

A monarch butterfly is shown emerging from a clear, translucent chrysalis. The butterfly's wings are spread, revealing a black and white pattern with distinct veins and spots. The background is a soft, out-of-focus grey.

# Stories of Change

**Visual Prompt:** A butterfly goes through several changes in its life. It starts as an egg, becomes a caterpillar and then a chrysalis, and finally emerges as a beautiful butterfly. In what ways do people change as they move through the stages of their lives?

## Unit Overview

Unit 1 introduces the idea of “change” as the conceptual focus for the year. By reading, analyzing, and creating texts, you will examine changes that happen in your life as well as in the world around you. Through your responses to texts, you will better understand that change is threaded through all of our lives and is something we can tell stories about.

**GOALS:**

- To understand how change can be significant
- To analyze key ideas and details in addition to craft and structure in print and nonprint texts
- To use narrative techniques such as sequencing, dialogue, and descriptive language
- To write narratives to develop real or imagined events
- To understand pronouns and the conventions of punctuating dialogue

**ACADEMIC VOCABULARY**

- analyze
- sequence
- cause-effect
- transitions
- coherence

**Literary Terms**

- narrative
- characterization
- setting
- conflict (internal/external)
- dialogue
- personal narrative
- point of view
- connotation
- denotation
- figurative language
- simile
- metaphor
- sensory language
- short story
- theme
- plot
- foreshadowing
- personification

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# Previewing the Unit

### LEARNING STRATEGIES:

Activating Prior Knowledge, Skimming/Scanning, QHT, Marking the Text, Summarizing/Paraphrasing

### ACADEMIC VOCABULARY

When you **analyze**, you separate something into parts and study how the parts are related. This **analytical** approach allows you to understand how the parts work together so you can better understand them. For example, an **analysis** of a patient's symptoms will help a doctor understand a patient's illness.

### My Notes

## Learning Targets

- Preview the big ideas, academic vocabulary, and literacy terms for the unit.
- Identify and analyze the skills and knowledge needed to complete Embedded Assessment 1 successfully.

## Making Connections

When you think about change, what thoughts come to your mind? Have you perhaps changed schools? Have you made new friends? Has an old friend moved away? Change is a part of life. In this unit, you will **analyze** stories about change, as well as write your own ideas and stories about change.

## Essential Questions

Based on your current knowledge, how would you answer these questions?

1. How can change be significant?
2. What makes a good story?

## Introducing the Strategy: QHT

QHT is a strategy for thinking about your own understanding of vocabulary words. The letters stand for **Questions, Heard, and Teach**:

- Q:** words you may have seen but you are not sure about their meaning
- H:** words you have heard before but may not know them well
- T:** words you know so well you could teach them to someone else

To use **QHT**, think about how well you know each term, and label each term with a letter.

## Developing Vocabulary

Look at the Academic Vocabulary and Literary Terms on the Contents page. Apply the QHT strategy to see which words you may already know and which you will need to learn more about.

## Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1: Writing a Personal Narrative.

Your assignment is to write a personal narrative that includes a well-told incident, a response to the incident, and a reflection about the significance of the incident.

In your own words, paraphrase the assignment and then summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the embedded assessment.

## Learning Targets

- Define the concept of change through the reading of a narrative.
- Apply understanding of narrative elements to reading and writing.
- Write a narrative using sequence of events.

## Narratives

The following passage is an example of a **narrative**. Narratives can be made up or based on real events. Generally, a narrative includes elements such as **characters**, **dialogue**, a **setting**, and the events or actions that lead to and follow a **conflict**. Authors often use the narrative form to write about changes in their lives, the lives of those around them, and in the world. In “The Circuit,” author Francisco Jiménez uses events from his own childhood to write about how change affects a Mexican boy and his immigrant family.

## Preview

In this activity, you will read a narrative and identify the elements of characters, setting, dialogue, and conflict.

## Setting a Purpose for Reading

- As you read the narrative the first time, underline words and phrases that indicate when the action of the story is taking place and think about the events in chronological order.
- Put a star next to the changes that the narrator and his family experience.
- Circle unknown words and phrases. Try to determine their meaning using context clues, word parts, or a dictionary.

## Introducing the Strategy: Close Reading and Marking the Text

This strategy involves reading a text word by word, sentence by sentence, and line by line to develop a complete understanding of it. Close reading is characterized by marking the text as a way of reading actively. Marking the text means to make notes or write questions that help you to understand the text.

### LEARNING STRATEGIES:

Graphic Organizer, Note-taking, Close Reading, Marking the Text

### Literary Terms

A **narrative** tells a story or describes a sequence of events. The act of creating characters is **characterization**. The **setting** is the time and place where the story takes place, while **conflict** is a struggle between characters or opposing forces. **Dialogue** is conversation between people. In a story, it is the words that characters say.



### WORD CONNECTIONS

#### Roots and Affixes

The Greek word *chron-* in *chronological* means “time.” *Chronological* means “ordered by time.” Other English words having to do with time also contain this root. Based on this new knowledge, determine the meaning of the words *chronicle*, *chronic*, *chronology*, and *synchronize*.

### My Notes

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7 A little before five o'clock in the morning, Papá woke everyone up. A few minutes later, the yelling and screaming of my little brothers and sisters, for whom the move was a great adventure, broke the silence of dawn. Shortly, the barking of the dogs accompanied them.

8 While we packed the breakfast dishes, Papá went outside to start the “*Carcanchita*.” That was the name Papá gave his old ‘38 black Plymouth. He bought it in a used-car lot in Santa Rosa in the winter of 1949. Papá was very proud of his little **jalopy**. He had a right to be proud of it. He spent a lot of time looking at other cars before buying this one. When he finally chose the *Carcanchita*, he checked it thoroughly before driving it out of the car lot. He examined every inch of the car. He listened to the motor, tilting his head from side to side like a parrot, trying to detect any noises that spelled car trouble. After being satisfied with the looks and sounds of the car, Papá then insisted on knowing who the original owner was. He never did find out from the car salesman, but he bought the car anyway. Papá figured the original owner must have been an important man because behind the rear seat of the car he found a blue necktie.

9 Papá parked the car out in front and left the motor running. “*Listo*,” he yelled. Without saying a word, Roberto and I began to carry the boxes out to the car. Roberto carried the two big boxes and I carried the two smaller ones. Papá then threw the mattress on top of the car roof and tied it with ropes to the front and rear bumpers.

10 Everything was packed except Mamá’s pot. It was an old large galvanized pot she had picked up at an army surplus store in Santa María the year I was born. The pot had many dents and nicks, and the more dents and nicks it acquired the more Mamá liked it. “*Mi olla*,” she used to say proudly.



11 I held the front door open as Mamá carefully carried out her pot by both handles, making sure not to spill the cooked beans. When she got to the car, Papá reached out to help her with it. Roberto opened the rear car door and Papá gently placed it on the floor behind the front seat. All of us then climbed in. Papá sighed, wiped the sweat off his forehead with his sleeve, and said wearily: “*Es todo*.”

12 As we drove away, I felt a lump in my throat. I turned around and looked at our little shack for the last time.

13 At sunset we drove into a **labor** camp near Fresno. Since Papá did not speak English, Mamá asked the camp foreman if he needed any more workers. “We don’t need no more,” said the foreman, scratching his head. “Check with Sullivan down the road. Can’t miss him. He lives in a big white house with a fence around it.”

14 When we got there, Mamá walked up to the house. She went through a white gate, past a row of rose bushes, up the stairs to the front door. She rang the doorbell. The porch light went on and a tall husky man came out. They exchanged a few words. After the man went in, Mamá clasped her hands and hurried back to the car. “We have work! Mr. Sullivan said we can stay there the whole season,” she said, **gasping** and pointing to an old garage near the stables.



## WORD CONNECTIONS

## Cognates

The Spanish cognate for *adventure* is *aventura*.

**jalopy:** an old car worn down by use

## My Notes

**labor:** work that a person is paid for. Mexican migratory laborers (braceros) were sometimes housed in **labor** camps near their field work.

**gasp:** speak with deep, difficult breaths

# What Makes a Narrative?

**strain:** pulled or stretched by force

## My Notes

**15** The garage was worn out by the years. It had no windows. The walls, eaten by termites, **strained** to support the roof full of holes. The dirt floor, populated by earth worms, looked like a gray road map.

**16** That night, by the light of a kerosene lamp, we unpacked and cleaned our new home. Roberto swept away the loose dirt, leaving the hard ground. Papá plugged the holes in the walls with old newspapers and tin can tops. Mamá fed my little brothers and sisters. Papá and Roberto then brought in the mattress and placed it on the far corner of the garage. “Mamá, you and the little ones sleep on the mattress. Roberto, Panchito, and I will sleep outside under the trees,” Papá said.

**17** Early next morning Mr. Sullivan showed us where his crop was, and after breakfast, Papá, Roberto, and I headed for the vineyard to pick.

**18** Around nine o'clock the temperature had risen to almost one hundred degrees. I was completely soaked in sweat and my mouth felt as if I had been chewing on a handkerchief. I walked over to the end of the row, picked up the jug of water we had brought, and began drinking. “Don't drink too much; you'll get sick,” Roberto shouted. No sooner had he said that than I felt sick to my stomach. I dropped to my knees and let the jug roll off my hands. I remained motionless with my eyes glued on the hot sandy ground. All I could hear was the drone of insects. Slowly I began to recover. I poured water over my face and neck and watched the dirty water run down my arms to the ground.

**19** I still felt a little dizzy when we took a break to eat lunch. It was past two o'clock and we sat underneath a large walnut tree that was on the side of the road. While we ate, Papá jotted down the number of boxes we had picked. Roberto drew designs on the ground with a stick. Suddenly I noticed Papá's face turn pale as he looked down the road. “Here comes the school bus,” he whispered loudly in alarm. Instinctively, Roberto and I ran and hid in the vineyards. We did not want to get in trouble for not going to school. The neatly dressed boys about my age got off. They carried books under their arms. After they crossed the street, the bus drove away. Roberto and I came out from hiding and joined Papá. “*Tienen que tener cuidado,*” he warned us.

**20** After lunch we went back to work. The sun kept beating down. The buzzing insects, the wet sweat, and the hot dry dust made the afternoon seem to last forever. Finally the mountains around the valley reached out and swallowed the sun. Within an hour it was too dark to continue picking. The vines blanketed the grapes, making it difficult to see the bunches. “*Vámonos,*” said Papá, signaling to us that it was time to quit work. Papá then took out a pencil and began to figure out how much we had earned our first day. He wrote down numbers, crossed some out, wrote down some more. “*Quince,*” he **murmured**.

**21** When we arrived home, we took a cold shower underneath a water-hose. We then sat down to eat dinner around some wooden crates that served as a table. Mamá had cooked a special meal for us. We had rice and tortillas with *carne con chile*, my favorite dish.

**22** The next morning I could hardly move. My body ached all over. I felt little control over my arms and legs. This feeling went on every morning for days until my muscles finally got used to the work.

**murmur:** speak softly or quietly





# What Makes a Narrative?

## My Notes

**31** The rest of the month I spent my lunch hours working on English with Mr. Lema, my best friend at school.

**32** One Friday during lunch hour Mr. Lema asked me to take a walk with him to the music room. “Do you like music?” he asked me as we entered the building.

**33** “Yes, I like *corridos*,” I answered. He then picked up a trumpet, blew on it, and handed it to me. The sound gave me goose bumps. I knew that sound. I had heard it in many *corridos*. “How would you like to learn how to play it?” he asked. He must have read my face because before I could answer, he added: “I’ll teach you how to play it during our lunch hours.”

**34** That day I could hardly wait to get home to tell Papá and Mamá the great news. As I got off the bus, my little brothers and sisters ran up to meet me. They were yelling and screaming. I thought they were happy to see me, but when I opened the door to our shack, I saw that everything we owned was neatly packed in cardboard boxes.

## Second Read

- Reread the narrative to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

**1. Key Ideas and Details:** Reread the opening paragraphs. What kind of work do the narrator and his family do? Cite details from the story that support your answers.

**2. Key Ideas and Details:** On page 6 and 7, Jiménez describes the family’s departure. What do the details of the family’s departure help you understand? Cite evidence from the text to support your answer.

**3. Craft and Structure:** What does the figurative phrase “lump in my throat” in paragraph 12 tell you about the impact of events on the narrator so far in the story? Cite other evidence in the story to support your answer.



# What Makes a Narrative?

## ACADEMIC VOCABULARY

To **sequence** something is to put things in an order, so a **sequence** of events is a set of events that follows one after another in a **sequential** or orderly presentation of steps or events.

## Working from the Text

9. Return to the story and review the words and phrases that you underlined. Use these annotations to work with your class to create a **sequence** of events.

10. Use the following table to organize details from the text.

Changes the Narrator and His Family Face	Description of Setting	Internal and External Conflicts Revealed	Textual Evidence Including Dialogue
In the beginning of the story,			
Then,			

Changes the Narrator and His Family Face	Description of Setting	Internal and External Conflicts Revealed	Textual Evidence Including Dialogue
Next,			
Finally,			

11. What conclusions can you draw about the narrator’s attitude toward change? Provide evidence from the story that supports your conclusion?

**Check Your Understanding**

Think of a story you know well. Describe the story to your partner using the new vocabulary you learned in this activity: characters, dialogue, setting, sequence of events, and conflict.

**Narrative Writing Prompt**

Imagine a different ending for “The Circuit.” Review the end of the story and write a narrative that describes the narrator’s experience learning to play the trumpet. How would this change his life? Be sure to:

- Use the narrative elements that you learned about in this activity.
- Use the narrative technique of sequencing events to organize the action in your new ending.
- Include details of your character’s feelings and dialogue.

Keep this writing piece in your portfolio.

**Literary Terms**  
 In an **external conflict**, the character struggles with an outside force. In an **internal conflict**, the character struggles with his or her own needs or emotions.



# Personal Narrative: Incident-Response-Reflection

ACTIVITY  
1.4

## Learning Target

- Analyze how the response in a personal narrative contributes to the development of the story.
- Identify and use an organizational structure to develop ideas and events in a personal narrative.

## Personal Narratives

A **personal narrative** can be defined as a first-person **point of view** autobiographical story. Personal narratives usually include a significant incident, the writer's response to the incident, and a reflection on the meaning of the incident.

A personal narrative may follow this structure:

- **Incident:** the central piece of action that is the focus of the narrative. It may include the setting and dialogue
- **Response:** the immediate emotions and actions associated with the incident
- **Reflection:** a description that explores the significance of the incident

## Preview

In this activity, you will read a personal narrative to identify its organizational structure and apply it to your own writing.

## Setting a Purpose for Reading

- As you read the following personal narrative, use close reading and mark the text for the setting, the major incident of the story, the narrator's response to the incident, and the reflection about the incident.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

Dan Greenburg is a novelist, journalist, screenwriter, playwright, and humorist who has also done stand-up comedy. He has written for both adults and children. His successful series *The Zack Files* was inspired by his own son Zack. Greenburg wanted to write books that his son would like to read.

### LEARNING STRATEGIES:

Predicting, Close Reading, Marking the Text, Graphic Organizer, Visualizing

### My Notes

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### Literary Terms

A **personal narrative** is a story based on one's own life and told in the first person.

**Point of view** is the perspective from which a story or poem is told. In

**first-person point of view**, the narrator is a character in the story using first-person pronouns such as *I* and *we* to tell what he or she sees and knows. In **third-person point of view**, the narrator is someone outside the story using third-person pronouns such as *he*, *she*, and *they* to tell the story.

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# Personal Narrative: Incident-Response-Reflection

## My Notes

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**locomotive:** a rail vehicle with the engine that powers a train

**possession:** something that is owned

**terrorize:** frighten someone intentionally, such as with threats or violence

## GRAMMAR & USAGE Commas

Writers use commas to separate three or more items in a list. When reading a series of items that is separated by commas, pause slightly between items in the series. Look at paragraph 2 of “My Superpowers.” The second sentence uses commas to separate three things the writer wanted to be able to do. Find additional examples of commas in a series in paragraph 7.

Writers also use commas to separate descriptive phrases from the main clause of a sentence. Look at the second sentence in paragraph 5. The beginning phrase, *As usual*, describes the main clause and is set apart from the main clause with a comma. The first sentence in paragraph 8 contains additional examples of commas used with descriptive phrases.

## Personal Narrative

# My Superpowers

by Dan Greenburg

- 1 Do you ever wish you had superpowers?
- 2 When I was a kid, growing up on the North Side of Chicago and being picked on by bullies, I prayed for superpowers. Like Superman, I wanted to be able to fly faster than speeding bullets, to be more powerful than **locomotives**, to leap tall buildings at a single bound. Mainly, I wanted to punch bullies in the stomach so hard that my fist came out of their backs.
  - 3 Winters in Chicago are so cold that frost forms leafy patterns on your bedroom window and stays there for months. The wind howls off Lake Michigan, and a thick shell of pitted black ice covers the streets and sidewalks from December to April. To keep warm in winter, I wore a heavy wool coat, a wool muffler, wool mittens, furry earmuffs and—one of my most treasured **possessions**—a Chicago Cubs baseball cap autographed by a player named Big Bill Nicholson.
    - 4 On the coldest days of winter, three bullies waited for me after school, just for the fun of **terrorizing** me. The biggest one was a fat ugly kid named Vernon Manteuffel. Vernon and his two buddies would pull off my Cubs cap and tease me with it. They’d pretend to give it back, then toss it around in a game of keep-away.
      - 5 One day in February when the temperature was so low I felt my eyeballs cracking, Vernon and his friends caught up with me on my way home. As usual, they tore off my Cubs cap and started playing catch with it. What made it worse than usual was that on this particular day I happened to be walking home with a pretty girl named Ann Cohn, who lived across the street from me. Ann Cohn had green eyes and shiny black hair and I had a goofy crush on her. As if it wasn’t bad enough that these guys humiliated me when I was alone, now they were doing it in front of Ann Cohn.
        - 6 I was so embarrassed, I began to cry. Crying in front of Ann Cohn made me even more embarrassed. I was speechless with shame and anger. Driven by rage, I did what only an insane person would do: I attacked Vernon Manteuffel. I punched him in the chest and grabbed back my Cubs cap.
          - 7 Vernon saw that I had become a madman. People don’t know what to do with madmen. Vernon looked shocked and even a little afraid. He backed away from me. I attacked the second boy, who also backed away from me. Encouraged by their backing away, I ran after them, screaming, punching, flailing at them with both fists. I chased them for two blocks before they finally pulled ahead and disappeared. Breathing hard, tears streaming down my face, I felt I had regained my honor, at least temporarily.
            - 8 That weekend, perhaps made braver by my triumph over the three bullies, I kissed Ann Cohn on her sofa. I can’t tell you exactly why I did that. Maybe because it was a cold, cloudy Saturday and there was nothing else to do. Maybe because we both wondered what it would feel like. In any case, I could now brag that, at age eight, I had personally kissed an actual girl who wasn’t related to me.
              - 9 I never did get those superpowers. Not as a kid, at least.



**10** When I grew up, I became a writer. I discovered a particular pleasure in going on risky adventures. I wrote about my real-life adventures for national magazines: I spent four months riding with New York firefighters and running into burning buildings with them. I spent six months riding with New York homicide cops as they chased and captured drug dealers and murderers. I flew upside-down over the Pacific Ocean with a stunt pilot in an open-cockpit airplane. I took part in dangerous **vodoo** ceremonies in Haiti. I spent time on a tiger ranch in Texas and learned to tame two-hundred-pound tigers by yelling “No!” and smacking them hard on the nose. I found that tigers were not much different from the bullies of my childhood in Chicago.

**11** I also wrote fiction. I created entire worlds and filled them with people I wanted to put in there. I made these people do and say whatever it pleased me to have them do and say. In the worlds I made up, I was all-powerful—I *had superpowers*.

**12** I began writing a series of children’s books called *The Zack Files*, about a boy named Zack who keeps stumbling into the supernatural. In many of these books I gave Zack temporary powers—to read minds, to travel outside his body, to travel back into the past, to triumph over ghosts and monsters. I created another series called *Maximum Boy*, about a boy named Max who accidentally touches **radioactive** rocks that just came back from outer space and who suddenly develops superpowers. Maximum Boy is me as a kid in Chicago, but with superpowers.

**13** Oh yeah, I almost forgot. In *The Zack Files*, I created a fat, stupid kid who sweats a lot and thinks he’s cool, but who everyone laughs at behind his back. You know what I named this fool? Vernon Manteuffel. I do hope the real Vernon knows.

## Second Read

- Reread the narrative to answer these text-dependent comprehension questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

**1. Key Ideas and Details:** What details from the story tell you how the incident of bullying the narrator describes is different from the usual bullying he experiences?

**2. Craft and Structure:** Why did Greenburg name his series *Maximum Boy*? Make an inference about what the word *maximum* means? Use context clues to check your inference. What does it tell you about the series?

**voodoo:** religion practiced in Haiti involving spells and spirits of the dead

### My Notes

**radioactive:** containing powerful, dangerous radiation energy

# Personal Narrative: Incident-Response-Reflection

## ACADEMIC VOCABULARY

**Cause and effect** describes a relationship in which an action or event will produce or **cause** a certain response or **effect** in the form of another event. It is important to show that a specific effect is directly related to a cause. For example, the effect of a flat tire is caused by driving over a sharp object.

3. **Key Ideas and Details:** Where does Greenburg’s reflection on the importance of this incident begin? Summarize what he says is the impact of that incident in his later life.

## Working from the Text

4. During the class discussion, use the following graphic organizer to take notes on the key parts of “My Superpowers.” Use your annotations to help locate textual evidence that supports your ideas.

### My Notes

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Incident (cause)	Response (effect)	Reflection (the lessons the narrator learned from this experience)

## Check Your Understanding

Using the information from your class discussion and the graphic organizer, write a short summary analyzing what the narrator learns from the incident in the story in your Reader/Writer Notebook. Describe what happens, how the narrator responds, and what he learns from the events in the story citing specific details from the text.

## Narrative Writing Prompt

Review the key incident-response-reflection events in “My Superpowers.” Then return to the alternative ending you wrote for “The Circuit.” Revise it to follow an incident-response-reflection organization. Be sure to:

- Use pronouns correctly as you write first-person point of view.
- Establish the incident (setting, conflict, character), describe the narrator’s response to the incident, and write his reflection to the incident.



## INDEPENDENT READING LINK

### Read and Discuss

How is the concept of change present in the book you are reading on your own? What is happening to the characters that is causing them to change, or what can you predict will happen? With a small group of your peers, compare how the theme of change is playing out in each of your independent reading books. Add your notes to an Independent Reading section of your Reader/Writer Notebook.



# He Said, She Said: Characterization

**implication:** an idea suggested, not directly stated; something implied

**immediately:** right away; without delay

## GRAMMAR & USAGE

### Reflexive and Intensive Pronouns

The words *myself*, *yourself*, *itself*, *ourselves*, *yourselves*, and *themselves* can be used as reflexive or intensive pronouns, depending on how they are used in a sentence.

A **reflexive pronoun** is the object of a sentence; it refers back to the subject of the sentence. Look at paragraph 14. In the phrase “I planted myself”, *myself* is a reflexive pronoun that refers back to *I*, the subject of the sentence.

An **intensive pronoun** adds emphasis to a noun in the sentence. For example, in the sentence “I was holding hands with Juli herself,” the word *herself* emphasizes the noun *Juli*. Notice that the intensive pronoun can be removed without changing the meaning of the sentence: *I was holding hands with Juli*.

When you encounter one of these pronouns in your reading, look to see how the word is used in the sentence. Then you can tell if the pronoun is used as a reflexive or an intensive pronoun.

5 She didn't hop out, though. Instead, she planted her rear end on the floor and started pushing a big box with her feet. “Don't you want some help?” She glanced my way. “It sure looks like you *need* it.”

6 I didn't like the **implication**. And even though my dad had been tossing me the same sort of look all week, I could tell—he didn't like this girl either. “Hey! Don't do that,” he warned her. “There are some really valuable things in that box.”

7 “Oh. Well, how about this one?” She scoots over to a box labeled LENOX and looks my way again. “We should push it together!”

8 “No, no, no!” my dad says, then pulls her up by the arm. “Why don't you run along home? Your mother's probably wondering where you are.”

9 This was the beginning of my soon-to-become-acute awareness that the girl cannot take a hint. Of any kind. Does she zip on home like a kid should when they've been invited to leave? No. She says, “Oh, my mom knows where I am. She said it was fine.” Then she points across the street and says, “We just live right over there.”

10 My father looks to where she's pointing and mutters, “Oh boy.” Then he looks at me and winks as he says, “Bryce, isn't it time for you to go inside and help your mother?”

11 I knew right off that this was a ditch play. And I didn't think about it until later, but ditch wasn't a play I'd run with my dad before. Face it, pulling a ditch is not something discussed with dads. It's like, against parental law to tell your kid it's okay to ditch someone, no matter how annoying or *muddy* they might be.

12 But there he was, putting the play in motion, and man, he didn't have to wink twice. I smiled and said, “Sure thing!” then jumped off the liftgate and headed for my new front door.

13 I heard her coming after me but I couldn't believe it. Maybe it just sounded like she was chasing me; maybe she was really going the other way. But before I got up the nerve to look, she blasted right past me, grabbing my arm yanking me along.

14 This was too much. I planted myself and was about to tell her to get lost when the weirdest thing happened. I was making this big windmill motion to break away from her, but somehow on the downswing my hand wound up tangling into hers. I couldn't believe it. There I was, holding the mud monkey's hand!

15 I tried to shake her off, but she just clamped on tight and yanked me along, saying, “C'mon!”

16 My mom came out of the house and **immediately** got the world's sappiest look on her face. “Well, hello,” she says to Juli.

17 “Hi!”

18 I'm still trying to pull free, but the girl's got me in a death grip. My mom's grinning, looking at our hands and my fiery red face. “And what's your name, honey?”

19 “Julianna Baker. I live right over there,” she says, pointing with her unoccupied hand.

20 “Well, I see you've met my son,” she says, still grinning away.

21 “Uh-huh!”

22 Finally I break free and do the only manly thing available when you're seven years old—I dive behind my mother.

23 Mom puts her arm around me and says, “Bryce, honey, why don't you show Julianna around the house?”

24 I flash her help and warning signals with every part of my body, but she's not receiving. Then *she* shakes *me* off and says, "Go on."

25 Juli would've tramped right in if my mother hadn't noticed her shoes and told her to take them off. And after those were off, my mom told her that her dirty socks had to go, too. Juli wasn't embarrassed. Not a bit. She just peeled them off and left them in a crusty heap on our porch.

26 I didn't exactly give her a tour. I locked myself in the bathroom instead. And after about ten minutes of yelling back at her that no, I wasn't coming out anytime soon, things got quiet out in the hall. Another ten minutes went by before I got the nerve to peek out the door.

27 No Juli.

28 I snuck out and looked around, and yes! She was gone.

29 Not a very sophisticated ditch, but hey, I was only seven.

30 My troubles were far from over, though. Every day she came back, over and over again. "Can Bryce play?" I could hear her asking from my hiding place behind the couch. "Is he ready yet?" One time she even cut across the yard and looked through my window. I spotted her in the nick of time and dove under my bed, but man, that right there tells you something about Juli Baker. She's got no concept of personal space. No respect for privacy. The world is her playground, and watch out below—Juli's on the slide!

## From the chapter "Flipped"

1 The first day I met Bryce Loski, I flipped. Honestly, one look at him and I became a lunatic. It's his eyes. Something in his eyes. They're blue, and framed in the blackness of his lashes, they're dazzling. **Absolutely** breathtaking.

2 It's been over six years now, and I learned long ago to hide my feelings, but oh, those first days. Those first years! I thought I would die for wanting to be with him.

3 Two days before the second grade is when it started, although the anticipation began weeks before—ever since my mother had told me that there was a family with a boy my age moving into the new house right across the street.

4 Soccer camp had ended, and I'd been so bored because there was nobody, absolutely nobody, in the neighborhood to play with. Oh, there were kids, but every one of them was older. That was dandy for my brothers, but what it left *me* was home alone.

5 My mother was there, but she had better things to do than kick a soccer ball around. So she said, anyway. At the time I didn't think there was anything better than kicking a soccer ball around, especially not the likes of laundry or dishes or vacuuming, but my mother didn't agree. And the danger of being home alone with her was that she'd recruit me to help her wash or dust or vacuum, and she wouldn't tolerate the dribbling of a soccer ball around the house as I moved from chore to chore.

6 To play it safe, I waited outside for weeks, just in case the new neighbors moved in early. **Literally**, it was *weeks*. I entertained myself by playing soccer with our dog, Champ. Mostly he'd just block because a dog can't exactly kick and score, but once in a while he'd dribble with his nose. The scent of a ball must overwhelm a dog, though, because Champ would eventually try to chomp it, then lose the ball to me.

### GRAMMAR & USAGE Punctuating Dialogue

Look at how the writer uses dialogue in paragraphs 16–21. What do you notice about the use of quotation marks? How does the writer indicate who is speaking?

When writing dialogue, remember these points:

- Place a person's spoken words inside quotation marks (beginning and ending).
- Place the period, comma, exclamation mark, or question mark inside the ending quotation mark.
- Capitalize the first word of dialogue.
- Start a new paragraph when a different character speaks.

**absolutely:** with certainty;  
without question

### My Notes

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**literally:** true, without  
exaggeration

# He Said, She Said: Characterization

## GRAMMAR & USAGE

### Sentences and Fragments

In narrative writing, authors often use simple sentences or fragments in dialogue.

- A **simple sentence** contains at least one independent clause with a single subject and a verb. “I know you, sweetheart,” in paragraph 8, is an example of a simple sentence used in dialogue. The effect is that an entire thought is expressed by the speaker.
- A **fragment** is not a complete sentence; it is missing either a subject or a verb. “Sure thing!” in paragraph 12 of “Diving Under” is an example of a fragment. Authors may use fragments intentionally in dialogue and for stylistic reasons. Fragments can make dialogue more realistic because people often use fragments when speaking.

**civilized:** normal, respectful behavior

### My Notes

7 When the Loskis’ moving van finally arrived, everyone in my family was happy. “Little Julianna” was finally going to have a playmate.

8 My mother, being the truly sensible adult that she is, made me wait more than an *hour* before going over to meet him. “Give them a chance to stretch their legs, Julianna,” she said. “They’ll want some time to adjust.” She wouldn’t even let me watch from the yard. “I know you, sweetheart. Somehow that ball will wind up in their yard and you’ll just *have* to go retrieve it.”

9 So I watched from the window, and every few minutes I’d ask, “Now?” and she’d say, “Give them a little while longer, would you?”

10 Then the phone rang. And the minute I was sure she was good and preoccupied, I tugged on her sleeve and asked, “Now?”

11 She nodded and whispered, “Okay, but take it easy! I’ll be over there in a minute.”

12 I was too excited not to charge across the street, but I did try very hard to be **civilized** once I got to the moving van. I stood outside looking in for a record-breaking length of time, which was hard because there he was! About halfway back! My new sure-to-be best friend, Bryce Loski.

13 Bryce wasn’t really doing much of anything. He was more hanging back, watching his father move boxes onto the liftgate. I remember feeling sorry for Mr. Loski because he looked worn out, moving boxes all by himself. I also remember that he and Bryce were wearing matching turquoise polo shirts, which I thought was really cute. Really *nice*.

14 When I couldn’t stand it any longer, I called, “Hi!” into the van, which made Bryce jump, and then quick as a cricket, he started pushing a box like he’d been working all along.

15 I could tell from the way Bryce was acting so guilty that he was supposed to be moving boxes, but he was sick of it. He’d probably been moving things for days! It was easy to see that he needed a rest. He needed some juice! Something.

16 It was also easy to see that Mr. Loski wasn’t about to let him quit. He was going to keep on moving boxes around until he collapsed, and by then Bryce might be dead. Dead before he’d had the chance to move in!

17 The tragedy of it catapulted me into the moving van. I had to help! I had to save him!

18 When I got to his side to help him shove a box forward, the poor boy was so exhausted that he just moved aside and let me take over. Mr. Loski didn’t want me to help, but at least I saved Bryce. I’d been in the moving van all of three minutes when his dad sent him off to help his mother unpack things inside the house.

19 I chased Bryce up the walkway, and that’s when everything changed. You see, I caught up to him and grabbed his arm, trying to stop him so maybe we could play a little before he got trapped inside, and the next thing I know he’s holding my hand, looking right into my eyes.

20 My heart stopped. It just stopped beating. And for the first time in my life, I had that feeling. You know, like the world is moving all around you, all beneath you, all *inside* you, and you’re floating. Floating in midair. And the only thing keeping you from drifting away is the other person’s eyes. They’re connected to yours by some invisible physical force, and they hold you fast while the rest of the world swirls and twirls and falls completely away.

**21** I almost got my first kiss that day. I'm sure of it. But then his mother came out the front door and he was so embarrassed that his cheeks turned completely red, and the next thing you know he's hiding in the bathroom.

**22** I was waiting for him to come out when his sister, Lynetta, saw me in the hallway. She seemed big and mature to me, and since she wanted to know what was going on, I told her a little bit about it. I shouldn't have, though, because she wiggled the bathroom doorknob and started teasing Bryce something fierce. "Hey, baby brother!" she called through the door. "There's a hot chick out here waiting for you! Whatsa matter? Afraid she's got cooties?"

**23** It was so embarrassing! I yanked on her arm and told her to stop it, but she wouldn't, so finally I just left.

**24** I found my mother outside talking to Mrs. Loski. Mom had given her the beautiful lemon Bundt cake that was supposed to be our dessert that night. The powdered sugar looked soft and white, and the cake was still warm, sending sweet lemon smells into the air.

**25** My mouth was watering just looking at it! But it was in Mrs. Loski's hands, and I knew there was no getting it back. All I could do was try to eat up the smells while I listened to the two of them discuss grocery stores and the weather forecast.

**26** After that Mom and I went home. It was very strange. I hadn't gotten to play with Bryce at all. All I knew was that his eyes were a dizzying blue, that he had a sister who was not to be trusted, and that he'd almost kissed me.

## Second Read

- Reread the novel excerpt to answer these text-dependent comprehension questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Key Ideas and Details:** Analyze the first meeting between Juli and Bryce, from Bryce's point of view. Use details from the story to describe what Bryce says and does.
  2. **Craft and Structure:** After reading Bryce's first-person telling of this incident, find the part of Juli's story that recounts the exact same part of the incident. Mark the text by highlighting words and phrases in Juli's retelling of the incident that show her attitude toward and her feelings about what is happening.
  3. **Craft and Structure:** How does the author pace the narrative? What words or phrases does the author use as transitions?

## My Notes

# He Said, She Said: Characterization

## My Notes

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### Literary Terms

**Connotation** refers to the suggested or implied meaning or emotion associated with a word. In contrast, **denotation** refers to the literal meaning of a word.

4. **Craft and Structure:** How does the author’s use of different chapters to represent each character contribute to the development of the plot and the different perspectives of the characters?

### Working from the Text

5. A writer’s diction, or word choices, often uses **connotation** to create an effect or meaning. For example, what do the verbs “barged,” “shoved,” and “wedged” say about how a character is moving? What image of the character do you get based on these words? In paragraph 17, notice that Juli uses the verbs “charge” and “catapult” to describe how she moves. These verbs mean more than simply “to walk or run”; they have strong connotations. How does the connotative effect of these words describe Juli’s attitude toward her friendship with Bryce?

As you continue to work on the characterization of Juli and Bryce in the following questions, use additional examples of connotation to support your responses.

6. Record the textual evidence of the author’s characterization in the following graphic organizer.

What Bryce/Juli says:	What Bryce/Juli does:
What others say about Bryce/Juli:	How Bryce/Juli appears:





# He Said, She Said: Characterization

## My Notes

### Language and Writer's Craft: Pronouns

Writers use pronouns to replace nouns in a text and in order to avoid excess repetition. Consider the following examples.

- **Without pronouns:** Juli sees Juli's neighbor every day. Juli says it makes Juli happy.
- **With pronouns:** Juli sees her neighbor every day. She says it makes her happy.

Pronouns fall into three categories: subjective, objective, and possessive; in other words, they can be the subject or the object of a sentence, and they can be used to show ownership, or possession. Each of these three types of pronouns can be singular or plural.

	Subjective		Objective		Possessive	
	Singular	Plural	Singular	Plural	Singular	Plural
First Person	I	we	me	us	my, mine	our, ours
Second Person	you	you	you	you	your	yours
Third Person	he, she, it	they	him, her, it	then	his, her, their	his, hers, theirs

#### Examples:

- **First Person Singular, Subjective and Possessive:** paragraph 20: "And for the first time in **my** life, **I** had that feeling."
- **Second Person Plural Possessive, third person plural objective, second person singular objective:** paragraph, 20: "They're connected to **yours** by some invisible physical force, and **they** hold **you** fast while the rest of the world swirls and twirls and falls completely away."

**PRACTICE** For each type of pronoun—subjective, objective, and possessive—identify an example in the selection. Write each sentence, underlining the pronoun and identifying its type. Then write your own original sentence using that type of pronoun.



# Language Checkpoint: Punctuating Complete Sentences

## Learning Targets

- Understand the difference between complete sentences and fragments.
- Revise writing to use fragments appropriately for effect.

## Punctuating Complete Sentences

Knowing the difference between complete sentences and sentence fragments is an important part of becoming a strong writer and self-editor. A sentence is considered complete when it includes a subject and a verb and expresses a complete idea. Look at the paragraph below from the story *Flipped*, by Wendelin Van Draanen. Which sentence seems complete, and which seems like a fragment?

All I've ever wanted is for Juli Baker to leave me alone. For her to back off—you know, just give me some *space*.

1. **Quickwrite:** Writers sometimes “break the rules” of grammar when they are trying to produce a specific effect in their writing. What are some reasons an author might break the rules by using sentence fragments?
2. Read the following excerpts from *Flipped*. Mark the fragments in the excerpt.

### Excerpt 1

I tried to shake her off, but she just clamped on tight and yanked me along, saying, “C'mon!” My mom came out of the house and immediately got the world's sappiest look on her face. “Well, hello,” she says to Juli.

“Hi!”

I'm still trying to pull free, but the girl's got me in a death grip. My mom's grinning, looking at our hands and my fiery red face. “And what's your name, honey?”

“Julianna Baker. I live right over there,” she says, pointing with her unoccupied hand.

### Excerpt 2

The first day I met Bryce Loski, I flipped. Honestly, one look at him and I became a lunatic. It's his eyes. Something in his eyes. They're blue, and framed in the blackness of his lashes, they're dazzling. Absolutely breathtaking.

It's been over six years now, and I learned long ago to hide my feelings, but oh, those first days.

Those first years! I thought I would die for wanting to be with him.

3. **Think-Pair-Share** with a partner about the difference between the fragments in the excerpts above. How do the fragments enhance the story? Write your responses below.

## Fragments Versus Complete Sentences

Writers choose different ways to use language, depending on their audience and what they are writing. For example, writers typically do not use fragments in academic, business, or professional writing, but they may use fragments in fiction to create an informal—even humorous—tone. Using fragments can enhance your writing in the right situation; however, you must be careful not to use fragments accidentally or when you are writing formal, academic texts. In these situations, using fragments can hurt your credibility.

4. Decide whether each selection of text is a fragment (F) or a sentence (S). Circle the corresponding letter.

- |   |       |
|---|-------|
| a. All I've ever wanted is for Juli Baker to leave me alone.      | F / S |
| b. For her to back off—you know, just give me some <i>space</i> . | F / S |
| c. Juli wasn't embarrassed.                                       | F / S |
| d. Not a bit.   | F / S |
| e. He needed some juice!  | F / S |
| f. Something.   | F / S |
| g. Dead before he'd had the chance to move in!                    | F / S |

## Revising

Correct the accidental fragments in the paragraph below and add intentional fragments for a stylistic effect.

It was my team against Marcos's team, and there was so much tension between us it was like a rubber band being stretched to the breaking point. The game was going well. It was one to three. My team was winning, of course. It was my turn at bat, and a friend of mine named Rocko was pitching. He threw the first ball. It was a strike. He threw the second ball. It was a strike. I took a deep breath, and he lined up for the pitch. I knew he was going to throw a fastball. Because of his eyes. I waited for the pitch. I hit the ball so fast it was on fire, but I didn't hit it high enough. SMASH! It hit Mr. Thompson's window. I looked so scared. Because not only did I break the grumpiest man's window in the neighborhood. My mom has sonic ears. I know she heard that smash of his window.

## Check Your Understanding

What questions can you ask yourself when editing your work to check for sentence fragments? How can you be sure they are appropriate? Add the questions to your Editor's Checklist.

## Practice

Reread the narrative you wrote in Activity 1.5. Work with a partner to:

- Highlight any place you used dialogue or wrote fragments.
- Add a fragment to dialogue to create a more casual tone, if none is present.
- Add a fragment to help convey the narrator's voice.
- Check for accidental fragments that take away from the text, and correct the fragments as needed.





# Analyzing Narratives

## My Notes

**palsy:** a condition featuring uncontrolled shaking of a body part

**vicious:** cruel and dangerous

**mope:** aimless, unhappy state

**10** I blame that jacket for those bad years. I blame my mother for her bad taste and her cheap ways. It was a sad time for the heart. With a friend I spent my sixth-grade year in a tree in the alley, waiting for something good to happen to me in that jacket, which had become the ugly brother who tagged along wherever I went. And it was about that time that I began to grow. My chest puffed up with muscle and, strangely, a few more ribs. Even my hands, those fleshy hammers, showed bravely through the cuffs, the fingers already hardening for the coming fights. But that L-shaped rip on the left sleeve got bigger; bits of stuffing coughed out from its wound after a hard day of play. I finally Scotch-taped it closed, but in rain or cold weather the tape peeled off like a scab and more stuffing fell out until that sleeve shriveled into a **palsied** arm. That winter the elbows began to crack and whole chunks of green began to fall off. I showed the cracks to my mother, who always seemed to be at the stove with steamed-up glasses, and she said that there were children in Mexico who would love that jacket. I told her that this was America and yelled that Debbie, my sister, didn't have a jacket like mine. I ran outside, ready to cry, and climbed the tree by the alley to think bad thoughts and watch my breath puff white and disappear.

**11** But whole pieces still casually flew off my jacket when I played hard, read quietly, or took **vicious** spelling tests at school. When it became so spotted that my brother began to call me "camouflage," I flung it over the fence into the alley. Later, however, I swiped the jacket off the ground and went inside to drape it across my lap and **mope**.

**12** I was called to dinner: steam silvered my mother's glasses as she said grace; my brother and sister with their heads bowed made ugly faces at their glasses of powdered milk. I gagged too, but eagerly ate big rips of buttered tortilla that held scooped-up beans. Finished, I went outside with my jacket across my arm. It was a cold sky. The faces of clouds were piled up, hurting. I climbed the fence, jumping down with a grunt. I started up the alley and soon slipped into my jacket, that green ugly brother who breathed over my shoulder that day and ever since.

## Second Read

- Reread the personal narrative to answer these text-dependent comprehension questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

**1. Craft and Structure:** Look at the opening sentence. How does the author engage and orient the reader?

**2. Craft and Structure:** What is the point of view of this text? From whose perspective is it written? Cite evidence from the text in your answer.

**3. Key Ideas and Details:** To show his hatred of his jacket, Soto exaggerates the effect of the jacket on his life. List some effects of the jacket by copying phrases directly from the story.





# Analyzing Narratives

## Literary Terms

**Sensory language** refers to words that appeal to the five senses. Writers use sensory language to help readers create mental images of the characters and story details.

6. In addition to figurative language and vivid verbs, writers use sensory details to enhance their writing. Review the Literary Terms box for **sensory language**, and then read the paragraph below.

*June and her friends were playing baseball in her yard. Billy was up at the plate. When June pitched the ball, Billy hit the ball high into the air. June watched the ball fly into her attic window. The glass shattered. June and Billy looked at each other and ran out of the yard.*

In your Reader/Writer Notebook, revise the story to include sensory details that appeal to any of the five senses.

7. Skim through “The Jacket,” looking for examples of descriptive language. Write four examples in the table. Then analyze each example to understand the effect the author is trying to create. Finally, evaluate the example for its effectiveness.

Type of Descriptive Language	Example of Descriptive Language	Analyze the Effect	Evaluate How Effective It Is

## My Notes

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8. With your group, choose one of the narratives you have read and make a poster that demonstrates your analysis of the story by creatively incorporating the following:

- Title and author of text
- An ending to this sentence: *This narrative is effective because . . .*
- Examples of textual evidence that support the sentence
- Pictures/symbols/color that illustrate the elements of a narrative

As you complete your poster, think about the answer to the Essential Question: What makes a good story?



# Creating a Narrative

**LEARNING STRATEGIES:**

Prewriting, Rereading, Drafting, Graphic Organizer

My Notes

## Learning Targets

- Brainstorm a personal incident about change to develop a narrative.
- Establish a sequence of events and use organization to plan the details for a narrative.
- Write dialogue and commentary to help establish the context of an incident.

## The Writing Process

In creating your personal narrative, you will use the following writing process:

**Planning and Prewriting:** brainstorm ideas and plan your writing using the incident-response-reflection structure

**Drafting:** write your narrative with an effective beginning, middle, and end, including interesting details, descriptive language, and transitions

**Revising:** add words, phrases, sentences, and ideas to enhance your writing

**Editing:** check for correct grammar and spelling

1. **Prewriting:** Write about changes that have happened in your life and changes that could occur in the future.

In what ways has your life changed since first grade?	In what ways has your life changed since last year?
How might your life change during the current school year?	What types of changes might occur when you become a teenager?

2. What words, phrases, and images show the kinds of changes you and your classmates have faced? Interview your classmates, and make a list for each of the five areas shown below.

Hobbies	Beliefs	Appearance	School	Responsibilities

3. Think about the narratives you have read and how the writers created a story around an incident. List some of the incidents that resulted in some kind of change to your life. An example might be events that happened when changing from elementary school to middle school.

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4. Choose one memorable incident that you would be willing to share as a visual memory map. Think back to that incident and determine what happened at the beginning, in the middle, and at the end. Try to come up with at least eight to ten events for the entire incident, at least three to four for each part. Use the graphic organizer to list the events of the incident.

My Notes

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My Incident:

Events at the Beginning	Events in the Middle	Events at the End

# Creating a Narrative

5. Next, brainstorm details of the events. Record descriptive language (connotative diction, sensory details, vivid verbs) and dialogue. Use the questions in the boxes to guide your thoughts.

## Structure of a Personal Narrative

### Beginning Details

- What was the time and place? (setting)
- Who was there? (characters)
- What were you (the narrator) doing, thinking, and feeling?

### Middle Details

- Describe events in chronological order. Include dialogue.
- What happened? (conflict)
- What were you and others doing?
- What were you thinking and feeling?

### Ending Details

- How did it end?
- What did you learn, discover, or realize? How did you grow?



Incident

Response

Reflection

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

### My Notes

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## Creating a Memory Map

For each event you have listed, you will create one panel or page and include the following:

- Write a sentence that gives specific details about the event. Then, write commentary using a different-colored pen. Your **commentary** should explain the importance of the event or explain your feelings and emotions at the time.
- Using a third color, provide one sentence of dialogue for the scene.
- Create a drawing or graphic representation for each event.
- Give your Memory Map a title that will intrigue the reader and represent the narrative.
- Be prepared to present your Memory Map, telling your story to either a small group or the whole class.

You will use your Memory Map in the next activities as you write a narrative.

# Creating a Narrative: Prewriting and Drafting

## Learning Targets

- Apply an understanding of narrative elements, including characterization and an effective sequence of events, by drafting a narrative.
- Apply the writing process while drafting a personal narrative.
- Use a variety of transition words, phrases, and clauses to create coherence in a narrative.

1. **Prewriting:** Using the topic from your Memory Map or another topic of your choice, think about whether there are additional questions you might ask. Use the reporter's questions (*who, what, when, where, why, and how*) to fill in details of the narrative plan.

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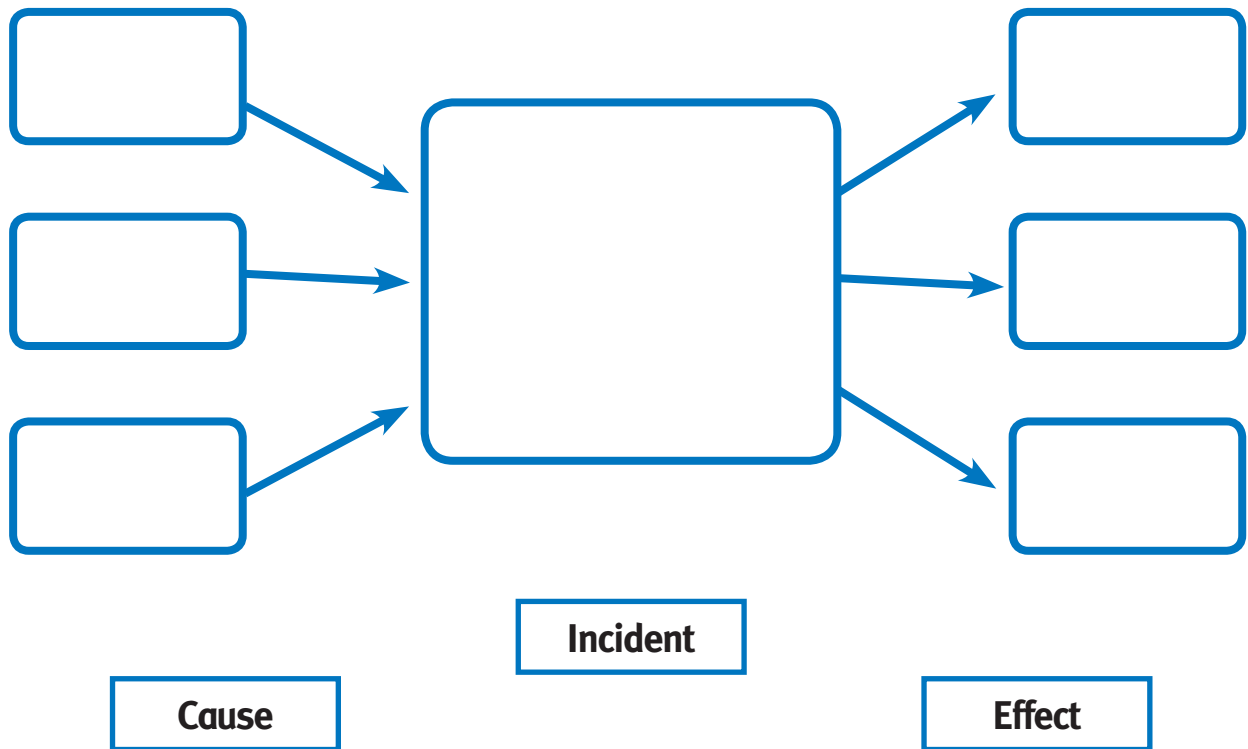
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2. **Planning:** Organize the answers to your questions in a graphic organizer such as the one below (see the Resources for a full-page version).



**LEARNING STRATEGIES:**  
Prewriting, Rereading,  
Drafting, Graphic Organizer

## My Notes

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# Creating a Narrative: Prewriting and Drafting

3. **Characterization:** Plan the characters by deciding what they say and do.

What the Character Says:	What Others Say:
What the Character Does:	Descriptions of the Character's Appearance:
What the Character Thinks:	Language Techniques:

## My Notes

### Writing the Beginning

How have you seen authors interest, or “hook,” their audiences? What types of beginnings do you enjoy? Narratives must begin in a way that grabs the reader’s attention and interests him or her enough to continue reading.

Some authors use the AQQS strategy to hook their readers. AQQS is an acronym for:

**Anecdote:** a short sketch or account of a biographical incident

**Question:** a question that focuses the reader’s attention on the subject of the writing

**Quote:** a line of dialogue or a famous quotation that points to the idea of the narrative

**Statement of intrigue:** a statement designed to capture the reader’s interest and compel him or her to read more



4. Reread the openings of the narratives in Activities 1.2, 1.4, 1.5, and 1.6. In the last column of the graphic organizer, describe the type of hook each author uses.

	Text	What choice did the author make to hook the reader?  Does the author use one of the AQQS strategies?
<p><b>“The Circuit”</b></p>	<p>“It was that time of year again. Ito, the sharecropper, did not smile. It was natural. The peak of strawberry season was over and the last few days the workers, most of them <i>braceros</i>, were not picking as many boxes as they had during the months of June and July.”</p>	
<p><b>“My Superpowers”</b></p>	<p>“Do you ever wish you had superpowers?”</p>	
<p><b><i>Flipped</i></b> From the chapter “Diving Under”</p>	<p>“All I’ve ever wanted is for Juli Baker to leave me alone. For her to back off—you know, just give me some space.”</p>	
<p><b>“The Jacket”</b></p>	<p>“My clothes have failed me. I remember the green coat that I wore in fifth and sixth grades when you either danced like a champ or pressed yourself against a greasy wall, bitter as a penny toward the happy couples.”</p>	

### Check Your Understanding

Which narrative opening do you believe is most effective? Why?

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### My Notes

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# Creating a Narrative: Prewriting and Drafting

## Writing an Ending

5. Reread the endings in the narratives in Activities 1.2, 1.4, 1.5, and 1.6. Then complete the graphic organizer.

Title of Text	Describe how the narrator ends the story.	Summarize how the narrator changes because of the incident. Consider what the narrator learns and how he/she has grown as a person.
"The Circuit"	Jiménez explains	The ending shows that
"My Superpowers"	Greenburg explains	The ending shows that
<i>Flipped</i> From the chapter "Diving Under"	Van Draanen explains	The ending shows that
"The Jacket"	Soto explains	The ending shows that

### My Notes

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### Check Your Understanding

Which narrative ending do you believe is most effective? Why?

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**LEARNING STRATEGIES:**

Revising, Adding, Drafting,  
Sharing and Responding

My Notes

## Learning Targets

- Examine and use revision strategies to enhance narrative writing.
- Add dialogue and incorporate transitions and sensory details into a final draft.

No one ever creates a perfect piece of writing with just one try. Revision gives you the chance to look at your writing critically and decide how to improve it.

## Introducing the Strategy: Adding

The adding strategy is a revision strategy. With this strategy, you make conscious choices to enhance a piece of your writing by adding words, phrases, sentences, or ideas. For example, characters and incidents should be fully developed in narrative writing. Adding details as you revise can make a character come alive for the reader or make the story more appealing.

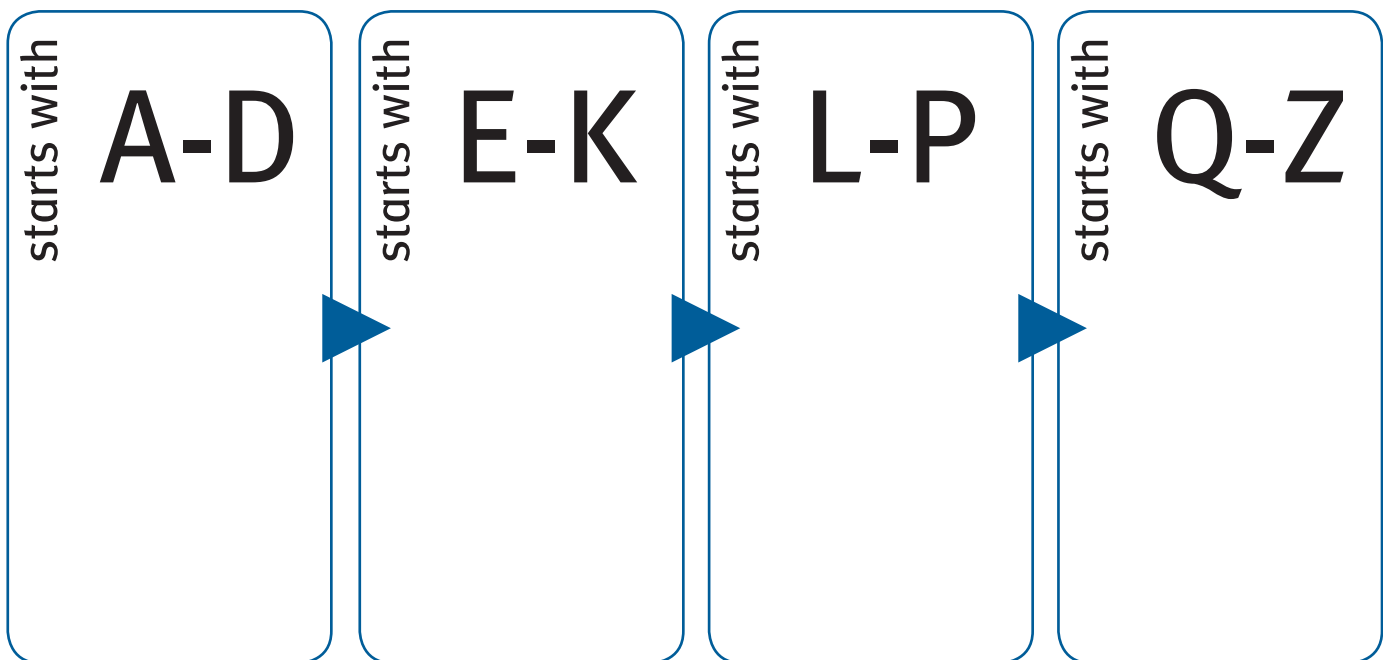
## Adding Dialogue

Adding dialogue is one way to enhance narrative writing. When adding dialogue, it is important to vary your use of dialogue tags. *Dialogue tags* are phrases used to explain who is speaking. For example, look at this line from *Flipped*:

“No, no, no!” my dad says, then pulls her up by the arm.

The dialogue tag is the phrase “my dad says.”

1. Brainstorm words other than “says” that you could use in dialogue tags, categorizing them by beginning letter. These verbs should be vivid and more descriptive than “said.”





# Creating a Narrative: Revising



## INDEPENDENT READING LINK

### Read and Respond

Outline the sequence of events from your independent reading book. What has happened so far? In your Reader/Writer Notebook, include major events, examples of important dialogue, and transitional words and phrases.

### My Notes

## Revision Practice

5. The following student narrative does not include any transitional words or phrases. It also lacks details to help the reader imagine the scene. Highlight each place where a transition might fit. Underline sentences that would benefit from sensory details and vivid verbs. Circle or draw a box around the pronouns.

*When the author Gary Soto was in sixth grade, he needed a new jacket. His mother bought him a green jacket that he did not like at all. It was ugly. It was bad luck for him at school. He did poorly on tests and his friends didn't pay any attention to him. He thought his teachers and classmates all made fun of him and his jacket. The author's luck didn't change over time. No girls came his way. He tried to show his mother how bad his jacket looked. Her glasses were always steamed up. The author blames those bad times on his green jacket.*

6. Rewrite the paragraph above, adding transitions, sensory details, and vivid verbs.

## Revising Your Opening

7. Reread the opening of your narrative. Does it have a hook that grabs the reader's attention? Review the AQQS strategy:

**Anecdote:** a short sketch or account of a biographical incident

**Question:** a question that focuses the reader's attention on the subject of the writing

**Quote:** a line of dialogue or a famous quotation that points to the idea of the narrative

**Statement of intrigue:** a statement designed to capture the reader's interest and compel him or her to read more

If needed, revise your narrative opening to use one of these techniques.



# Writing a Personal Narrative

## ASSIGNMENT

Your assignment is to write a personal narrative that includes a well-told incident, a response to the incident, and a reflection about the significance of the incident.

**Planning and Prewriting:**  
Take time to make a plan for your personal narrative.

- What activities have you completed or ideas have you brainstormed that will help you as you think of an appropriate incident to write about?
- How will you make sure you understand all that needs to be part of your personal narrative?
- What prewriting strategies can you use to help you create ideas? Will you work from your Memory Map?

**Drafting: Determine the structure of your personal narrative.**

- What will you include in the beginning, the middle, and the end of your narrative?
- How will you introduce your incident?
- How will you be sure to write about the significance of the incident in a way that conveys importance?

**Evaluating and Revising the Draft: Create opportunities to review and revise in order to make your work the best it can be.**

- During the process of writing, have you paused at points to share and respond with others how well you are following the structure of a narrative?
- Are you considering revising your draft to add transitions and additional details to the incident? Once you get suggestions, are you creating a plan to include revision ideas in your draft?
- Have you used the Scoring Guide to help you evaluate how well your draft included the requirements of the assignment?

**Checking and Editing for Publication: Confirm that your final draft is ready for publication.**

- How will you check for grammatical and technical accuracy?
- How will you make sure that everything is spelled correctly?

### Technology Tip

As you prepare for publication, don't forget to use spelling and grammar tools provided by your word-processing program to ensure that your final version is as clean as possible.

### Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this assignment, and answer the questions below:

- How did the activities leading up to this Embedded Assessment help you to be successful?
- What activities were especially helpful, and why?



## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• presents a clearly focused and significant incident</li> <li>• develops experiences, events, and/or characters through thorough and effective use of dialogue, pacing, and descriptive details.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• presents a focused and significant incident</li> <li>• develops experiences, events, and/or characters through techniques such as dialogue, pacing, and descriptive details.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• Presents an inconsistently focused incident</li> <li>• Begins to develop experiences, events, and/or characters through some use of dialogue, pacing, and/or descriptive details.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• presents an unfocused or unclear incident</li> <li>• fails to develop experiences, events, and/or characters; minimal use of elaborative techniques.</li> </ul>
<b>Structure</b>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• engages and orients the reader in an introduction</li> <li>• sequences events in the incident and response logically and naturally</li> <li>• uses a variety of transitional strategies effectively</li> <li>• provides an insightful reflective conclusion.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• orients the reader with an adequate introduction</li> <li>• sequences events in the incident and response logically</li> <li>• uses transitional words, phrases, and clauses to link events and signal shifts</li> <li>• provides a reflective conclusion.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• provides a weak or unrelated introduction</li> <li>• sequences events unevenly</li> <li>• uses inconsistent, repetitive, or basic transitional words, phrases, and clauses</li> <li>• provides a weak or disconnected conclusion.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• lacks an introduction</li> <li>• sequences events illogically</li> <li>• uses few or no transitional strategies</li> <li>• lacks a conclusion.</li> </ul>
<b>Use of Language</b>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• uses precise words and sensory language effectively to convey the experience</li> <li>• demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronoun use, sentence variety, dialogue tags, and punctuation).</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• uses generally precise words and sensory language to convey the experience</li> <li>• demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronoun use, sentence variety, dialogue tags, and punctuation).</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• uses few precise words and little sensory language</li> <li>• demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronoun use, sentence variety, dialogue tags, and punctuation).</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• uses limited, vague, and unclear words and language</li> <li>• lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors obscure meaning.</li> </ul>

# Previewing Embedded Assessment 2 and Preparing to Write a Short Story

**LEARNING STRATEGIES:**

QHT, Close Reading, Paraphrasing, Graphic Organizer

My Notes

## Learning Targets

- Reflect on prior learning and identify the skills and knowledge necessary to complete Embedded Assessment 2 successfully.
- Reassess knowledge of academic vocabulary and literary terms in the unit.
- Compare and contrast writing a personal narrative and writing a short story.

## Making Connections

In the first part of this unit, you thought about changes in your life and learned how to write a personal narrative. In the second part of the unit, you will expand on your writing skills by learning to write a short story that will appeal to an audience.

## Essential Questions

1. Reflect on your understanding of the first Essential Question: How can change be significant?
2. Have your ideas about what makes a good story changed?

## Developing Vocabulary

Create a graphic organizer with three columns, one each for Q, H, and T. Re-sort the following words from the first half of the unit using the QHT strategy. Compare this sort with your original sort. Where has it changed most? Where has it changed least?

Literary Terms		Academic Vocabulary
narrative	connotation	analyze
characterization	denotation	sequence
setting	simile	cause-effect
conflict (internal/external)	metaphor	transitions
dialogue	sensory language	coherence
	personal narrative	

## Unpacking Embedded Assessment 2

Closely read the assignment for Embedded Assessment 2: Writing a Short Story.

Write a story using dialogue, vivid verbs, and figurative language that captures a real or imagined experience and includes characters, conflict, and a plot with exposition, climax, and resolution.

Also read the Scoring Guide for Embedded Assessment 2 on page 92. With your class, create a graphic organizer to use as a visual reminder of the required knowledge (what you need to know) and skills (what you need to do). Copy the graphic organizer for future reference. After each activity, use this graphic to guide reflection about what you have learned and what you still need to learn in order to be successful on the Embedded Assessment.

3. Based on your current understanding, how do you think writing a personal narrative and a short story are similar? How are they different? Fill in the chart below with your ideas for each genre.

	Personal Narrative	Short Story
Topics		
Setting		
Plot		
Characters		
Dialogue		

4. With a group, discuss your ideas about how personal narratives and short stories may be similar or different. Write down the conclusions you can draw, based on your discussion.

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5. What do these similarities and differences mean for you as a writer? Do you think writing a short story will be more or less challenging than writing a personal narrative?

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**INDEPENDENT READING LINK**

**Read and Research**

To support your learning in the second half of the unit, you might think about reading a collection of short stories by different authors or a collection of short stories by a single author. Research a short story writer to read based on themes, settings, characters, or a style that you might find appealing.

**My Notes**

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**LEARNING STRATEGIES:**

Collaborative Discussion,  
Note-taking, Drafting

**Literary Terms**

A **short story** is a fictional narrative that presents a sequence of events, or plot, that include a conflict.

**My Notes**

**Learning Targets**

- Identify the theme of a short story by analyzing narrative elements.
- Use narrative writing to develop a character and transform a story from third-person into first-person point of view.

**Preview**

In this activity, you will read a **short story** and identify its theme by examining the incident that takes place and how the characters respond.

**Setting a Purpose for Reading**

- Read the short story “Thank You, M’am” by Langston Hughes and underline the main incident of the narrative.
- Place a star next to the characters’ responses to the incident.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

**ABOUT THE AUTHOR**

Langston Hughes (1902–1967) began his writing career early. By 8th grade, he was named the class poet. He regularly wrote verse for his high school magazine. Hughes entered Columbia University in 1921 and discovered the arts scene in Harlem. He became a prominent figure in the Harlem Renaissance. His poetry, plays, and stories frequently focus on the African American experience, particularly on the struggles and feelings of people in a segregated society. His poetry was especially informed by the jazz and blues rhythms of African American music.

**Short Story**

# Thank You, M’am

by Langston Hughes

1 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.

2 After that the woman said, “Pick up my pocketbook, boy, and give it here.”

- 3 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?”
- 4 Firmly gripped by his shirt front, the boy said, “Yes’m.”
- 5 The woman said, “What did you want to do it for?”
- 6 The boy said, “I didn’t aim to.”
- 7 She said, “You a lie!”
- 8 By that time two or three people passed, stopped, turned to look, and some stood watching.
- 9 “If I turn you loose, will you run?” asked the woman.
- 10 “Yes’m,” said the boy.
- 11 “Then I won’t turn you loose,” said the woman. She did not release him.
- 12 “I’m very sorry, lady, I’m sorry,” whispered the boy.
- 13 “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?”
- 14 “No’m,” said the boy.
- 15 “Then it will get washed this evening,” said the large woman starting up the street, dragging the frightened boy behind her.
- 16 He looked as if he were fourteen or fifteen, frail and **willow**-wild, in tennis shoes and blue jeans.
- 17 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?”
- 18 “No’m,” said the being-dragged boy. “I just want you to turn me loose.”
- 19 “Was I bothering *you* when I turned that corner?” asked the woman.
- 20 “No’m.”
- 21 “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.”
- 22 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 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.
- 23 She said, “What is your name?”
- 24 “Roger,” answered the boy.
- 25 “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*.

**stoop:** bend forward and down  
**ashamed:** feeling shame or guilt

### My Notes

**willow:** long and thin, like a willow tree branch



### WORD CONNECTIONS

#### Etymology

The term *nelson* is derived from “full nelson,” which dates back to the early 19<sup>th</sup> century. It is supposedly named after the British war-hero Admiral Horatio Nelson, who used strategies based on surrounding the opponent to win the Battle of the Nile and the Battle of Trafalgar.

# What's in a Short Story?

## My Notes

- 26 Let the water run until it gets warm," she said. "Here's a clean towel."
- 27 "You gonna take me to jail?" asked the boy, bending over the sink.
- 28 "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?"
- 29 "There's nobody home at my house," said the boy.
- 30 "Then we'll eat," said the woman, "I believe you're hungry—or been hungry—to try to snatch my pocketbook."
- 31 "I wanted a pair of blue suede shoes," said the boy.
- 32 "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."
- 33 "M'am?"
- 34 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!*
- 35 The woman was sitting on the day-bed. After a while she said, "I were young once and I wanted things I could not get."
- 36 There was another long pause. The boy's mouth opened. Then he frowned, but not knowing he frowned.
- 37 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.
- 38 In another corner of the room behind a screen was a gas plate and an **icebox**. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the day-bed. 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.
- 39 "Do you need somebody to go to the store," asked the boy, "maybe to get some milk or something?"
- 40 "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."
- 41 "That will be fine," said the boy.
- 42 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 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.
- 43 "Eat some more, son," she said.

**icebox:** refrigerator



# What's in a Short Story?

## My Notes

### Second Read

- Reread the short story to answer these text-dependent comprehension questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Key Ideas and Details:** On page 52, how do the details of setting and character set up the conflict of this story?
  
  2. **Key Ideas and Details:** How does Mrs. Luella Bates Washington Jones's comment in paragraph 13, "I got a great mind to wash your face for you" define how she treats Roger? Find other textual evidence based on things Mrs. Jones says to support your answer.
  
  3. **Craft and Structure:** In paragraph 25, Mrs. Jones finally turns Roger loose: "Roger looked at the door—looked at the woman—looked at the door—*and went to the sink.*" Why did the author choose to italicize this part of the text?
  
  4. **Craft and Structure:** In paragraph 44, Mrs. Jones states, "Shoes come by devilish like that will burn your feet." State in your own words what Mrs. Jones meant.
  
  5. **Key Ideas and Details:** Even though Roger never sees Mrs. Jones again at the end of the story, what evidence supports Mrs. Jones's promise in paragraph 21, "When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones."





# What's in a Short Story?

## Literary Terms

**Theme** is the central idea, message, or purpose of a literary work.

## My Notes

## Check Your Understanding

What is the story's **theme**? Write a summary describing what the reader learns about life through the interaction between Roger and Mrs. Luella Bates Washington Jones. Include details from the text that support your response.

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## Narrative Writing Prompt

This story is told from the third-person point of view. Choose a scene or event in the incident and imagine Roger's thoughts and feelings about what is happening. Draft a first-person narrative of his thinking at that point in the story. Be sure to:

- Use first-person point of view.
- Maintain the character of Roger as the author presents him.
- Show how Roger's thoughts and feelings fit the theme of the story.
- Use a variety of first-person pronouns (subjective, objective, intensive, and possessive) and ensure that they are in the correct case.

Save this writing response so that you can revisit it when generating ideas for the original short story you will create for Embedded Assessment 2.

## Learning Targets

- Explain how a character responds to change.
- Describe how a well-structured story plot develops.

## Elements of Storytelling

Storytellers use the following elements of **plot** to develop and organize ideas.

**Exposition:** the events that give the reader background information needed to understand the story. The introduction to the story usually reveals the setting, the major characters, and the conflict.

**Rising Action:** the major events that develop the plot and lead to the climax

**Climax:** the event that is the turning point in the story, at which the conflict could be resolved in different ways

**Falling Action:** the events that begin to conclude the story and lead to the ending

**Resolution:** the events that conclude the story and reveal the theme

## Types of Conflict

You learned in the first part of the unit that conflict is an important part of a story. Writers reveal conflict through the dialogue and events of a story. Conflict is used to move the action forward, reveal information about characters, and create a decision or change.

The two main types of conflict are internal conflict and external conflict.

- *Internal conflict* occurs when a character struggles with his or her own needs, desires, or emotions.
- *External conflict* occurs when a character struggles with an outside force, such as another character or something in nature.

## Reviewing and Analyzing a Fairy Tale

Fairy tales apply familiar story ideas—such as a quest towards a goal or a rags-to-riches character arc—to the plot elements of storytelling. A rags-to-riches fairy tale involves a poor, struggling person who finds fortune or success. *Cinderella* is a classic example. A quest fairy tale is about a hero on a journey of adventure who achieves something important. *The Lord of the Rings* is a kind of quest fairy tale.

1. After your teacher reads a fairy tale aloud, summarize the story.

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**LEARNING STRATEGIES:**  
Note-taking, Graphic Organizer

### Literary Terms

**Plot** is the sequence of related events that make up a story.



### WORD CONNECTIONS

#### Multiple Meaning Words

A single word sometimes has several meanings. For example, the word *exposition* refers to the plot of a short story. It also describes a type of writing. It may also describe a fair or public exhibit.



### WORD CONNECTIONS

#### Roots and Affixes

*Resolution* is the noun form of *resolve*. The root *-sol-* or *-solve-* means “to set loose or free.” This root occurs in *solution*, *absolution*, and *resolute*.

The Latin prefix *re-* means “back” or “again.”

### My Notes

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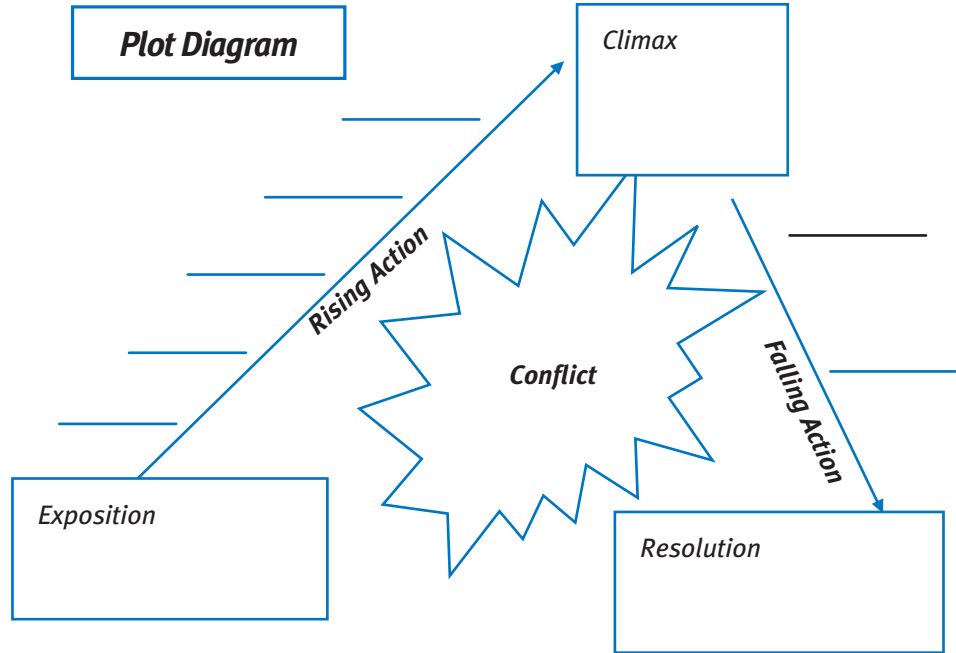
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# Plot Elements

## My Notes

2. Write the events you have listed from the fairy tale in the appropriate places on the plot diagram.



3. After analyzing plot, character, conflict, and setting, what would you conclude is the theme of this story?

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### Check Your Understanding

Recall a well-known story, such as a fairy tale or fable. Then identify the rising action, climax, conflict, falling action, and resolution in that story. Write a summary in your Reader/Writer Notebook.



**LEARNING STRATEGIES:**

Graphic Organizer, Marking the Text, Rereading, Brainstorming, Skimming/Scanning



**WORD CONNECTIONS**

**Roots and Affixes**

The suffix *-logy* is from Greek and means “the study of.” This much-used word part appears in many words in English, such as *mythology*, *biology*, *bacteriology*, *criminology*, *ecology*.

**My Notes**

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**reputation:** how a person is thought of  
**soaring:** rising to a great height

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**Learning Target**

- Identify the elements of the exposition of a story by accurately recording textual evidence that supports interpretation.
- Identify and utilize varied sentence patterns in writing.

**Preview**

In this activity, you will read a myth and identify the elements of the exposition.

**Setting a Purpose for Reading**

- As you read the following story, look for and mark the different events in the plot.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

**ABOUT THE AUTHOR**

Geraldine McCaughrean was born in London in 1951. She studied teaching but found her greatest talent was writing. She has published more than 160 books, most of them for children, including a sequel to the original *Peter Pan*. “Daedalus and Icarus” is her retelling of a well-known story from Greek mythology. For McCaughrean, writing is an escape and a great deal of fun.

**Myth**

# DAEDALUS and ICARUS

from *Greek Myths* by Geraldine McCaughrean

**1** The island of Crete was ruled by King Minos, whose **reputation** for wickedness had spread to every shore. One day he summoned to his country a famous inventor named Daedalus. “Come, Daedalus, and bring your son, Icarus, too. I have a job for you, and I pay well.”

**2** King Minos wanted Daedalus to build him a palace, with **soaring** towers and a high, curving roof. In the cellars there was to be a maze of many corridors—so twisting and dark that any man who once ventured in there would never find his way out again.

**3** “What is it for?” asked Daedalus. “Is it a treasure vault? Is it a prison to hold criminals?”

**4** But Minos only replied, “Build my labyrinth as I told you. I pay you to build, not to ask questions.”

5 So Daedalus held his tongue and set to work. When the palace was finished, he looked at it with pride, for there was nowhere in the world so fine. But when he found out the purpose of the maze in the cellar, he **shuddered** with horror.

6 For at the heart of that maze, King Minos put a creature that was half man, half beast—a thing almost too horrible to describe. He called it the Minotaur, and he fed it on men and women!

7 Then Daedalus wanted to leave Crete at once, and forget both maze and Minotaur. So he went to King Minos to ask for his money.

8 “I regret,” said King Minos, “I cannot let you leave Crete, Daedalus. You are the only man who knows the secret of the maze and how to escape from it. The secret must never leave this island. So I’m afraid I must keep you and Icarus here a while longer.”

9 “How much longer?” gasped Daedalus.

10 “Oh—just until you die,” replied Minos cheerfully. “But never mind. I have plenty of work for a man as clever as you.”

11 Daedalus and Icarus lived in great comfort in King Minos’s palace. But they lived the life of prisoners. Their rooms were in the tallest palace tower, with beautiful views across the island. They ate **delectable** food and wore expensive clothes. But at night the door of their fine apartment was locked, and a guard stood outside. It was a comfortable prison, but it was a prison, even so. Daedalus was deeply unhappy.

12 Every day he put seed out on the windowsill, for the birds. He liked to study their brilliant colors, the clever overlapping of their feathers, the way they soared on the sea wind. It comforted him to think that they at least were free to come and go. The birds had only to spread their wings and they could leave Crete behind them, whereas Daedalus and Icarus must stay forever in their luxurious cage.

13 Young Icarus could not understand his father’s unhappiness. “But I like it here,” he said. “The king gives us gold and this tall tower to live in.”

14 Daedalus groaned. “But to work for such a wicked man, Icarus! And to be prisoners all our days! . . . We shan’t stay. We shan’t!”

15 “But we can’t get away, can we?” said Icarus. “How can anybody escape from an island? Fly?” He snorted with laughter.

16 Daedalus did not answer. He scratched his head and stared out of the window at the birds pecking seed on the sill.

17 From that day onward, he got up early each morning and stood at the open window. When a bird came for the seed, Daedalus begged it to **spare** him one feather. Then each night, when everyone else had gone to bed, Daedalus worked by candlelight on his greatest invention of all.

18 Early mornings. Late nights. A whole year went by. Then one morning Icarus was awakened by his father shaking his shoulder. “Get up, Icarus, and don’t make a sound. We are leaving Crete.”

19 “But how? It’s impossible!”

20 Daedalus pulled out a bundle from under his bed. “I’ve been making something, Icarus.” Inside were four great folded fans of feathers. He stretched them out on the bed. They were wings! “I sewed the feathers together with strands of wool from my blanket. Now hold still.”

**shudder:** to tremble or shake

My Notes

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**delectable:** very pleasant to taste or smell

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**spare:** to give up something not needed

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# In the Beginning

## My Notes

**plunge:** to suddenly move downward



**flutter:** to move with a flapping or waving motion

**21** Daedalus melted down a candle and daubed his son's shoulders with sticky wax. "Yes, I know it's hot, but it will soon cool." While the wax was still soft, he stuck two of the wings to Icarus's shoulder blades.

**22** "Now you must help me put on my wings, Son. When the wax sets hard, you and I will fly away from here, as free as birds!"

**23** "I'm scared!" whispered Icarus as he stood on the narrow window ledge, his knees knocking and his huge wings drooping down behind. The lawns and courtyards of the palace lay far below. The royal guards looked as small as ants. "This won't work!"

**24** "Courage, Son!" said Daedalus. "Keep your arms out wide and fly close to me. Above all—are you listening, Icarus?"

**25** "Y-y-yes, Father."

**26** "Above all, don't fly too high! Don't fly too close to the sun!"

**27** "Don't fly too close to the sun," Icarus repeated, with his eyes tight shut. Then he gave a cry as his father nudged him off the windowsill. He **plunged** downward. With a crack, the feathers behind him filled with wind, and Icarus found himself flying. Flying!

**28** "I'm flying!" he crowed.

**29** The guards looked up in astonishment, and wagged their swords, and pointed and shouted, "Tell the king! Daedalus and Icarus are . . . are . . . flying away!"

**30** By dipping first one wing, then the other, Icarus found that he could turn to the left and the right. The wind tugged at his hair. His legs trailed out behind him. He saw the fields and streams as he had never seen them before!

**31** Then they were out over the sea. The sea gulls pecked at him angrily, so Icarus flew higher, where they could not reach him.

**32** He copied their shrill cry and taunted them: "You can't catch me!"

**33** "Now remember, don't fly too high!" called Daedalus, but his words were drowned by the screaming of the gulls.

**34** I'm the first boy ever to fly! I'm making history! I shall be famous! thought Icarus, as he flew up and up, higher and higher.

**35** At last Icarus was looking the sun itself in the face. "Think you're the highest thing in the sky, do you?" he jeered. "I can fly just as high as you! Higher, even!" He did not notice the drops of sweat on his forehead: He was so determined to outfly the sun.

**36** Soon its vast heat beat on his face and on his back and on the great wings stuck on with wax. The wax softened. The wax trickled. The wax dripped. One feather came unstuck. Then a plume of feathers **fluttered** slowly down.

**37** Icarus stopped flapping his wings. His father's words came back to him clearly now: "*Don't fly too close to the sun!*"

**38** With a great sucking noise, the wax on his shoulders came unstuck. Icarus tried to catch hold of the wings, but they just folded up in his hands. He plunged down, his two fists full of feathers — down and down and down.

**39** The clouds did not stop his fall.

**40** The sea gulls did not catch him in their beaks.





# In the Beginning

## Literary Terms

**Foreshadowing** refers to clues or hints signaling events that will occur later in the plot of a story.

## Working from the Text

6. Use the graphic organizer to analyze the beginning of the story—its exposition. The exposition of a story introduces the setting, characters, and conflict. In addition, skim the story to find examples of foreshadowing. Authors use **foreshadowing** to add suspense and expectation about what will happen in a story.

Exposition	Details from the Text	Graphic Representation	What is foreshadowed?
Setting			
Character(s)			
Conflict			

## My Notes

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7. Myths often try to explain natural phenomenon (such as earthquakes and volcanos) or teach a lesson (such as “respect your elders”). This myth has a lesson for the reader. What is its lesson or theme?

## Check Your Understanding

What techniques are used to create the exposition?



# A Day of Change: Developing the Story

**LEARNING STRATEGIES:**  
Group Discussion, Graphic Organizer

## My Notes

### Learning Targets

- Analyze how conflicts in a story advance the plot's rising action and climax.

### Preview

In this activity, you will read a short story and analyze how conflict advances the plot.

### Setting a Purpose for Reading

- As you read this short story, mark the elements of exposition (setting, character, and initial conflict) and the major events in the story.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

#### ABOUT THE AUTHOR

Sandra Cisneros grew up in Chicago and now lives in San Antonio, Texas. One of her best-known novels, *The House on Mango Street*, reveals the life of a young girl growing up in the Latino section of Chicago. In talking about her writing, Cisneros says she creates stories from things that have touched her deeply; "... in real life a story doesn't have shape, and it's the writer that gives it a beginning, a middle, and an end."

## Short Story

# Eleven

from *Woman Hollering Creek and Other Stories*, by Sandra Cisneros

#### GRAMMAR & USAGE Indefinite Pronouns

Indefinite pronouns refer to nonspecific persons or things. In this passage, the author uses the indefinite pronouns *everything* in paragraph 1, and *something* in paragraph 2 to refer to nonspecific things. In paragraph 3, the author uses the word *somebody* to refer to a person who is not specifically named. Authors often use indefinite pronouns when they want to be vague or open-ended. As you read, notice when the author uses nonspecific pronouns and how their use affects your understanding of the text.

**1** What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don't. You open your eyes and everything's just like yesterday, only it's today. And you don't feel eleven at all. You feel like you're still ten. And you are—underneath the year that makes you eleven.

**2** Like some days you might say something stupid, and that's the part of you that's still ten. Or maybe some days you might need to sit on your mama's lap because you're scared, and that's the part of you that's five. And maybe one day when you're all grown up maybe you will need to cry like if you're three, and that's okay. That's what I tell Mama when she's sad and needs to cry. Maybe she's feeling three.

**3** Because the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That's how being eleven years old is.

**4** You don't feel eleven. Not right away. It takes a few days, weeks even, sometimes even months before you say Eleven when they ask you. And you don't feel smart eleven, not until you're almost twelve. That's the way it is.

5 Only today I wish I didn't have only eleven years rattling inside me like pennies in a tin Band-Aid box. Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I'd have known what to say when Mrs. Price put the red sweater on my desk. I would've known how to tell her it wasn't mine instead of just sitting there with that look on my face and nothing coming out of my mouth.

6 "Whose is this?" Mrs. Price says, and she holds the red sweater up in the air for all the class to see. "Whose? It's been sitting in the coatroom for a month."

7 "Not mine," says everybody. "Not me."

8 "It has to belong to somebody," Mrs. Price keeps saying, but nobody can remember. It's an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope. It's maybe a thousand years old and even if it belonged to me I wouldn't say so.

9 Maybe because I'm skinny, maybe because she doesn't like me, that stupid Sylvia Saldívar says, "I think it belongs to Rachel." An ugly sweater like that, all **raggedy** and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out.

10 "That's not, I don't, you're not . . . Not mine," I finally say in a little voice that was maybe me when I was four.

11 "Of course it's yours," Mrs. Price says. "I remember you wearing it once." Because she's older and the teacher, she's right and I'm not.

12 Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two, and math problem number four. I don't know why but all of a sudden I'm feeling sick inside, like the part of me that's three wants to come out of my eyes, only I squeeze them shut tight and bite down on my teeth real hard and try to remember today I am eleven, eleven. Mama is making a cake for me for tonight, and when Papa comes home everybody will sing Happy birthday, happy birthday to you.

13 But when the sick feeling goes away and I open my eyes, the red sweater's still sitting there like a big red mountain. I move the red sweater to the corner of my desk with my ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine.

14 In my head I'm thinking how long till lunchtime, how long till I can take the red sweater and throw it over the schoolyard fence, or leave it hanging on a **parking meter**, or bunch it up into a little ball and toss it in the alley. Except when math period ends, Mrs. Price says loud and in front of everybody, "Now, Rachel, that's enough," because she sees I've shoved the red sweater to the tippy-tip corner of my desk and it's hanging all over the edge like a waterfall, but I don't care.

15 "Rachel," Mrs. Price says. She says it like she's getting mad. "You put that sweater on right now and no more nonsense."

16 "But it's not—"

17 "Now!" Mrs. Price says.

18 This is when I wish I wasn't eleven, because all the years inside of me—ten, nine, eight, seven, six, five, four, three, two, and one—are pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren't even mine.

My Notes

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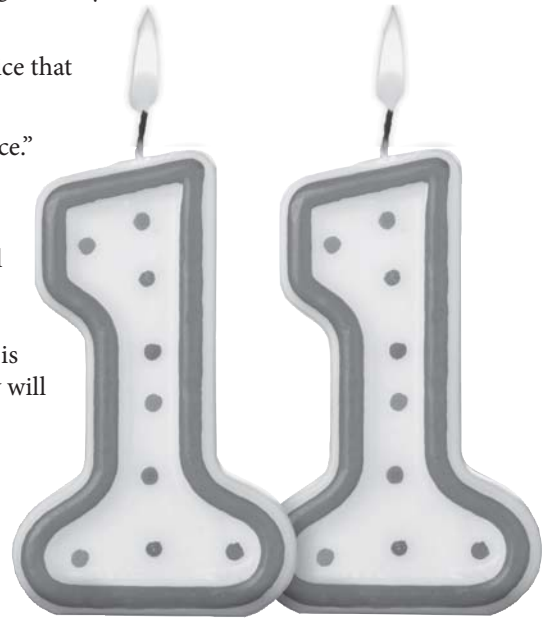
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**raggedy:** in poor condition; worn, tattered



**parking meter:** machine next to a street into which people pay for a parking space

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# A Day of Change: Developing the Story

## My Notes

### Check Your Understanding

This story involves several conflicts, both external to Rachel and internal. Briefly summarize two or three of these conflicts and tell whether or how each of the conflicts is resolved.

8. Summarize the theme of this story.

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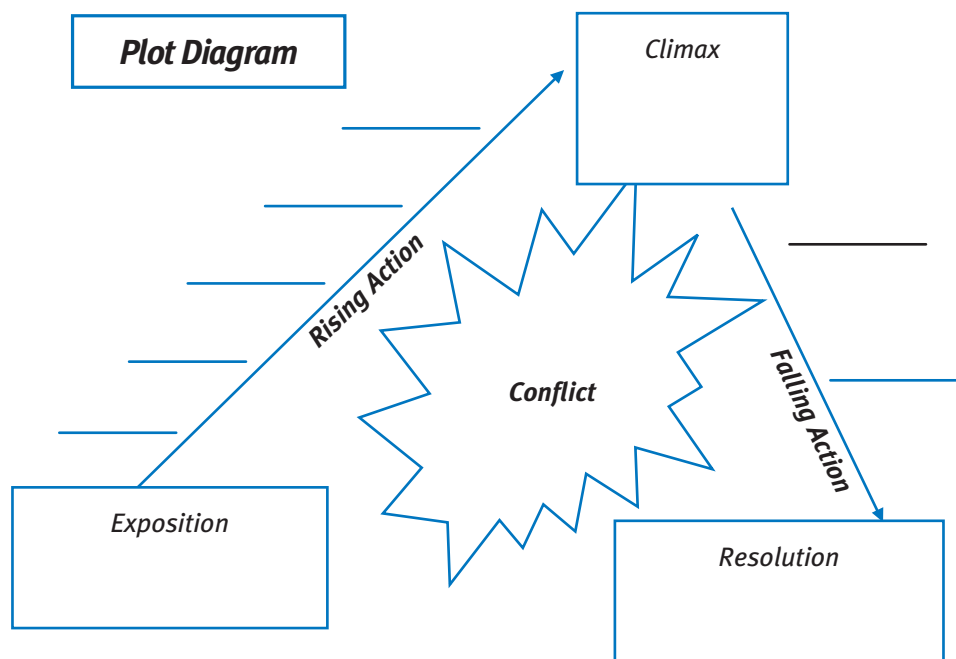
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9. Focusing on the rising action and climax of the story, list events in the appropriate places on the plot diagram.









chance of a lifetime for Greg. He hadn't been allowed to play high school ball, which he had really wanted to do, but playing for the Community Center team was the next best thing. Report cards were due in a week, and Greg had been hoping for the best. But the principal had ended the **suspense** early when she sent the letter saying Greg would probably fail math if he didn't spend more time studying.

4 “And you want to play *basketball*?” His father’s brows knitted over deep brown eyes. “That must be some kind of a joke. Now you just get into your room and hit those books.”

5 That had been two nights before. His father’s words, like the distant thunder that now echoed through the streets of Harlem, still rumbled softly in his ears.

6 It was beginning to cool. Gusts of wind made bits of paper dance between the parked cars. There was a flash of nearby lightning, and soon large drops of rain splashed onto his jeans. He stood to go upstairs, thought of the lecture that probably **awaited** him if he did anything except shut himself in his room with his math book, and started walking down the street instead. Down the block there was an old **tenement** that had been abandoned for some months. Some of the guys had held an impromptu checker tournament there the week before, and Greg had noticed that the door, once boarded over, had been slightly ajar.



7 Pulling his collar up as high as he could, he checked for traffic and made a dash across the street. He reached the house just as another flash of lightning changed the night to day for an instant, then returned the graffiti-scarred building to the grim shadows. He vaulted over the outer stairs and pushed tentatively on the door. It was open, and he let himself in.

8 The inside of the building was dark except for the dim light that filtered through the dirty windows from the streetlamps. There was a room a few feet from the door, and from where he stood in the entrance, Greg could see a squarish patch of light on the floor. He entered the room, frowning at the musty smell. It was a large room that might have been someone’s parlor at one time. **Squinting**, Greg could see an old table on its side against one wall, what looked like a pile of rags or a torn mattress in the corner, and a couch, with one side broken, in front of the window.

**suspense:** a nervous or excited feeling of uncertainty before something happens

**await:** to wait for

**tenement:** house or apartment building in an urban area

### GRAMMAR & USAGE Possessive Pronouns

Pronouns replace nouns in a text, referring to a person or thing previously mentioned. For example, in the second sentence of paragraph 3, *He* refers to (and replaces) *Greg*.

Like nouns, pronouns can show possession. The possessive pronouns include *mine*, *hers*, *his*, *theirs*, *ours*, and *its*. Find the phrase *father’s brows* in paragraph 4. The noun *father’s* shows possession; the brows belong to the father. The phrase *father’s brows* can be replaced by *his brows*. *His* is a possessive pronoun.

When you read a sentence with a possessive pronoun, you may need to reread to determine the noun to which the pronoun refers. Find the phrase *his jeans* in paragraph 6. Ask yourself “whose jeans are being described?” Go back to paragraph 3 to find the referring noun, *Greg*. Now you can substitute the word *Greg* and read “Greg’s jeans.”

Identify other possessive pronouns in the passage. Then identify which character to which the possessive pronouns refer.

**squint:** to partly close eyes to make it easier to focus on something

# In the End

## My Notes

**peer:** to look curiously or carefully at something

9 He went to the couch. The side that wasn't broken was comfortable enough, though a little creaky. From the spot he could see the blinking neon sign over the bodega on the corner. He sat awhile, watching the sign blink first green then red, allowing his mind to drift to the Scorpions, then to his father. His father had been a postal worker for all Greg's life, and was proud of it, often telling Greg how hard he had worked to pass the test. Greg had heard the story too many times to be interested now.

10 For a moment Greg thought he heard something that sounded like a scraping against the wall. He listened carefully, but it was gone.

11 Outside the wind had picked up, sending the rain against the window with a force that shook the glass in its frame. A car passed, its tires hissing over the wet street and its red taillights glowing in the darkness.

12 Greg thought he heard the noise again. His stomach tightened as he held himself still and listened intently. There weren't any more scraping noises, but he was sure he had heard something in the darkness—something breathing!

13 He tried to figure out just where the breathing was coming from; he knew it was in the room with him. Slowly he stood, tensing. As he turned, a flash of lightning lit up the room, frightening him with its sudden brilliance. He saw nothing, just the overturned table, the pile of rags and an old newspaper on the floor. Could he have been imagining the sounds? He continued listening, but heard nothing and thought that it might have just been rats. Still, he thought, as soon as the rain let up he would leave. He went to the window and was about to look when he heard a voice behind him.

14 "Don't try nothin' 'cause I got a razor sharp enough to cut a week into nine days!"

15 Greg, except for an involuntary tremor in his knees, stood stock still. The voice was high and brittle, like dry twigs being broken, surely not one he had ever heard before. There was a shuffling sound as the person who had been speaking moved a step closer. Greg turned, holding his breath, his eyes straining to see in the dark room.

16 The upper part of the figure before him was still in darkness. The lower half was in the dim rectangle of light that fell unevenly from the window. There were two feet, in cracked, dirty shoes from which rose legs that were wrapped in rags.

17 "Who are you?" Greg hardly recognized his own voice.

18 "I'm Lemon Brown," came the answer. "Who're you?"

19 "Greg Ridley."

20 "What you doing here?" The figure shuffled forward again, and Greg took a small step backward.

21 "It's raining," Greg said.

22 "I can see that," the figure said.

23 The person who called himself Lemon Brown **peered** forward, and Greg could see him clearly. He was an old man. His black, heavily wrinkled face was surrounded by a halo of crinkly white hair and whiskers that seemed to separate his head from the layers of dirty coats piled on his smallish frame. His pants were bagged to the knee, where they were met with rags that went down to the old shoes. The rags were held on with strings, and there was a rope around his middle. Greg relaxed. He had seen the man before, picking through the trash on the corner and pulling clothes out of a Salvation Army box. There was no sign of a razor that could "cut a week into nine days."

24 "What are you doing here?" Greg asked.

25 “This is where I’m staying,” Lemon Brown said. “What you here for?” “Told you it was raining out,” Greg said, leaning against the back of the couch until he felt it give slightly.

26 “Ain’t you got no home?”

27 “I got a home,” Greg answered.

28 “You ain’t one of them bad boys looking for my treasure, is you?” Lemon Brown cocked his head to one side and squinted one eye. “Because I told you I got me a razor.”

29 “I’m not looking for your treasure,” Greg answered, smiling. “If you have one.”

30 “What you mean, if I have one.” Lemon Brown said. “Every man got a treasure. You don’t know that, you must be a fool!”

31 “Sure,” Greg said as he sat on the sofa and put one leg over the back. “What do you have, gold coins?”

32 “Don’t worry none about what I got,” Lemon Brown said. “You know who I am?”

33 “You told me your name was orange or lemon or something like that.”

34 “Lemon Brown,” the old man said, pulling back his shoulders as he did so, “they used to call me Sweet Lemon Brown.”

35 “Sweet Lemon?” Greg asked.

36 “Yessir. Sweet Lemon Brown. They used to say I sung the blues so sweet that if I sang at a funeral, the dead would **commence** to rocking with the beat. Used to travel all over Mississippi and as far as Monroe, Louisiana, and east on over to Macon, Georgia. You mean you ain’t never heard of Sweet Lemon Brown?”

37 “Afraid not,” Greg said. “What . . . happened to you?”

38 “Hard times, boy. Hard times always after a poor man. One day I got tired, sat down to rest a spell and felt a tap on my shoulder. Hard times caught up with me.”

39 “Sorry about that.”

40 “What you doing here? How come you don’t go in home when the rain come? Rain don’t bother you young folks none.”

41 “Just didn’t.” Greg looked away.

42 “I used to have a knotty-headed boy just like you.” Lemon Brown had half walked, half shuffled back to the corner and sat down against the wall. “Had them big eyes like you got. I used to call them moon eyes. Look into them moon eyes and see anything you want.”

43 “How come you gave up singing the blues?” Greg asked.

44 “Didn’t give it up,” Lemon Brown said. “You don’t give up the blues; they give you up. After a while you do good for yourself, and it ain’t nothing but foolishness singing about how hard you got it. Ain’t that right?”

45 “I guess so.”

46 “What’s that noise?” Lemon Brown asked, suddenly sitting upright. Greg listened, and he heard a noise outside. He looked at Lemon Brown and saw the old man pointing toward the window.

47 Greg went to the window and saw three men, neighborhood thugs, on the stoop. One was carrying a length of pipe. Greg looked back toward Lemon Brown, who moved quietly across the room to the window. The old man looked out, then beckoned frantically for Greg to follow him. For a moment Greg couldn’t move.

My Notes

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**commence:** begin, start

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# In the End

## My Notes

Then he found himself following Lemon Brown into the hallway and up the darkened stairs. Greg followed as closely as he could. They reached the top of the stairs, and Greg felt Lemon Brown's hand first lying on his shoulder, then probing down his arm until he took Greg's hand into his own as they crouched in the darkness.

48 "They's bad men," Lemon Brown whispered. His breath was warm against Greg's skin.

49 "Hey! Rag man!" A voice called. "We know you in here. What you got up under them rags? You got any money?"

50 Silence.

51 "We don't want to have to come in and hurt you, old man, but we don't mind if we have to."

52 Lemon Brown squeezed Greg's hand in his own hard, gnarled fist. There was a banging downstairs and a light as the men entered.

53 They banged around noisily, calling for the rag man.

54 "We heard you talking about your treasure." The voice was slurred. "We just want to see it, that's all."

55 "You sure he's here?" One voice seemed to come from the room with the sofa.

56 "Yeah, he stays here every night."

57 "There's another room over there; I'm going to take a look. You got that flashlight?"

58 "Yeah, here, take the pipe too."

59 Greg opened his mouth to quiet the sound of his breath as he sucked it in uneasily. A beam of light hit the wall a few feet opposite him, then went out.

60 "Ain't nobody in that room," a voice said. "You think he gone or something?"

61 "I don't know," came the answer. "All I know is that I heard him talking about some kind of treasure. You know they found that shopping bag lady with that load of money in her bags."

62 "Yeah. You think he's upstairs?"

63 "HEY, OLD MAN, ARE YOU UP THERE?" Silence.

64 "Watch my back. I'm going up."

65 There was a footstep on the stairs, and the beam from the flashlight danced crazily along the peeling wallpaper. Greg held his breath. There was another step and a loud crashing noise as the man banged the pipe against the wooden banister. Greg could feel his temples throb as the man slowly neared them. Greg thought about the pipe, wondering what he would do when the man reached them—what he could do.

66 Then Lemon Brown released his hand and moved toward the top of the stairs. Greg looked around and saw stairs going up to the next floor. He tried waving to Lemon Brown, hoping the old man would see him in the dim light and follow him to the next floor. Maybe, Greg thought, the men wouldn't follow them up there. Suddenly, though, Lemon Brown stood at the top of the stairs, both arms raised high above his head.

67 "There he is!" A voice cried from below.

68 "Throw down your money, old man, so I won't have to **bash** your head in!"

**bash:** hit with force

69 Lemon Brown didn't move. Greg felt himself near panic. The steps came closer, and still Lemon Brown didn't move. He was an eerie sight, a bundle of rags standing at the top of the stairs, his shadow on the wall looming over him. Maybe, the thought came to Greg, the scene could be even eerier.

70 Greg wet his lips, put his hands to his mouth and tried to make a sound. Nothing came out. He swallowed hard, wet his lips once more and howled as evenly as he could.

71 "What's that?"

72 As Greg howled, the light moved away from Lemon Brown, but not before Greg saw him hurl his body down the stairs at the men who had come to take his treasure. There was a crashing noise, and then footsteps. A rush of warm air came in as the downstairs door opened, then there was only an **ominous** silence. Greg stood on the landing. He listened, and after a while there was another sound on the staircase.

73 "Mr. Brown?" he called.

74 "Yeah, it's me," came the answer. "I got their flashlight."

75 Greg exhaled in relief as Lemon Brown made his way slowly back up the stairs.

76 "You OK?"

77 "Few bumps and bruises," Lemon Brown said.

78 "I think I'd better be going," Greg said, his breath returning to normal. "You'd better leave, too, before they come back."

79 "They may hang around for a while," Lemon Brown said, "but they ain't getting their nerve up to come in here again. Not with crazy rag men and howling spooks. Best you stay a while till the coast is clear. I'm heading out west tomorrow, out to East St. Louis."

80 "They were talking about treasures," Greg said. "You really have a treasure?"

81 "What I tell you? Didn't I tell you every man got a treasure?" Lemon Brown said. "You want to see mine?"

82 "If you want to show it to me," Greg shrugged.

83 "Let's look out the window first, see what them scoundrels be doing," Lemon Brown said.

84 They followed the oval beam of the flashlight into one of the rooms and looked out the window. They saw the men who had tried to take the treasure sitting on the **curb** near the corner. One of them had his pants leg up, looking at his knee.

85 "You sure you're not hurt?" Greg asked Lemon Brown.

86 "Nothing that ain't been hurt before," Lemon Brown said. "When you get as old as me all you say when something hurts is, 'Howdy, Mr. Pain, sees you back again.' Then when Mr. Pain see he can't worry you none, he go on mess with somebody else."

87 Greg smiled.

88 "Here, you hold this." Lemon Brown gave Greg the flashlight.

89 He sat on the floor near Greg and carefully untied the strings that held the rags on his right leg. When he took the rags away, Greg saw a piece of plastic. The old man carefully took off the plastic and unfolded it. He revealed some yellowed newspaper clippings and a battered harmonica.

90 "There it be," he said, nodding his head. "There it be."

My Notes

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**ominous:** showing that something bad will happen

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**curb:** raised cement border on the edge of a street

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# In the End

## My Notes

**91** Greg looked at the old man, saw the distant look in his eye, then turned to the clippings. They told of Sweet Lemon Brown, a blues singer and harmonica player who was appearing at different theaters in the South. One of the clippings said he had been the hit of the show, although not the headliner. All of the clippings were reviews of shows Lemon Brown had been in more than fifty years ago. Greg looked at the harmonica. It was dented badly on one side, with the reed holes on one end nearly closed.

**92** “I used to travel around and make money to feed my wife and Jesse—that’s my boy’s name. Used to feed them good, too. Then his mama died, and he stayed with his mama’s sister. He grew up to be a man, and when the war come he saw fit to go off and fight in it. I didn’t have nothing to give him except these things that told him who I was, and what he come from. If you know your pappy did something, you know you can do something too.

**93** “Anyway, he went off to war, and I went off still playing and singing. ‘Course by then I wasn’t as much as I used to be, not without somebody to make it worth the while. You know what I mean?”

**94** “Yeah.” Greg nodded, not quite really knowing.

**95** “I traveled around, and one time I come home, and there was this letter saying Jesse got killed in the war. Broke my heart, it truly did.

**96** “They sent back what he had with him over there, and what it was is this old mouth fiddle and these clippings. Him carrying it around with him like that told me it meant something to him. That was my treasure, and when I give it to him he treated it just like that, a treasure. Ain’t that something?”

**97** “Yeah, I guess so,” Greg said.

**98** “You guess so?” Lemon Brown’s voice rose an octave as he started to put his treasure back into the plastic. “Well, you got to guess ‘cause you sure don’t know nothing. Don’t know enough to get home when it’s raining.”

**99** “I *guess* . . . I mean, you’re right.”

**100** “You OK for a youngster,” the old man said as he tied the strings around his leg, “better than those scalawags what come here looking for my treasure. That’s for sure.”

**101** “You really think that treasure of yours was worth fighting for?” Greg asked. “Against a pipe?”

**102** “What else a man got ‘cepting what he can pass on to his son, or his daughter, if she be his oldest?” Lemon Brown said. “For a big-headed boy you sure do ask the foolishhest questions.”

**103** Lemon Brown got up after patting his rags in place and looked out the window again. “Looks like they’re gone. You get on out of here and get yourself home. I’ll be watching from the window so you’ll be all right.”

**104** Lemon Brown went down the stairs behind Greg. When they reached the front door the old man looked out first, saw the street was clear and told Greg to scoot on home.

**105** “You sure you’ll be OK?” Greg asked.

**106** “Now didn’t I tell you I was going to East St. Louis in the morning?” Lemon Brown asked. “Don’t that sound OK to you?”

**107** “Sure it does,” Greg said. “Sure it does. And you take care of that treasure of yours.”





# In the End

## My Notes

4. **Key Ideas and Details:** In what ways does the introduction of the “scalawags” or the “bad men” change the relationship between Lemon Brown and Greg?

5. **Key Ideas and Details:** Literally, what is Lemon Brown’s treasure? Why does it mean so much to him?

6. **Craft and Structure:** Why is the third-person point of view an effective way to tell this story? What would happen if it were told in first-person point of view? How would the story change?

## Working from the Text

7. **Collaborative Discussion:** What are your initial reactions to the ending of this story? Were you surprised? If so, what surprised you?

8. Provide an example of a simile, metaphor, and the use of personification in the story. How do these examples of figurative language enhance the story?

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9. What is the theme of “The Treasure of Lemon Brown”? Complete this sentence: “The Treasure of Lemon Brown” is a story about . . .”

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**LEARNING STRATEGIES:**

Close Reading, Marking the Text, Rereading, Think Aloud, Visualizing, Sketching

My Notes

## Learning Targets

- Analyze the theme of a short story.
- Interpret text passages and create images to represent key developments of theme and plot.

## Preview

In this activity, you will read a short story and analyze its theme.

## Setting a Purpose for Reading

- The short story you are about to read is a science fiction story. Science fiction is a genre in which the imaginary elements of the story could be scientifically possible. Science fiction differs from fantasy in that it is possible that the story could happen. In some respects, the imaginary elements in the next story have already happened. The story was written in 1951. Think about the developments in technology since that time. IBM introduced the personal computer in August of 1981—30 years after this story was written. As you read the story, underline clues about the setting of the story.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

Isaac Asimov (1920–1992) was a very prolific writer. He wrote nearly five hundred books on a variety of subjects—science, history, literature, medicine, but mainly science fiction. He started writing science fiction stories as a teenager. Always interested in robots, he anticipated the many uses they have today. The movie *I, Robot* was based on Asimov’s writings about robots and technology. *I, Robot* was also the title of Asimov’s first book of short stories.

## Short Story

# The Fun They Had

by Isaac Asimov

**1** Margie even wrote about it that night in her diary. On the page headed May 17, 2157, she wrote, “Today, Tommy found a real book!”

**2** It was a very old book. Margie’s grandfather once said that when he was a little boy his grandfather told him that there was a time when all stories were printed on paper.

**3** They turned the pages, which were yellow and crinkly, and it was awfully funny to read words that stood still instead of moving the way they were supposed to—on a screen, you know. And then, when they turned back to the page before, it had the same words on it that it had had when they read it the first time.

4 “Gee,” said Tommy, “what a waste. When you’re through with the book, you just throw it away, I guess. Our television screen must have had a million books on it and it’s good for plenty more. I wouldn’t throw it away.”

5 “Same with mine,” said Margie. She was eleven and hadn’t seen as many telebooks as Tommy had. He was thirteen. She said, “Where did you find it?”

6 “In my house.” He pointed without looking, because he was busy reading. “In the attic.” “What’s it about?” “School.”

7 Margie was scornful. “School? What’s there to write about school? I hate school.”

8 Margie always hated school, but now she hated it more than ever. The **mechanical** teacher had been giving her test after test in geography and she had been doing worse and worse until her mother had shaken her head sorrowfully and sent for the County Inspector.

9 He was a round little man with a red face and a whole box of tools with dials and wires. He smiled at Margie and gave her an apple, then took the teacher apart. Margie had hoped he wouldn’t know how to put it together again, but he knew how all right, and, after an hour or so, there it was again, large and black and ugly, with a big screen on which all the lessons were shown and the questions were asked. That wasn’t so bad. The part Margie hated most was the slot where she had to put homework and test papers. She always had to write them out in a punch **code** they made her learn when she was six years old, and the mechanical teacher calculated the mark in no time.

10 The Inspector had smiled after he was finished and patted Margie’s head. He said to her mother, “It’s not the little girl’s fault, Mrs. Jones. I think the geography sector was geared a little too quick. Those things happen sometimes. I’ve slowed it up to an average ten-year level. Actually, the over-all pattern of her progress is quite satisfactory.” And he patted Margie’s head again.

11 Margie was disappointed. She had been hoping they would take the teacher away altogether. They had once taken Tommy’s teacher away for nearly a month because the history sector had blanked out completely.

12 So she said to Tommy, “Why would anyone write about school?”

13 Tommy looked at her with very **superior** eyes. “Because it’s not our kind of school, stupid. This is the old kind of school that they had hundreds and hundreds of years ago.” He added loftily, pronouncing the word carefully, “Centuries ago.”

14 Margie was hurt. “Well, I don’t know what kind of school they had all that time ago.” She read the book over his shoulder for a while, then said, “Anyway, they had a teacher.”

15 “Sure they had a teacher, but it wasn’t a regular teacher. It was a man.” “A man? How could a man be a teacher?” “Well, he just told the boys and girls things and gave them homework and asked them questions.” “A man isn’t smart enough.” “Sure he is. My father knows as much as my teacher.” “He can’t. A man can’t know as much as a teacher.” “He knows almost as much, I betcha.”

16 Margie wasn’t prepared to **dispute** that. She said, “I wouldn’t want a strange man in my house to teach me.”

17 Tommy screamed with laughter. “You don’t know much, Margie. The teachers didn’t live in the house. They had a special building and all the kids went there.” “And all the kids learned the same thing?” “Sure, if they were the same age.”

My Notes

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**mechanical:** created or run by a machine

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**code:** a system of communication for a computer

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**superior:** feeling that one is better or more knowing than another

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**dispute:** disagree or argue

# Analyzing a Story

## My Notes

**nonchalantly:** in a confident, carefree way

18 “But my mother says a teacher has to be adjusted to fit the mind of each boy and girl it teaches and that each kid has to be taught differently.”

19 “Just the same, they didn’t do it that way then. If you don’t like it, you don’t have to read the book.”

20 “I didn’t say I didn’t like it,” Margie said quickly. She wanted to read about those funny schools.

21 They weren’t even half-finished when Margie’s mother called, “Margie! School!” Margie looked up. “Not yet, Mamma.”

22 “Now!” said Mrs. Jones. “And it’s probably time for Tommy, too.”

23 Margie said to Tommy, “Can I read the book some more with you after school?”

24 “Maybe,” he said **nonchalantly**. He walked away whistling, the dusty old book tucked beneath his arm.

25 Margie went into the schoolroom. It was right next to her bedroom, and the mechanical teacher was on and waiting for her. It was always on at the same time every day except Saturday and Sunday, because her mother said little girls learned better if they learned at regular hours.

26 The screen was lit up, and it said: “Today’s arithmetic lesson is on the addition of proper fractions. Please insert yesterday’s homework in the proper slot.”

27 Margie did so with a sigh. She was thinking about the old schools they had when her grandfather’s grandfather was a little boy. All the kids from the whole neighborhood came, laughing and shouting in the schoolyard, sitting together in the schoolroom, going home together at the end of the day. They learned the same things, so they could help one another on the homework and talk about it.

28 And the teachers were people...

29 The mechanical teacher was flashing on the screen: “When we add the fractions  $\frac{1}{2}$  and  $\frac{1}{4}$ ...”

30 Margie was thinking about how the kids must have loved it in the old days. She was thinking about the fun they had.

## Second Read

- Reread the short story to answer these text-dependent comprehension questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What details of the exposition make the time of the story specific? Notice that the author has made a point of creating a specific setting and has made the main characters children. How does this help you predict the conflict?

2. **Craft and Structure:** Part of this story tells of an incident in a different time, which is called a flashback. Mark the part of the story that occurs at another time in Margie's life. What is the purpose of this flashback?

3. **Key Ideas and Details:** Does Margie's attitude toward school change by the end of the story? Explain.

### Working from the Text

4. Reread the text and mark it for the following:

- Exposition
- Rising action
- Climax
- Falling action
- Resolution

Share your marked passages with a partner. With your partner, create a story board to demonstrate your understanding of the text. For each panel, include a drawing that symbolizes a key moment for that part in the plot, and include textual evidence to support the drawing.

#### My Notes

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#### INDEPENDENT READING LINK

##### Read and Connect

What sorts of conflicts have occurred in the book you are reading independently? In your Reader/Writer Notebook, compare the problems, struggles, or obstacles a character has faced with those of a character in a narrative you have read in this unit.

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## Learning Targets

- Analyze picture books for images that spark writing ideas.
- Write a short story with characters, conflict, plot, dialogue, and sensory details.

1. When you hear the word *mystery*, what do you think of? What do you think makes a good mystery?

2. Chris Van Allsburg has written several books that are mysteries. Among some of his best-known books are the following:

- *The Polar Express*
- *The Mysteries of Harris Burdick*
- *The Wreck of the Zephyr*
- *Jumanji*
- *The Stranger*
- *The Garden of Abdul Gasazi*

Find copies of these or other picture books and write questions about particular pictures that intrigue you. Using one or more of the images as your inspiration, write freely to draft a story.

3. Select one of your freewrites to develop further. Before you continue to draft, plan your story. Think about your main character, such as a name, age, favorite hobby, behaviors and actions, accomplishments. Use a graphic organizer like the one below to plan your characters.

**LEARNING STRATEGIES:**  
Predicting, Previewing, Visual Prompt, Graphic Organizer, Brainstorming, Mapping, Prewriting, Drafting

### My Notes

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Characterization	
Describe your main character's appearance.	What does this appearance say about your character?
Describe some of your main character's actions.	What do these actions say about your character?
Other characters	Details about these characters

# Sparking Ideas



## INDEPENDENT READING LINK

Investigate how the author of your independent reading book uses sensory details. Record your favorite sensory words, phrases, and sentences from this book in your Reader/Writer Notebook.

## My Notes

4. What words or phrases could you include from each sense (taste, touch, sight, smell, hearing) in your story? What vivid verbs and connotative diction help show that sense? What figurative language could you use?

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5. Consider your plot. What is the main conflict or problem? How will it be solved? How can you add a twist? How will you introduce the setting and characters? How can you build to the climax?

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## Drafting the Embedded Assessment

Draft a short story, adding the elements you've brainstormed as you write. Be sure to:

- Sequence events logically using elements of plot.
- Use characterization and dialogue to develop conflict.
- Use language purposefully (e.g., figurative and/or sensory details and a variety of sentences).

Return to any of the texts in the unit to reinforce these elements in your writing.

Save this writing prompt response so that you can revisit it when generating ideas for the original short story you will create for Embedded Assessment 2.



## Independent Reading Checkpoint

Prepare a short oral presentation about the basic elements of the plot in your independent reading book. Describe a major conflict in the story and how the author addresses it in the story's exposition, rising action, climax, and resolution.

## ASSIGNMENT

Write a story using dialogue, vivid verbs, and figurative language that captures a real or imagined experience and includes characters, conflict, and a plot with exposition, climax, and resolution.

**Planning and Prewriting:** Take time to make a plan for your short story.

- Review the unit activities and your Reader/Writer Notebook for ideas. What activities have you completed that will help you as you create a short story with the required elements?
- What would you like your short story to be about? What prewriting strategies can you use to help you create ideas?

**Drafting:** Decide the structure of your story and how you will incorporate the elements of a short story.

- How will you make use of the story starters in the unit to help you create and develop a short story?
- Will you work from a plot diagram or an outline of a story idea? Is there another way you can create a structure that develops the characters and plot of your story?

**Evaluating and Revising:** Create opportunities to review and revise in order to make your work the best it can be.

- During the process of drafting, have you paused at points to share and respond with others to learn how well you are integrating the necessary narrative techniques into your short story?
- Is your story developing as you want it to? Are you willing to change your story if you must? Once you get suggestions, are you creating a plan to include revision ideas in your draft?
- Have you used the Scoring Guide to help you evaluate how well your draft includes the requirements of the assignment?

**Checking and Editing for Publication:** Confirm your final draft is ready for publication.

- How will you check for grammatical and technical accuracy?
- Have you verified spelling?

## Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this assignment, and answer this question: How did you make sure your final draft was the best it could be in terms of spelling, vocabulary use, and conventions for punctuating and writing dialogue?

## Technology Tip

Use online dictionaries, thesauruses, or other resources for checking spelling and grammar in your short story.

# Writing a Short Story

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The short story</p> <ul style="list-style-type: none"> <li>develops a focused and compelling conflict</li> <li>establishes an interesting setting, character(s), and point of view</li> <li>uses a variety of narrative techniques effectively to advance the plot.</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>presents and develops a focused conflict</li> <li>establishes a setting, character(s), and point of view</li> <li>uses sufficient narrative techniques to advance the plot, such as dialogue and descriptive detail.</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>presents an undeveloped or unclear conflict</li> <li>establishes setting, character(s), and point of view unevenly</li> <li>uses partial or weak narrative techniques to advance the plot.</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>lacks a conflict</li> <li>does not establish setting, character(s), and/or point of view</li> <li>uses minimal narrative techniques.</li> </ul>
<b>Structure</b>	<p>The short story</p> <ul style="list-style-type: none"> <li>engages and orients the reader with exposition</li> <li>sequences events in the plot logically and naturally to add interest or suspense</li> <li>uses a variety of transitional strategies effectively and purposefully</li> <li>provides a thoughtful resolution.</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>orients the reader with adequate exposition</li> <li>sequences events in the plot logically (rising action, climax, falling action)</li> <li>uses transitional words, phrases, and clauses to link events and signal shifts</li> <li>provides a logical resolution.</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>provides weak or vague exposition</li> <li>sequences events in the plot unevenly</li> <li>uses inconsistent, repetitive, or basic transitional words, phrases, and clauses</li> <li>provides a weak or disconnected resolution.</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>lacks exposition</li> <li>sequences events in the plot illogically or incompletely</li> <li>uses few or no transitional strategies</li> <li>lacks a resolution.</li> </ul>
<b>Use of Language</b>	<p>The short story</p> <ul style="list-style-type: none"> <li>uses connotative diction, vivid verbs, figurative language, and sensory language effectively</li> <li>demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronouns, sentence patterns, and dialogue).</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>uses adequate connotative diction, vivid verbs, figurative language, and sensory language</li> <li>demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronouns, sentence patterns, and dialogue).</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>uses weak or inconsistent diction, verbs, figurative language, and sensory language</li> <li>demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronouns, sentence patterns, and dialogue).</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>uses limited, vague, and unclear diction and language</li> <li>lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors interfere with meaning.</li> </ul>