any tense situation. Nicole's one passion was antique clothing. To her the clothes were a **tangible** link to the past, a way to touch history.

For weeks Nicole had been searching for a special gift for her mother's birthday, something old and blue. One day, Nicole's **zealous** search brought her to the Blue Moon. The quaint little shop offered its mostly older customers a cup of tea and overstuffed sofas to rest on, but Nicole had no time to enjoy either **amenity**. It was **imperative** that she find something special by dinner time. With two hours left, she was beginning to panic. As Nicole rummaged around the shop in search of her **quarry**, the owner asked **solicitously** if she needed help. He could sense that Nicole was getting desperate. As she explained her situation, he smiled. "I have just the thing." Her eyes lit up as the man displayed a finely embroidered baby-blue shawl. Her search was over. She could picture how this gift from the past would delight her mother.

B. Directions: Write each boldfaced word from Part A beside its definition.

- | | |
|-------|--|
| _____ | 1. capable of being touched or felt |
| _____ | 2. the object of a hunt |
| _____ | 3. inspiring confidence |
| _____ | 4. cultured in manner |
| _____ | 5. thing that adds to one's comfort |
| _____ | 6. to forgive or overlook |
| _____ | 7. amusingly odd or comical |
| _____ | 8. feeling of uneasiness that keeps a person from doing something |
| _____ | 9. in a manner expressing care or concern |
| _____ | 10. absolutely necessary |
| _____ | 11. intensely enthusiastic |
| _____ | 12. so remarkable as to seem supernatural |

Vocabulary Practice

amenity	quarry	condone	scruples
cultivated	solicitously	disarming	tangible
droll	uncanny	imperative	zealous

A. Directions: Write the word from the box that best completes each sentence. Use each word only once.

1. I love my sister, but I cannot _____ my sister's terrible behavior.
2. It is _____ that we leave now, or we'll miss the train.
3. We were presented with _____ results of the garden, when Dad served us vegetable soup.
4. She behaved _____ toward her mother because she wanted to ask a favor.
5. The cat's _____ was a toy mouse.
6. The enthusiastic fans cheered to show their _____ support for their team.
7. I considered lying about my homework, but my _____ would not let me.
8. The speaker's _____ attitude created a sense of trust with her audience.
9. My aunt likes to seem _____, so she never uses informal language or slang.
10. One _____ offered by the hotel is free Internet service.
11. Paula laughed to herself because she thought the tense situation was both a little strange and _____.
12. It was quite a coincidence and _____ that we both said the same thing at the same time.

B. Writing Option: How do you think Rainsford would describe General Zaroff? Write a brief description. Use at least **three** words from the box.

Vocabulary Strategy

DENOTATION AND CONNOTATION

A word's **denotation** is its basic dictionary meaning. Its **connotations** are the overtones of meaning the word has. For example, the words *smart* and *wily* can both mean "intelligent." However, *smart* has mostly positive overtones, while *wily* has a negative connotation of being sly.

A. Directions: For each pair of words, write the word with positive connotations in the second column of the chart and the word with negative connotations in the third column.

Word Pair	Positive Connotations	Negative Connotations
1. speedy/hasty		
2. unyielding/firm		
3. mild/bland		
4. smell/stench		
5. candid/sassy		
6. silly/amusing		

B. Directions: Use three words from the chart to write several sentences that would convince a prospective employer that you're capable of doing the job.

Reading Check

Directions: Recall the events in Richard Connell’s short story. Then answer the questions in phrases or sentences.

1. How does Rainsford meet General Zaroff?

2. What animal does General Zaroff like to hunt on the island?

3. What does General Zaroff want to do with Rainsford?

4. How do Rainsford’s experiences as a hunter help him on the island?

5. Why is General Zaroff surprised to see Rainsford at the end of the story?

THE MOST DANGEROUS GAME

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Question Support**LITERARY ANALYSIS**

For questions 1–3, see page 81 of the Student Edition.

Directions: Answer each question.

- 4. Draw Conclusions** At the end of the story, Rainsford makes an important decision. He could attack Zaroff from behind. Instead, he decides to fight Zaroff face to face.

Tell why you think Rainsford makes this decision. _____

- 5. Compare and Contrast Characters** Each word or phrase is a character trait. Write R if it describes Rainsford, Z if it describes Zaroff, and B if it describes both characters.

_____ honorable _____ experienced hunter _____ arrogant
_____ clever _____ cruel _____ moral

- 6. Analyze Conflict** Reread lines 473–484. These lines introduce the main conflict of the story. Why do you think the author decided to wait to introduce the conflict of the story? _____

- 7. Examine Foreshadowing** Reread these lines from the story.

“I had to invent a new animal to hunt.”

“I am a hunter, not a murderer.”

What event does this discussion between Zaroff and Rainsford foreshadow? _____

- 8. Visualize Description** Think about the descriptions of events in the story.

Complete the following sentence. The description I remember most was _____

Now go back to the story. Look for this description. What words or details from the story helped you create a strong mental image? _____

- 9. Make Judgments** Has Rainsford changed his mind about hunting by the end of the story? Support your answer.

THE MOST DANGEROUS GAME




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Grammar and Style**ADD DESCRIPTIVE DETAILS**

Descriptive details help readers understand your topic. You can use prepositional phrases to add descriptive details that show what events are taking place and that tell what, where, when, and how they are taking place. A prepositional phrase consists of a preposition, its object and all the modifiers. Here is an example from the story.

The man's only answer was to raise with his thumb the hammer of his revolver. Then Rainsford saw the man's free hand go to his forehead in a military salute, and he saw him click his heels together and stand at attention. (lines 160—162)

Directions: This passage is from a diary entry that Rainsford might have written. Add at least five prepositional phrases to make the diary entry more descriptive. Use proofreading marks from the chart to show your changes.

Proofreading Symbols		
 Add letters, words, or punctuation.	 Make a capital letter lowercase.	 Delete letters or words.

Even though I am safe, I feel as though anyone I pass might be hunting me. I am constantly suspicious. Sometimes I start running. I imagine that someone is chasing me. When I am in bed, I think I hear the sound of gunfire. I can fall asleep only after I have had several restless nights. It is difficult for me to concentrate on my work. Once I was able to hunt. I will never hunt an animal again.

THE MOST DANGEROUS GAME

COPY MASTER

Reading Fluency**READING WITH EXPRESSION**

When you read an adventure story aloud, use your voice to help your listeners feel that they are a part of the action. To make your reading more expressive, use these techniques:

- read at an appropriate rate, speeding up or slowing down as necessary
- change the volume (loudness/softness) of your voice for emphasis and variety
- vary the pitch (rise and fall) of your voice to add meaning to your words
- chunk words into meaningful phrases, as in everyday speech
- pause to separate ideas and to add emphasis
- stress important words and phrases

Directions: Like Rainsford, the narrator of *Robinson Crusoe* is a survivor. Follow along as your teacher reads this passage in which the shipwrecked Crusoe first learns about the island on which he has landed. Notice how your teacher groups words for sense. Watch where your teacher changes volume or pitch, stresses certain words, and pauses for emphasis. Then prepare your own reading of the passage, using these marks.

L = louder

↑ = raise pitch

/ = pause or stop

S = softer

↓ = lower pitch

underline = add stress

My next work was to view the country, and seek a proper place for my habitation, and where to stow my goods to secure them from whatever might happen; where I was I yet knew not, whether on the continent or on an island, whether inhabited, or not inhabited, whether in danger of wild beasts or not: There was a hill not above a mile from me, which rose up very steep and high, and which seem'd to over-top some other hills which lay as in a ridge from it northward; I took out one of the fowling pieces, and one of the pistols, and a horn of powder, and thus arm'd I travell'd for discovery up to the top of that hill, where after I had with great labor and difficulty got to the top, I saw my fate to my great affliction, (*viz.*) that I was in an island environ'd every way with the sea, no land to be seen, except some rocks which lay a great way off, and two small islands less than this, which lay about three leagues to the west.

I found also that the island I was in was barren, and, as I saw good reason to believe, uninhabited, except by wild beasts, of whom however I saw none, . . . (216 words)

—Daniel Defoe, *Robinson Crusoe*

