



Stories of Change

Visual Prompt: A butterfly goes through several changes in its life. It starts as an egg, becomes a caterpillar, 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 non-print 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

- paraphrase
- summarize
- synonym
- antonym
- sequence
- cause-effect
- analyze
- transitions
- coherence

Literary Terms

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

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Language and Writer’s Craft

- Transitions (1.9)
- Revising for Transitions (1.10)
- Vivid Verbs (1.14)
- Varied Sentence Patterns (1.15)

*Texts not included in these materials.

Previewing the Unit

LEARNING STRATEGIES:

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

My Notes

Learning Targets

- Preview the big ideas and vocabulary 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 examine stories and poems 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.

ACADEMIC VOCABULARY

When you **paraphrase**, you reword written or spoken text using words that help you clarify and understand the text. When you **summarize**, you create a statement of the main ideas or essential information in the text.

Learning Targets

- Define the concept of change.
- Write about changes using a graphic organizer and a frame poem.

Before Reading

1. Select one quote, explain what it means, and discuss its connections to your life.

“Change in all things is sweet.”

—Aristotle, Greek philosopher

“If we don’t change, we don’t grow. If we don’t grow, we aren’t really living.”

—Gail Sheehy, American author

“Just when I think I have learned the way to live, life changes.”

—Hugh Prather, American writer

Poetry is written in lines and stanzas, whereas **prose** is written in sentences and paragraphs. Notice also that this poem rhymes. What is the pattern of the rhyme? Show this by writing a letter of the alphabet after the last word in each line for each new rhyme in a stanza. The first stanza has been done for you.

During Reading

2. Listen to the poem on the next page being read aloud. As you listen, think about the “change” in the speaker. Summarize each stanza in one sentence, and write your summary beside the stanza in the My Notes space.

ABOUT THE AUTHOR

Brod Bagert (1947–) was born in Louisiana. He worked as a lawyer for many years but found his early interest in poetry calling him to change his life’s work and become a poet. He has written numerous books of poetry for both children and adults. Much of his time is spent traveling the country performing his poems in schools and helping children learn to perform poems themselves. Bagert comments that “...poetry is an oral art, and, for children, a poem comes alive when they perform it.”

LEARNING STRATEGIES:

Freewriting, Graphic Organizer, Brainstorming, Prewriting, Sketching

My Notes

Literary Terms

Poetry is a **genre**, or style, of literature. Within the poetry genre are different types of poems that can have different rhyme schemes or no rhyming at all.

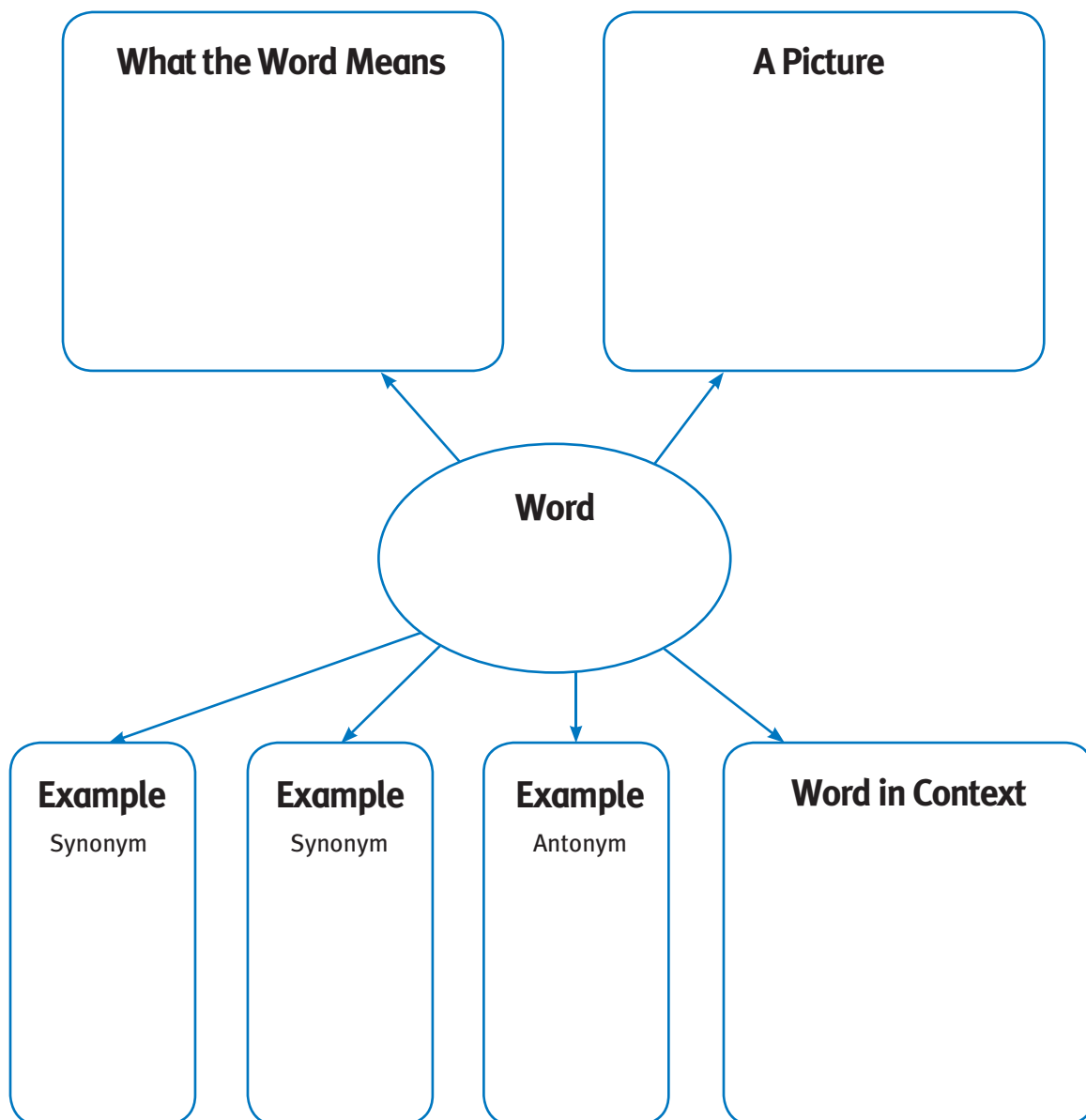
4. What **point of view** is being used in this poem? How can you tell?

5. Use a word map graphic organizer to explore the concept of change. Brainstorm words that are related to change or are **synonyms** or **antonyms** for change.

ACADEMIC VOCABULARY

You may already know that **antonyms** are words that have opposite meanings, while **synonyms** are words that mean the same thing. If you say that something is **synonymous**, you are saying that it means the same thing. For instance, “Some people say that good sleeping habits are synonymous with good health.”

Word Map



Understanding Change

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

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

7. 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 |
|---------|---------|------------|--------|------------------|
| | | | | |

Writing a Frame Poem

Write a poem about changes you have experienced. Finish the sentences with ideas and thoughts about changes in your life. You do not need to make the lines rhyme, but pay attention to your **diction**, so you choose just the right word. Make every word count! Be sure to remain focused on you: your experience and your feelings.

1. That was me then; this is me now.
2. Last year I was _____;
now I am _____.
3. I used to enjoy _____;
now I _____.
4. I used to believe _____;
now I _____.
5. I used to be confused by _____;
now I _____.
6. Last year I felt _____;
now I _____.
7. Last year I hoped _____;
now I _____.
8. Last year I wanted to be _____;
now I _____.
9. This year I am _____;
10. That was me then; this is me now.

Creating a Reader/Writer Notebook and Portfolio

With your teacher's guidance, create a Reader/Writer Notebook and a Portfolio. You will add artifacts, or examples of your work, to your portfolio throughout the year. When you see Academic Vocabulary, Literary Terms, or Language and Writer's Craft boxes, record the words in your Reader/Writer Notebook. You may want to use a graphic organizer such as a word map to explore the meaning of the new words and how they are used.

My Notes

Literary Terms

Diction refers to a writer's or speaker's word choice.

GRAMMAR & USAGE Semicolons

Notice the use of semicolons in the poem. A **semicolon** is most commonly used to link two complete thoughts into a complex sentence. Use a semicolon to add interest to your writing by linking balanced, short statements that have a powerful effect.

Learning Targets

- Identify elements of a narrative by recording evidence of setting, characterization, dialogue, and conflict.
- Sequence a text’s events chronologically in an outline.

A **narrative** can be a made-up story (fiction) or one that is based on real events. A narrative has **characters**, actions or events, a setting, and conflict. An incident is a distinct piece of action, such as an episode or a scene in a play. A narrative generally includes characters, a **setting**, and **conflict**.

1. To help you recognize narrative elements, your teacher will show you a scene from *The Lion King* or another film. As you watch, take notes in the spaces provided.

LEARNING STRATEGIES:
Graphic Organizer, Note-taking

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.

| Descriptions of Setting (give specific details) | Characterization (use adjectives or nouns to describe how the characters are feeling) | Important Dialogue (try to copy words and phrases) | Conflict (give specific details) |
|--|--|---|-------------------------------------|
| | | | |

2. Think back to the film. What **external conflicts** did you see between characters?

3. What **internal conflict** did you see within a character?

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

My Notes

KEY IDEAS AND DETAILS

In what significant ways is the incident of bullying that the narrator describes in paragraph 5 different from the usual bullying?

GRAMMAR & USAGE

Commas

When listing three or more things in a series, separate them with commas: "...I ran after them, screaming, punching, flailing at them with both fists."

You can also create longer sentences by linking descriptive phrases with commas: "Breathing hard, tears streaming down my face, I felt I had regained my honor..."

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.

Personal Narrative: Incident-Response-Reflection



WORD CONNECTIONS

Roots and Affixes

The Greek root *-chron-* in **chronological** means “time.” Chronological means “ordered by time.” Other English words having to do with time also contain this root: *chronic*, *chronicle*, *chronology*, *synchronize*, and *anachronism*.

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.

My Notes

After Reading

2. Identify five events in “My Superpowers.” Sequence them in chronological order:

First:

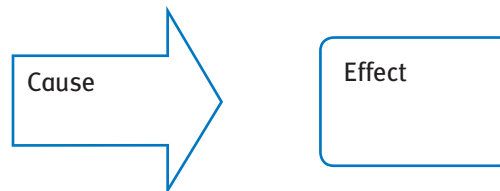
Then:

Next:

Afterwards:

Finally:

3. Often, **cause** and **effect** play an important part in a narrative. Give examples of a **cause** and an **effect** from “My Superpowers.” There may be more than one.



Check Your Understanding

Narrative Writing Prompt: Return to the narrative you wrote in the voice of Simba or Nala. Revise it to follow an incident-response-reflection organization.



INDEPENDENT READING LINK

Explore how the author of your independent reading book develops setting. Record your thoughts in your Reader/Writer Notebook.

Learning Targets

- Make inferences about a character and provide textual evidence in a short, written response.
- Practice the use and conventions of pronouns and dialogue.

Before Reading

1. **Collaborative discussion:** Discuss the following prompt:

Describe a time when you and another person (a friend, an adult, a teacher, a sibling) saw the same incident differently. Explain both how you saw the incident and how the other person viewed it.

2. In *Flipped*, Wendelin Van Draanen tells a story from two alternating first-person points of view. Based on the title, predict what you think the selection will be about. Explain your prediction.

During Reading

- 3 What do you know about how an author develops characters? When looking for evidence of characterization, four things to look for are
 - The character's appearance
 - What the character says (**dialogue**)
 - What others say about the character
 - The character's actions

As you read the excerpt from *Flipped*, look for evidence to show how author Wendelin Van Draanen develops her characters. Mark the text by underlining details of appearance, words, and actions that develop the characters of Julianna Baker and Bryce Loski.

4. 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?

ABOUT THE AUTHOR

Wendelin Van Draanen started writing for adults but discovered that she much preferred writing for children. She has had much success with her Sammy Keyes mystery series, several of which have won the Edgar Allan Poe Award for best children's mystery. She lives with her family in California.

LEARNING STRATEGIES:

Collaborative Discussion, Predicting, Close Reading, Marking the Text, Graphic Organizer

My Notes

Literary Terms

Dialogue is conversation between people. In a story, it is the words that characters say.

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.

He Said, She Said: Characterization

My Notes

Novel Excerpt

from

Flipped

by Wendelin Van Draanen

From the chapter “Diving Under”

1 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*.

2 It all started the summer before second grade when our moving van pulled into her neighborhood. And since we’re now about done with the *eighth* grade, that, my friend, makes more than half a decade of strategic avoidance and social discomfort.

3 She didn’t just barge into my life. She barged and shoved and wedged her way into my life. Did we invite her to get into our moving van and start climbing all over boxes? No! But that’s exactly what she did, taking over and showing off like only Juli Baker can.

4 My dad tried to stop her. “Hey!” he says as she’s catapulting herself on board. “What are you doing? You’re getting mud everywhere!” So true, too. Her shoes were, like, caked with the stuff.

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.

GRAMMAR & USAGE Reflexive and Intensive Pronouns

Words like *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 used as an object and refers back to the subject of the sentence.

Example: “. . . as she’s catapulting *herself* on board.”

An **intensive pronoun** adds emphasis to a noun in the sentence. It can be removed without changing the meaning of the sentence.

Example: I sent my complaint to the president of the company *himself*.

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!

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.

My Notes

KEY IDEAS AND DETAILS

In the My Notes space, summarize 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.

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?"

My Notes

KEY IDEAS AND DETAILS

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?

KEY IDEAS AND DETAILS

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.

KEY IDEAS AND DETAILS

How does the author pace the narrative? What words or phrases does the author use as transitions?

He Said, She Said: Characterization

My Notes

KEY IDEAS AND DETAILS

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?

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.

After Reading

5. 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: |
| | |

6. Make an inference about the characters' attitudes in *Flipped*. To support your thinking, include textual evidence about what the characters say and do.

I know Bryce thinks Juli is _____ because he says,

I know Juli thinks Bryce is _____ because she says

My Notes

7. Use evidence from the text to show the differences in Bryce's and Juli's perspective about an incident and how each character responded to it.

| | Bryce's Point of View | Juli's Point of View |
|----------|-----------------------|----------------------|
| Incident | | |
| Response | | |

He Said, She Said: Characterization

My Notes

Language and Writer’s Craft: Pronouns

Pronouns can be used as both subjects and objects. Look at the graphic organizer below and write in the pronouns of each type.

| | Subjective (Subject) | | Objective (Object) | |
|----------------------|----------------------|--------|--------------------|--------|
| | Singular | Plural | Singular | Plural |
| <i>First person</i> | | | | |
| <i>Second person</i> | | | | |
| <i>Third person</i> | | | | |

- When would you use a subjective pronoun and an objective pronoun?
- Think about how writers use pronouns. Reread paragraphs 13–14 of the chapter “Flipped.” Read the paragraphs using only pronouns and not the names of the characters? Why might this be confusing for readers?
- Reread paragraphs 13–14 aloud to a partner, using only proper names and no pronouns. How does this usage affect the flow of writing?

Possessive Pronouns

The possessive pronouns show ownership. Complete the chart below by writing the possessive pronouns that correspond to the pronouns in the left column. Find examples of how these pronouns are used in “Flipped” and discuss with a partner.

| | | |
|-------------|--|--|
| I | | |
| you | | |
| he/she/they | | |

4. Look back at your brainstorming about changes from Activity 1.2. Think about an incident from your life that involved someone else or was witnessed by someone else. It does not necessarily have to be someone with whom you had a disagreement, as in *Flipped*.

Use the graphic organizer to prewrite about how that person’s viewpoint about the incident would be different from yours.

| I Say . . . | _____ Says . . . |
|-------------|------------------|
| | |
| | |

Narrative Writing Prompt: Write about the incident in a way that shows the differing attitudes about what happened. Be sure to:

- Establish the incident (setting, conflict, character) and describe the response to the incident.
- Create dialogue that incorporates the characters’ feelings and punctuate it correctly.
- Use descriptive language: connotative diction and vivid verbs.
- Use proper names and pronouns (including subjective, objective, intensive, and possessive) appropriately; punctuate your narrative correctly.

My Notes

**INDEPENDENT
READING LINK**

Investigate and record in your Reader/Writer Notebook how the author of the book you are reading independently is developing character.

LEARNING STRATEGIES:

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

Literary Terms

A **simile** compares two unlike things using the words “like” or “as.” For example, “I stared at the jacket, like an enemy....”

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

KEY IDEAS AND DETAILS

Look at the opening sentence. How is it a strong hook for the narrative?

Learning Targets

- Analyze the elements of a personal narrative.
- Identify the sequence of events in a narrative.
- Compare narratives to analyze effective beginnings and endings.

Before Reading

1. Think of articles of clothing that you remember because you especially liked or disliked them. In the personal essay you will read, author Gary Soto uses a **simile** to compare a hated jacket to “an enemy.” In a quickwrite, describe your article of clothing. Remember to use descriptive words to capture the image you are trying to portray and a simile to make a comparison.

During Reading

2. In this activity, you will read three examples of personal narrative. Before reading the first piece, your teacher will assign you to an “expert” group. Do a close reading of “The Jacket” to find the elements of an effective narrative according to your “expert” assignment.

ABOUT THE AUTHOR

Gary Soto grew up in Fresno, California, and now lives in Berkeley, California. In high school, he discovered a love of reading and knew he wanted to be a writer. Soto started writing while in college. He has written poems, short stories, and novels, which capture the vivid details of everyday life and which have won numerous awards and prizes. Of Mexican-American heritage, Soto speaks Spanish as well as English.

Personal Narrative

The Jacket

by Gary Soto

1 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.

2 When I needed a new jacket and my mother asked what kind I wanted, I described something like bikers wear: black leather and silver studs, with enough belts to hold down a small town. We were in the kitchen, steam on the windows from her cooking. She listened so long while stirring dinner that I thought she understood for sure the kind I wanted. The next day when I got home from school, I discovered draped on my bedpost a jacket the color of day-old guacamole. I threw my books on the bed

and approached the jacket slowly, as if it were a stranger whose hand I had to shake. I touched the vinyl sleeve, the collar, and peeked at the mustard-colored lining.

3 From the kitchen mother yelled that my jacket was in the closet. I closed the door to her voice and pulled at the rack of clothes in the closet, hoping the jacket on the bedpost wasn't for me but my mean brother. No luck. I gave up. From my bed, I stared at the jacket. I wanted to cry because it was so ugly and so big that I knew I'd have to wear it a long time. I was a small kid, thin as a young tree, and it would be years before I'd have a new one. I stared at the jacket, like an enemy, thinking bad things before I took off my old jacket, whose sleeves climbed halfway to my elbow.

4 I put the big jacket on. I zipped it up and down several times, and rolled the cuffs up so they didn't cover my hands. I put my hands in the pockets and flapped the jacket like a bird's wings. I stood in front of the mirror, full face, then profile, and then looked over my shoulder as if someone had called me. I sat on the bed, stood against the bed, and combed my hair to see what I would look like doing something natural. I looked ugly. I threw it on my brother's bed and looked at it for a long time before I slipped it on and went out to the backyard, smiling a "thank you" to my mom as I passed her in the kitchen. With my hands in my pockets I kicked a ball against the fence, and then climbed it to sit looking into the alley. I hurled orange peels at the mouth of an open garbage can, and when the peels were gone I watched the white puffs of my breath thin to nothing.

5 I jumped down, hands in my pockets, and in the backyard, on my knees, I teased my dog, Brownie, by swooping my arms while making birdcalls. He jumped at me and missed. He jumped again and again, until a tooth sunk deep, ripping an L-shaped tear on my left sleeve. I pushed Brownie away to study the tear as I would a cut on my arm. There was no blood, only a few loose pieces of fuzz. Damn dog, I thought, and pushed him away hard when he tried to bite again. I got up from my knees and went to my bedroom to sit with my jacket on my lap, with the lights out.

6 That was the first afternoon with my new jacket. The next day I wore it to sixth grade and got a D on a math quiz. During the morning recess Frankie T., the playground terrorist, pushed me to the ground and told me to stay there until recess was over. My best friend, Steve Negrete, ate an apple while looking at me, and the girls turned away to whisper on the monkey bars. The teachers were no help: they looked my way and talked about how foolish I looked in my new jacket. I saw their heads bob with laughter, their hands half covering their mouths.

7 Even though it was cold, I took off the jacket during lunch and played kickball in a thin shirt, my arms feeling like braille from goose bumps. But when I returned to class I slipped the jacket on and shivered until I was warm. I sat on my hands, heating them up, while my teeth chattered like a cup of crooked dice. Finally warm, I slid out of the jacket but put it back on a few minutes later when the fire bell rang. We paraded out into the yard where we, the sixth graders, walked past all the other grades to stand against the back fence. Everybody saw me. Although they didn't say out loud, "Man, that's ugly," I heard the buzz-buzz of gossip and even laughter that I knew was meant for me.

8 And so I went, in my guacamole-colored jacket. So embarrassed, so hurt, I couldn't even do my homework. I received C's on quizzes and forgot the state capitals and the rivers of South America, our friendly neighbor. Even the girls who had been friendly blew away like loose flowers to follow the boys in neat jackets.

My Notes

KEY IDEAS AND DETAILS

What is the point of view of this text? From whose perspective is it written?

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 onto the My Notes space.

KEY IDEAS AND DETAILS

Paragraphs 7, 8 and 9 have especially vivid examples of similes that describe how the narrator is feeling. Underline examples. Choose one that you consider especially vivid, write it in the My Notes section, and explain its effect.

Analyzing Narratives

My Notes

Literary Terms

A **metaphor** compares two unlike things without using the words “like” or “as.” For examples, in “. . .that jacket, which had become the ugly brother. . .” the “ugly brother” is a metaphor for the jacket.

KEY IDEAS AND DETAILS

Based on your close reading and your skills at making inferences, what can you conclude about the significance of the jacket in Soto’s life?

9 I wore that thing for three years until the sleeves grew short and my forearms stuck out like the necks of turtles. All during that time no love came to me—no little dark girl in a Sunday dress she wore on Monday. At lunchtime I stayed with the ugly boys who leaned against the chainlink fence and looked around with propellers of grass spinning in our mouths. We saw girls walk by alone, saw couples, hand in hand, their heads like bookends pressing air together. We saw them and spun our propellers so fast our faces were blurs.

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.

After Reading

3. Use the graphic organizer to take notes on your analysis of “The Jacket.”

| Ideas | Organization | Use of Language and Conventions |
|---|---|---|
| <p>The incident that affected the narrator:</p> <p>Major conflict:</p> <p>Setting:</p> <p>Feelings of characters:</p> | <p>Incident:</p> <p>Response:</p> <p>Reflection:</p> | <p>Important dialogue:</p> <p>Descriptive language (<i>e.g., connotative diction, vivid verbs, similes</i>):</p> <p>Pronoun use:</p> |

4. You will next read an excerpt from the novel *Kira-Kira*. As you read, look closely at the opening. How does it set the time, place, and point of view for the story? Also make notes and mark the text for the sequence of events, **sensory language**, vivid verbs, and descriptive details.

ABOUT THE AUTHOR

Cynthia Kadohata had published two novels for adults before she wrote *Kira-Kira*, which won the Newbery Medal in 2005. *Kira-Kira* and her next novel, *Weedflower*, explore the experiences of Japanese American families in the United States from a child’s viewpoint. In her book *Cracker!: The Best Dog in Vietnam*, Ms. Kadohata shares her love of dogs. Ms. Kadohata earned a degree in journalism from the University of Southern California.

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.

My Notes

Analyzing Narratives

My Notes

KEY IDEAS AND DETAILS

How do the opening three paragraphs of the narrative give the reader a context for the character, settings, and possible conflicts?

KEY IDEAS AND DETAILS

Think about how the author paces her narrative. What do you notice about how much of the story is the beginning, how much is the middle, and how much is the end? Evaluate the effectiveness of each section.

Novel

From

Kira-Kira

by Cynthia Kadohata

1 My sister, Lynn, taught me my first word: *kira-kira*. I pronounced it *ka-a-ahhh*, but she knew what I meant. *Kira-kira* means “glittering” in Japanese. Lynn told me that when I was a baby, she used to take me onto our empty road at night, where we would lie on our backs and look at the stars while she said over and over, “Katie, say ‘*kira-kira*, *kira-kira*.” I loved that word! When I grew older, I used *kira-kira* to describe everything I liked: the beautiful blue sky, puppies, kittens, butterflies, colored Kleenex.

2 My mother said we were misusing the word; you could not call a Kleenex *kira-kira*. She was dismayed over how un-Japanese we were and vowed to send us to Japan one day. I didn’t care where she sent me, so long as Lynn came along.

3 I was born in Iowa in 1951. I know a lot about when I was a little girl, because my sister used to keep a diary. Today I keep her diary in a drawer next to my bed.

4 I like to see how her memories were the same as mine, but also different. For instance, one of my earliest memories is of the day Lynn saved my life. I was almost five, and she was almost nine. We were playing on the empty road near our house. Fields of tall corn stretched into the distance wherever you looked. A dirty gray dog ran out of the field near us, and then he ran back in. Lynn loved animals. Her long black hair disappeared into the corn as she chased the dog. The summer sky was clear and blue. I felt a brief fear as Lynn disappeared into the cornstalks. When she wasn’t in school, she stayed with me constantly. Both our parents worked. Officially, I stayed all day with a lady from down the road, but unofficially, Lynn was the one who took care of me.

5 After Lynn ran into the field, I couldn’t see anything but corn.

6 “Lynn!” I shouted. We weren’t that far from our house, but I felt scared. I burst into tears.

7 Somehow or other, Lynn got behind me and said, “Boo!” and I cried some more. She just laughed and hugged me and said, “You’re the best little sister in the world!” I liked it when she said that, so I stopped crying.

8 The dog ran off. We lay on our backs in the middle of the road and stared at the blue sky. Some days nobody at all drove down our little road. We could have lain on our backs all day and never got hit.

9 Lynn said, “The blue of the sky is one of the most special colors in the world, because the color is deep but see-through both at the same time. What did I just say?”

10 “The sky is special.”

11 “The ocean is like that too, and people’s eyes.”

12 She turned her head toward me and waited. I said, “The ocean and people’s eyes are special too.”

13 That's how I learned about eyes, sky, and ocean: the three special, deep, colored, see-through things. I turned to Lynn. Her eyes were deep and black, like mine.

14 The dog burst from the field suddenly, growling and snarling. Its teeth were long and yellow. We screamed and jumped up. The dog grabbed at my pants. As I pulled away, the dog ripped my pants and his cold teeth touched my skin. "Aaahhhhh!" I screamed.

15 Lynn pulled at the dog's tail and shouted at me, "Run, Katie, run!" I ran, hearing the dog growling and Linnie grunting. When I got to the house, I turned around and saw the dog tearing at Lynn's pants as she huddled over into a ball. I ran inside and looked for a weapon. I couldn't think straight. I got a milk bottle out of the fridge and ran toward Lynn and threw the bottle at the dog. The bottle missed the dog and broke on the street. The dog rushed to lap up the milk.

16 Lynn and I ran toward the house, but she stopped on the porch. I pulled at her. "Come on!"

17 She looked worried. "He's going to cut his tongue on the glass."

18 "Who cares?"

19 But she got the water hose and chased the dog away with the water, so it wouldn't hurt its tongue. That's the way Lynn was. Even if you tried to kill her and bite off her leg, she still forgave you.

20 This is what Lynn said in her diary from that day:

21 *The corn was so pretty. When it was all around me, I felt like I wanted to stay there forever. Then I heard Katie crying, and I ran out as fast as I could. I was so scared. I thought something had happened to her!*

22 *Later, when the dog attacked me, Katie saved my life.*

23 I didn't really see things that way. If she hadn't saved my life first, I wouldn't have been able to save her life. So, really, she's the one who saved a life.

After Reading

5. How do the opening paragraphs describe the relationship between the two sisters? Write a sentence using an appropriate adjective that describes this relationship.

GRAMMAR & USAGE

Vivid Verbs

A **verb** is the part of speech that expresses existence, action, or occurrence. Vivid verbs provide a very specific description of an action. For example:

Not vivid: The dog *barked* and *ran* after the cat.

Vivid: The dog *growled* and *sprang* after the cat.

KEY IDEAS AND DETAILS

The incident is described in a very dramatic and sensory way. Examine paragraphs 14 and 15 and highlight the verbs. How do these verbs appeal to the senses and add to the visual effect of the incident?

INDEPENDENT READING LINK

After reading this excerpt from *Kira-Kira*, access the YouTube audio for Chapter 1. Listen to the reading, and then respond to these questions:

1. How are the images you "see" when you read the story different or similar to the images you "hear" when you listen to the story?
2. Did your understanding of any part of the story change as a result of also listening to the story being read?

Analyzing Narratives

6. Use the following graphic organizer to identify the scenes in the order in which they happened in the incident. Write a sentence that explains what Katie may have been feeling.

| Event Number | Explanation of the Event | Katie's Feelings About the Event |
|--------------|---|--|
| Event 1 | A gray dog runs out of the field. Katie watches Lynn chase the dog into the cornstalks. | Fear—Katie is fearful that her sister has disappeared forever. |
| Event 2 | | |
| Event 3 | | |
| Event 4 | | |
| Event 5 | | |
| Event 6 | | |
| Event 7 | | |
| Event 8 | | |
| Event 9 | | |
| Event 10 | | |

Creating a Narrative

LEARNING STRATEGIES:
Graphic Organizer, Visualizing,
Prewriting

My Notes

Learning Targets

- Visualize a personal incident about change.
- Sequence details in a narrative.
- Write dialogue and commentary about an incident.

1. 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.

2. 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 Incident:

| Events at the Beginning | Events in the Middle | Events at the End |
|-------------------------|----------------------|-------------------|
| | | |

3. 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 | Middle Details | Ending Details |
|---|--|--|
| <ul style="list-style-type: none"> • What was the time and place? (setting) • Who was there? (characters) • What were you (the narrator) doing, thinking, and feeling? | <ul style="list-style-type: none"> • Describe events in chronological order. Include dialogue. • What happened? (conflict) • What were you and others doing? • What were you thinking and feeling? | <ul style="list-style-type: none"> • How did it end? • What did you learn, discover, or realize? How did you grow? |
| ← Incident | Response | Reflection → |
| <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> | <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> | <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> |

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. Be sure to include transitions.
- 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 STRATEGIES:

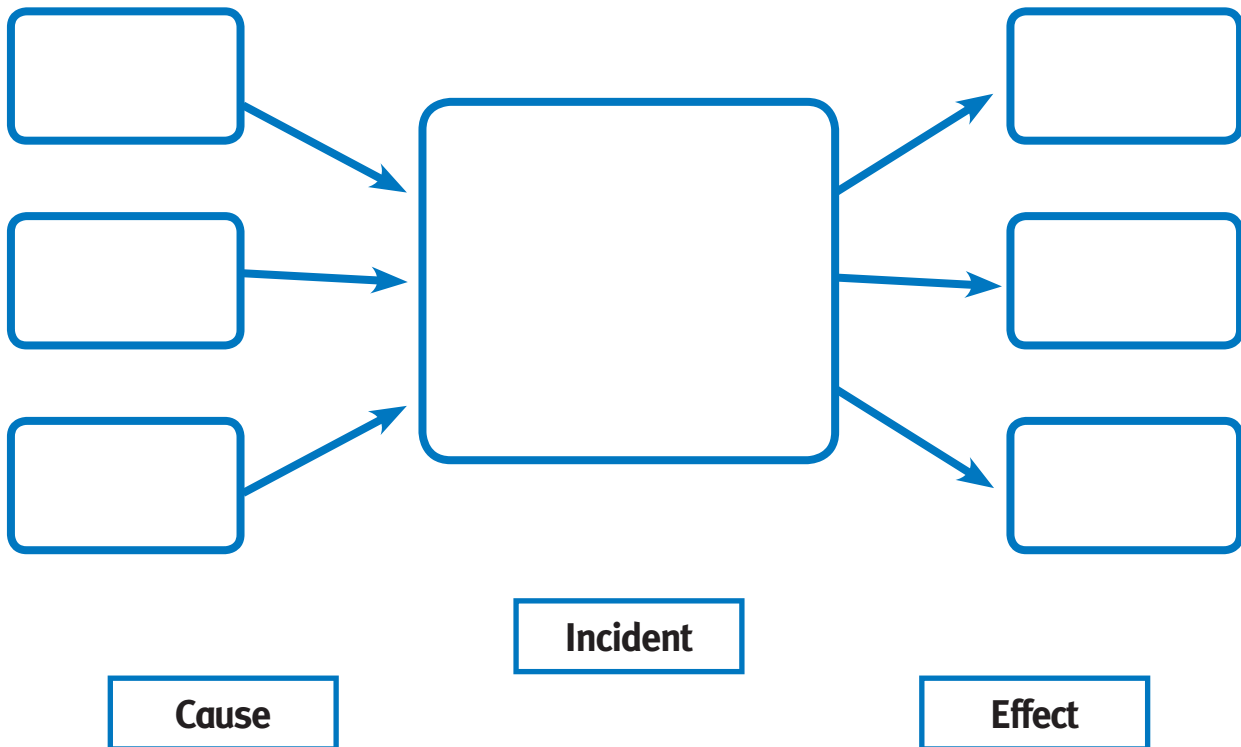
Prewriting, Rereading, Drafting, Graphic Organizer

Learning Targets

- Demonstrate an understanding of narrative elements by drafting a narrative.
- Apply the writing process while drafting a personal 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.

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).



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: |

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



WORD CONNECTIONS

Acronyms

An **acronym** is an abbreviation usually created from the first letter of each word in a phrase, such as scuba (self-contained underwater breathing apparatus).

Creating a Narrative: Prewriting and Drafting

4. Reread the openings of the narratives in Activities 1.5, 1.6, and 1.7. 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? |
|---|--|--|
| “My Superpowers” | “Do you ever wish you had superpowers?” | |
| Flipped From the chapter “Diving Under” | “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.” | |
| “The Jacket” | 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. | |
| Kira-Kira | My sister, Lynn, taught me my first word: <i>kira-kira</i> . I pronounced it <i>ka-a-ahhh</i> , but she knew what I meant. <i>Kira-kira</i> means “glittering” in Japanese. Lynn told me that when I was a baby, she used to take me onto our empty road at night, where we would lie on our backs and look at the stars while she said over and over, “Katie, say ‘ <i>kira-kira, kira-kira</i> .’” I loved that word! When I grew older, I used <i>kira-kira</i> to describe everything I liked: the beautiful blue sky, puppies, kittens, butterflies, colored Kleenex. | |

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

Writing an Ending

6. Reread the endings in the narratives in Activities 1.5, 1.6, and 1.7. 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. |
|---|---|--|
| "My Superpowers" | Greenburg explains how he "never got those superpowers" as a kid, in two sentences (paragraph #9) and then reflects on how he gained "superpowers" in adult life in the last four paragraphs. He makes sure he ties the ending to the title of his narrative. | The ending shows that Greenburg learned he could be strong and get back at the childhood bullies by writing interesting, funny stories as an adult. This shows how he learned that he has power through words/writing. His power is nonviolent and entertaining. |
| <i>Flipped</i> (page 28) From the chapter "Diving Under" | Van Draanen explains | The ending shows that... |
| "The Jacket" (page 26) | Soto explains | The ending shows that... |
| <i>Kira-Kira</i> (page 30) | Kadohata explains | The ending shows that... |

Creating a Narrative: Prewriting and Drafting

ACADEMIC VOCABULARY

When you use **transitions** to link or connect ideas, you are helping to create **coherence** or the clear and orderly presentation of ideas in your writing or speaking. This ability to make your thinking **cohere**, or stick together, is an important skill in writing and thinking in any subject.

Think about how you can generalize the term *transition*: The transition from childhood to adulthood is full of false starts.

My Notes

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

Language and Writer's Craft: Transitions

The use of transitions makes an essay or other writing easy for the reader to follow. **Transitions** are words and phrases that link ideas, sentences, and paragraphs. Transitions help you create **coherence** in your writing.

Transitional words help you move from one sentence or thought to another.

- **Transitions that show examples:** *that is, such as, for example, in other words, for instance*
- **Transitions that show time:** *first, next, after, finally, then, at the same time*
- **Transitions that show importance:** *second, more importantly, most important, most of all, least, last but not least*

Check Your Understanding

Narrative Writing Prompt: Write a draft of your narrative about a change that is significant to you. Remember to refer to your Memory Map, questions and answers about details, and your characterization graphic organizer to help guide you as you write. Be sure to:

- Establish the incident (setting, conflict, character), describe the response (events), and include a reflection.
- Write from the first-person point of view and include details of the characters' feelings; use dialogue to develop the characters and the incident.
- Use descriptive language, such as connotative diction, sensory details, and vivid verbs.
- Use transitions, apply correct punctuation, and use different types of pronouns correctly.

Learning Targets

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

LEARNING STRATEGIES:
Revising, Adding, Drafting,
Sharing and Responding

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.

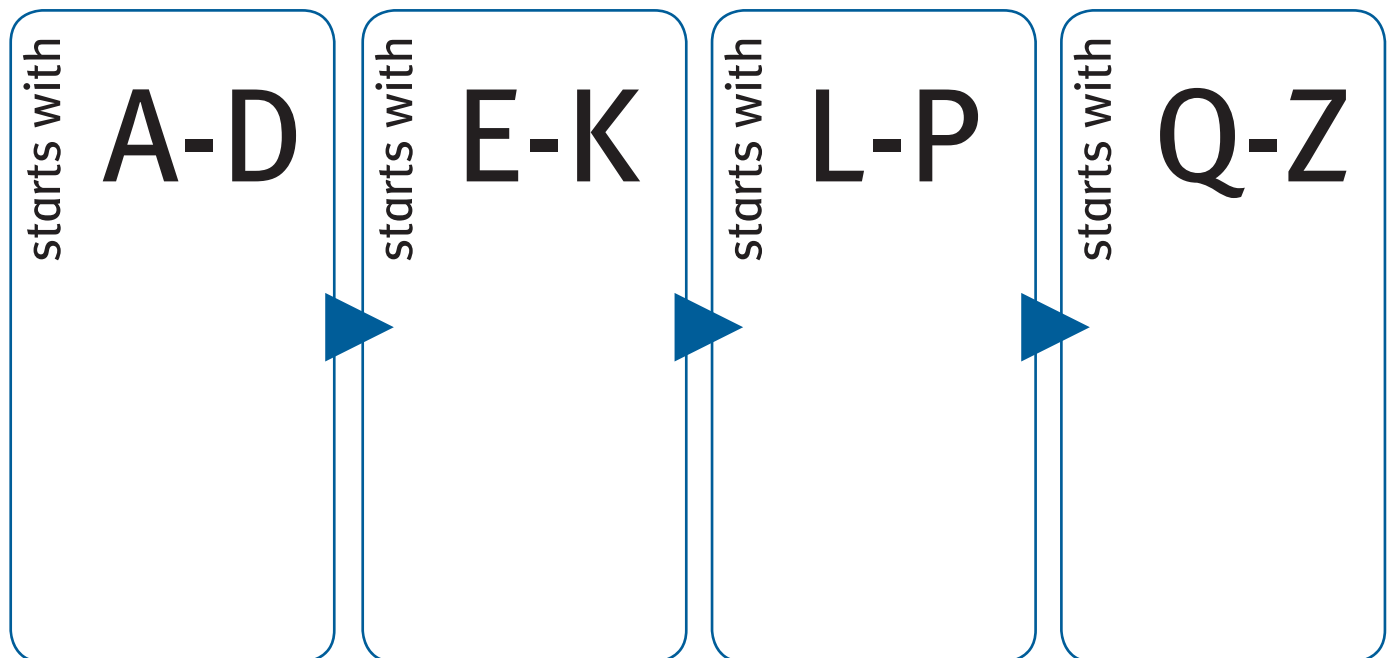
Adding Dialogue

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

My Notes

2. Your teacher will share with you a sample of a comic strip, or you might bring in one of your favorite comic strips. Mark the text with different colors for each character in the comic strip. Then transform the conversation in the comic strip into written dialogue in paragraph form. Remember to punctuate the dialogue correctly and use a variety of dialogue tags.

3. Share your dialogue with a partner and compare how you each wrote the words of the characters in the comic strip. How were your paragraphs alike? How were they different?

Check Your Understanding

Create a Writer's Checklist for using dialogue. Then use the checklist to revise your narrative to include dialogue.

Language and Writer’s Craft: Revising for Transitions

Another way of revising your writing is to add transitions. Transitions help the reader follow a narrative by showing how ideas are related. The following words and phrases are examples of common transitions.

| | | | | |
|------------|----------------|-------------|--------------------|------------|
| again | also | in addition | too | but |
| still | however | because | then | so |
| first | second | next | before | afterward |
| yet | finally | at last | to begin | later |
| as soon as | not long after | instead | at the last moment | in the end |

4. 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.

Nala and Simba turned around. They discovered they were in a scary place. Nala and Simba were excited. They didn’t know how dangerous it could be. Simba ran to explore the huge elephant skull in front of them. Three hyenas came out of the skull. The hyenas attacked Nala and Simba, but they ran away, so the hyenas attacked Zazu. Simba ran back to save him, but the hyenas turned on them. Nala fell and he turned around to save her. Simba and Nala dropped into the ribcage of a dead elephant. The hyenas trapped them. They were saved by Mufasa.

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

INDEPENDENT READING LINK
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

Creating a Narrative: Revising

My Notes

Revising Your Opening

6. 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.

Revising the Ending

7. Reread your ending. Does it have a reflection on the incident, following the incident-response-reflection pattern? How can you make your ending stronger? Do you need to add sensory language or transitions? Revise the ending to your narrative.

Creating a Finished Document

8. Among the steps to finishing your narrative is writing a title. To find ideas for the title:

- Skim the narrative for a word or phrase that captures the big idea or theme of the narrative. Use interesting, descriptive words for your title.
- State the change the narrator experienced, in a clever way.
- Make your title unique; an effective title is not just a labeling of the genre or type of text (e.g., Personal Narrative).

9. The last step to creating a final draft is to check that it is correct and as good as you can make it. To prepare your document for publication, do the following:

- Proofread it to ensure that you have caught and fixed any spelling errors. If you are using word processing software, use its spell-check feature.
- Check that you have used correct grammar and punctuation.
- Use available resources, such as a dictionary and thesaurus, as you edit your narrative and prepare it for publication.

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?

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?

My Notes

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.

Writing a Personal Narrative

Activity Title

SCORING GUIDE

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

Previewing Embedded Assessment 2 and Preparing to Write a Short Story

ACTIVITY
1.11

Learning Targets

- Reflect on prior learning and connect to learning necessary to complete Embedded Assessment 2 successfully.
- 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 |
|------------------------------|--------------------|---------------------|
| genre | connotation | paraphrase |
| point of view | denotation | summarize |
| diction | simile | synonym |
| narrative | metaphor | antonym |
| characterization | sensory language | sequence |
| conflict (internal/external) | personal narrative | cause-effect |
| | | analyze |
| | | transitions |
| | | coherence |

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 86. 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.

LEARNING STRATEGIES:

QHT, Close Reading, Paraphrasing, Graphic Organizer

My Notes

Previewing Embedded Assessment 2 and Preparing to Write a Short Story

INDEPENDENT READING LINK

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.

My Notes

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.

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?

Learning Targets

- Analyze the elements of plot and characterization.
- Use narrative writing to create a new resolution to a story.

Before Reading

1. You have read many **short stories** in your life. Unlike a personal narrative, a short story is a work of fiction, which means that it is made up by the writer. Do a quickwrite on what you think makes a good short story.

During Reading

2. Many short stories contain dialogue. In the next story, the dialogue takes place between the two characters. As you read the story, make connections to elements of a personal narrative that you have studied: characters, point of view, dialogue, and incidents. Take notes in the graphic organizer.

| Elements of a Personal Narrative | Examples from the Story |
|----------------------------------|-------------------------|
| Characters: | |
| Point of View: | |
| Dialogue: | |
| Structure: | |
| Incidents: | |

LEARNING STRATEGIES:
Collaborative Discussion,
Note-taking, Drafting

My Notes

Literary Terms

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

What's in a Short Story?

My Notes

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.

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.

KEY IDEAS AND DETAILS

In the opening, how do the details of setting and character set up the conflict of this story?

- 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*.
- 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?”

My Notes

KEY IDEAS AND DETAILS

How does Mrs. Luella Bates Washington Jones’s comment, “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.

KEY IDEAS AND DETAILS

Look at paragraph 25. Why does Roger not try to run away?

What's in a Short Story?

My Notes

KEY IDEAS AND DETAILS

The conflict in this story seems to be external. How can it also be described as an internal conflict?

KEY IDEAS AND DETAILS

Summarize the main incident of this story. Then, list three or four events that lead up to the incident.

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 other 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.

44 When they were finished eating she got up and said, "Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto *my* pocketbook *nor nobody else's*—because shoes come by devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in."

45 She led him down the hall to the front door and opened it. "Goodnight!" Behave yourself, boy!" she said, looking out into the street.

46 The boy wanted to say something else other than "Thank you, ma'am" to Mrs. Luella Bates Washington Jones, but he couldn't do so as he turned at the barren stoop and looked back at the large woman in the door. He barely managed to say "Thank you" before she shut the door. And he never saw her again.

Revisiting Simba's Story

LEARNING STRATEGIES:
Note-taking, Graphic Organizer

My Notes

Literary Terms

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

Learning Targets

- Explain how a character responds to change.
- Describe how a story's 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 *The Lion King*

1. What do you remember about the graveyard scene from *The Lion King*?

2. As you watch scenes from *The Lion King*, focus on the conflicts that Simba faces in his world and the way he reacts to them. Make notes in the graphic organizer on the next page.

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."

Clip 1: Describe the setting of this opening section. What does it look like? How does everyone get along with everyone else? What is Simba's place in this world?

Clip 2: What **conflicts** do you notice in this scene? How does Simba's world change in this section? How does he feel about this change? Why?

Clip 3: Simba is living in a new setting. How is this world different from his original home? How does he feel about his new home? How has Simba changed?

Clip 4: What does this scene reveal about the way Simba's world has changed since Scar has taken over?

Clip 5: What are Simba's options at this point? What is Simba's internal conflict in this scene?

Clip 6: Describe the external conflict between Simba and Scar.
What is Simba's world like at the end of the film?

Revisiting Simba's Story

My Notes

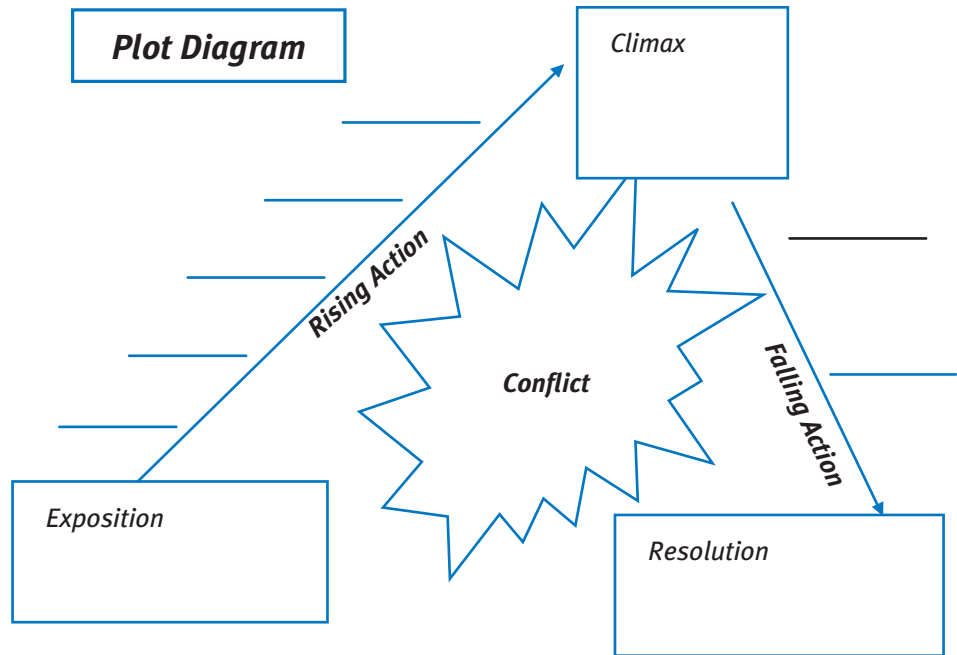


WORD CONNECTIONS

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.

3. Write the events you have listed from *The Lion King* in the appropriate places on the plot diagram.



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

Literary Terms

Figurative language

is language used in an imaginative way to express ideas that are not literally true. The most common examples of figurative language are **metaphor** and **simile**.

A simile compares two unlike things using words such as “like” or “as.”

His music is like a fast trip on a roller coaster.

A **metaphor** compares two unlike things without using the words *like* or *as*. Often a form of “to be” is used.

Her music is a trip to the streets of Memphis.

Personification is a type of metaphor that gives objects or abstract ideas human characteristics.

The song’s upbeat melody danced across the evening air.

My Notes

Learning Target

- Identify types of figurative language and how to use it to create mental images.
- Write narrative pieces using figurative language.

Figurative Language

Writers use figurative language, such as **similes**, **metaphors**, and **personification**, to add interest, detail, and voice to writing.

1. What are similes, metaphors, and personification? What do they have in common, and how are they different?
2. These are phrases from a novel you may read in Unit 2, *Walk Two Moons*, by Sharon Creech. Mark them using two colors, symbols or codes; use one mark for similes and a different mark for metaphors.

“Sometimes I am as ornery and stubborn as an old donkey.” page 6

“When my mother had been there, I was like a mirror.” page 38

“I told you she was strong as an ox,” Phoebe said.” page 85

“My father hated the whole idea of putting cars out to pasture.” page 108

“It was nearly heaven, with that cool water rippling and a high, clear sky all around us, and trees waving along the banks.” page 92

“The hot air pressed against my face, and my hair was like a hot, heavy blanket draped on my neck and back.” page 91

“For weeks, my father and I fumbled around like ducks in a fit.” page 133

“Her voice is like dead leaves blowing around, and her hair is spooky.” page 115

“He let me behave like a wild boar.” page 112

“Those are fishes in the air.” page 137

“It was as if someone had ironed out all the rest of South Dakota and smooshed all the hills and valleys and rocks into this spot.” page 143

“Long ago the sky was so low that you might bump your head on it if you weren’t careful...” page 144

Revisiting Verbs

3. Read this passage from pages 257–258 of *Walk Two Moons* and mark the verbs.

“This beagle in my lap was just like our Moody Blue. I rubbed her head and prayed for Gram. I thought about Moody Blue’s litter of puppies. For the first week, Moody Blue wouldn’t let anyone come anywhere near those puppies. She licked them clean and nuzzled them. They squealed and pawed their way up to her with their eyes still sealed.”

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

KEY IDEAS AND DETAILS

What aspects of the setting and characterization are included to give the impression of perfection?

Learning Target

- Identify the elements of the exposition of a story by accurately recording textual evidence that supports interpretation.

Before Reading

1. Read the following sentence and try to interpret what it means: Spreading rumors is like opening a Pandora’s Box.

During Reading

2. As you read the following story, look for and mark the different events in the plot. Visualize the event by drawing a quick representation of it in the margin. Remember, marking the text involves highlighting, underlining, using symbols or drawings, or making notes about something you read. As you read, select text for a specific purpose (in this case, events in the plot). Marking makes you focus your reading and makes it easier to find textual evidence you have noted.

ABOUT THE AUTHOR

Enid Blyton (1897–1968) was born in London. She began writing at an early age and was first published in 1917. Blyton studied to be a teacher and taught for several years. She continued writing, publishing both poetry and novels. She is believed to have written over 700 books, many of them stories for children.

Myth

“PANDORA AND THE
WHISPERING BOX”

From Enid Blyton’s *Tales of Ancient Greece*

- 1 Long, long ago, when the world was new, and no pain or sorrow was known, Epimetheus lived with his beautiful young wife Pandora. They dwelt in a house made of branches and leaves, for the sun shone always, and the wind was never cold.
- 2 Everyone was happy. Merry voices came on the breeze, and laughter was heard everywhere. Epimetheus and Pandora were happiest of all, for they loved one another very dearly, and were never apart.
- 3 One day, as they were dancing beneath the trees, they saw the god Mercury coming towards them. He carried a wooden box on his shoulder, and looked tired and hot.
- 4 “Ask him what he has in that box,” said Pandora to Epimetheus. But Mercury would not tell them.
- 5 “That is not for you to know,” he answered. “Will you permit me to put my box in your dwelling and leave it there for a while? I have far to go, and the weight of it makes my steps slow. I will call for it on my way back.”

6 “We will take care of it for you,” said Epimetheus. “Put it in a corner of our house. It will be safe there.”

7 “Do not open it,” said Mercury warningly. “You will never cease to regret it, if you do.”

8 “We shall not even look at it,” said Epimetheus. “You need not fear, Mercury.”

9 So the god placed his box on the ground in a corner of Pandora’s dwelling. Then, bidding the two farewell, he set off again through the forest.

10 Pandora was filled with curiosity to know what was in the box. She left Epimetheus to dance with his companions and stole into the house alone. She looked at the box for a long time, and then her eyes opened in astonishment.

11 The box was whispering! Little sighs and tiny sounds came from it. Pandora felt more curious than ever. There must be something alive inside to make that whispering noise.

12 She ran to the box and knelt down by it. It was very beautiful, made of finely-wrought dark wood, and on the top was a prettily carved head that seemed to smile at Pandora. Round the box was a strong golden cord, tied in a tight knot.

13 The whispering went on and on. Pandora listened, but she could not hear what was said. Her fingers trembled to undo the cord—but just then Epimetheus came in to beg her to come and play with him.

14 “Oh, Epimetheus, I wish I knew what was in this box,” Pandora said longingly. “Do you think I might just peep?”

15 Epimetheus was shocked.

16 “Mercury said that we were not to know,” he said. “Come away, Pandora. Come and play with me in the sunshine, where everyone is happy.”

17 But Pandora would not go. Epimetheus looked at her in surprise, and then, thinking that she would surely come if left her alone, he ran out to his comrades.

18 Pandora heard the laughter and shouts of her friends, but she thought of nothing but the whispering box. Would it matter if she just undid the golden cord? Surely she could do that without harm.

19 She looked round to see if Epimetheus was really gone, then she turned eagerly to the box. Her clever fingers worked at the golden cord, but it was so tight that she could not loosen it for a long time.

20 “Pandora, Pandora, come and dance!” cried her companions outside. But the maiden would not answer. She must undo the cord; she could not be happy until she had.

21 She pulled and shook it. The cord was tight and difficult to untie. Pandora almost gave it up. Then suddenly it loosened, and swiftly she undid it. The golden cord slid to the floor—and there lay the box, ready to open at a touch.

My Notes

KEY IDEAS AND DETAILS

What can you infer about the character of Epimetheus? Support your answer with an element of characterization (what he says, what he does, what others say, and his appearance).

KEY IDEAS AND DETAILS

What can you infer about the character of Pandora? Support your answer with an element of characterization (what she says, what she does, what others say, and her appearance).

In the Beginning

My Notes

KEY IDEAS AND DETAILS

What are the effects of Pandora's curiosity?

22 “Now that I have undone the cord, it is stupid not to open the box,” thought the maiden. “Shall I just lift up the lid, peep inside, and then let it drop? What harm could that do to any one? I really must find out what makes the whispering noise.”

23 She put her ear to the lid, and listened. Then, quite clearly, she heard tiny voices.

24 “Pandora, sweet Pandora!” they said. “Let us out, we pray you! Our prison is so dark and gloomy, will you not free us?”

25 The maiden was astonished. Should she free whatever was inside? As she was trying to make up her mind, she heard Epimetheus coming again. She knew he would not let her peep, but would tie up the box, so she hurriedly lifted up the lid to look inside before he came.

26 Alas! Within the box were crammed all the sorrows, pains, and evils of the world! As soon as Pandora lifted the lid, out they flew, tiny brown-winged creatures like moths. They flew to Pandora and the surprised Epimetheus, and stung them. At once the two felt pain and anger for the first time. Then the brown-winged creatures flew out into the forest, and fastening themselves on to the merry-makers there, changed their cries of happiness to pain and dismay.

27 Epimetheus and Pandora began to quarrel. Pandora wept bitterly, and Epimetheus scolded her angrily for opening the box. In the midst of their quarrel, they suddenly heard a sweet voice calling to them. They stopped their angry words to listen.

28 The voice came from the box, which Pandora had hurriedly shut as soon as the brown-winged creatures had flown out. It was a high voice, sweet and loving.

29 “Let me out, let me out!” it cried. “I will heal your sorrows, and bring you peace! Only let me out!”

30 “Shall I open the box again?” said Pandora.

31 “Since you cannot do much more mischief than you have done already, you may as well see what is left,” said Epimetheus gloomily.

32 So for the second time Pandora opened the box, and this time out flew, not a brown-winged creature, but a little snowy-winged spirit. She was called Hope, and had been crammed in at the bottom of all the evil creatures. It was her duty to heal the wounds made by them, and to cheer up those whom they had visited.

33 She flew at once to Pandora and Epimetheus and, brushing the wounds on their skin with her snowy wings, she healed them. Then off she flew to do the same for their unhappy companions outside.

34 And thus because of Pandora's foolish curiosity, sorrow, pain, and evil entered the world, and have been with us ever since. But Hope stayed too, and while we have her, we are content.

After Reading

3. 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.

Literary Terms

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

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

In the Beginning

My Notes

4. What techniques does the author use to create the exposition?

5. Myths often try to explain natural phenomenon (such as earthquakes and volcanos) or teach a lesson (such as “respect your elders”). While this myth attempts to explain the origin of hope in human beings, it also has a lesson for the reader. What is its lesson or theme?

Language and Writer’s Craft: Varied Sentence Patterns

Why is it important to vary your sentence patterns? Adding sentence variety gives life and rhythm to writing. Too many sentences with the same structure and length can become boring for readers. Varying sentence style and structure can also reduce repetition and add emphasis. Long sentences work well for incorporating a lot of information, and short sentences can often emphasize crucial points.

- Dialogue most often consists of short sentences in a simple pattern, usually questions, comments, exclamations, or commands.
- The use of “and” as a coordinating conjunction creates longer sentences.

6. Return to the myth of “Pandora’s Box.” Choose a section of text to reread and examine the sentences. Mark a variety of sentence patterns, and analyze the beginnings of sentences. Take notes in the My Notes margin.

- Highlight a short sentence. What was the effect of the sentence length or pattern?
- Underline a long sentence, and note when the coordinating conjunction “and” is used. What is the effect of the sentence length or pattern?
- Identify a sentence that stands out to you. Is it long or short, and what is its effect?

Writing Prompt: Think of another natural phenomenon or lesson people should learn. Write the beginning or exposition to your own unique myth. Be sure to:

- Establish the story’s context by introducing the setting, characters, and conflict of the story.
- Use figurative language.
- Use a variety of sentence lengths and patterns.

A Day of Change: Developing the Story

ACTIVITY
1.16

Learning Targets

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

Before Reading

1. **Quickwrite:** In the My Notes space, write about a best (or worst) birthday or other special occasion. Include a description of what happened as well as how you felt at the time.

During Reading

2. As you read this short story, mark the elements of exposition (setting, character, and initial conflict) and the major events in the story.

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

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.

My Notes

GRAMMAR & USAGE

Pronouns

Indefinite pronouns refer to nonspecific persons or things. In this excerpt, Rachel mentions *everybody*, *somebody*, *nobody*. These indefinite pronouns refer to people who are not specifically named.

A Day of Change: Developing the Story

My Notes

KEY IDEAS AND DETAILS

What can you infer about the conflict of the story? How is it both internal and external?

KEY IDEAS AND DETAILS

How does Cisneros show the transition from one event to another?

KEY IDEAS AND DETAILS

What is the effect of a sentence that repeats short phrases such as “Not mine, not mine, not mine?” How does this sentence type help develop the story?

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.

19 That's when everything I've been holding in since this morning, since when Mrs. Price put the sweater on my desk, finally lets go, and all of a sudden I'm crying in front of everybody. I wish I was invisible but I'm not. I'm eleven and it's my birthday today and I'm crying like I'm three in front of everybody. I put my head down on the desk and bury my face in my stupid clown-sweater arms. My face all hot and spit coming out of my mouth because I can't stop the little animal noises from coming out of me, until there aren't any more tears left in my eyes, and it's just my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast.

20 But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldívar, says she remembers the red sweater is hers! I take it off right away and give it to her, only Mrs. Price pretends like everything's okay.

21 Today I'm eleven. There's a cake Mama's making for tonight, and when Papa comes home from work we'll eat it. There'll be candles and presents, and everybody will sing Happy birthday, happy birthday to you, Rachel, only it's too late.

22 I'm eleven today. I'm eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away like a runaway balloon, like a tiny o in the sky, so tiny-tiny you have to close your eyes to see it.

After Reading

3. What can you infer about Rachel's teacher, Mrs. Price, based on her dialogue with Rachel?

KEY IDEAS AND DETAILS
How does Cisneros' use of figurative language and sensory detail demonstrate Rachel's emotions?

KEY IDEAS AND DETAILS
Summarize how the conflict is resolved. What is the effect of this incident on Rachel?

My Notes

Day of Change: Developing the Story



WORD CONNECTIONS

Roots and Affixes

Internal and **external** derive from the Latin *interus* (“placed on the inside”) and *exterus* (“placed on the outside”). The word part *inter-*, meaning “in between,” is found in such words as *interior*, *interface*, and *intermission*.

The word part *exter-* (also spelled *extra-* and *extro-*) means “outside” or “beyond.” It appears in words like *extreme*, *extrovert*, *extracurricular*, and *extract*.

My Notes

4. Use the graphic organizer below to list the conflicts Rachel faces in “Eleven.” Be sure to consider both Rachel’s external and internal conflicts.

| Conflicts (problems) Rachel faces | Is the conflict resolved? |
|-----------------------------------|---------------------------|
| | |

5. What is the theme of this story?

LEARNING STRATEGIES:

Activating Prior Knowledge, Graphic Organizer, Brainstorming, Marking the Text

My Notes

Learning Targets

- Analyze the resolution to a short story.
- Create a thematic statement about the story, using textual evidence.

Before Reading

1. **Quickwrite:** What does the idea of treasure bring to mind? How can a treasure be something abstract rather than an object to be touched and handled?

During Reading

2. To make meaning of the text, do a close reading in which you mark the text (highlight, underline, circle, take notes) to indicate the setting, important aspects of characterization, the action of the plot, and ideas you might have about the theme of the story.

ABOUT THE AUTHOR

Walter Dean Myers (1937 –) has been writing since he was a child. He published his first book, *Where Does the Day Go?*, in 1969. He has since written many books for children and young adults, two of which—*Scorpions* and *Somewhere in the Darkness*—have received Newbery Honors. His stories focus on the challenges and triumphs of growing up in a difficult environment. His memoir, *Bad Boy*, reveals how he overcame racial challenges and his own shortcomings to become a very successful author.

Short Story

“The Treasure of Lemon Brown”

by Walter Dean Myers

1 The dark sky, filled with angry, swirling clouds, reflected Greg Ridley’s mood as he sat on the stoop of his building. His father’s voice came to him again, first reading the letter the principal had sent to the house, then lecturing endlessly about his poor efforts in math.

2 “I had to leave school when I was thirteen,” his father had said, “that’s a year younger than you are now. If I’d had half the chances you have, I’d . . .”

3 Greg sat in the small, pale green kitchen listening, knowing the lecture would end with his father saying he couldn’t play ball with the Scorpions. He had asked his father the week before, and his father had said it depended on his next report card. It wasn’t

KEY IDEAS AND DETAILS

Explain how specific aspects of the setting create an atmosphere that fits the action at the beginning of the story.

often the Scorpions took on new players, especially fourteen-year-olds, and this was a 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.

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.

GRAMMAR & USAGE
Possessive Pronouns

In addition to being subjects and objects, pronouns can also be **possessive**, meaning that they show possession. Possessive pronouns include *mine, hers, his, theirs, ours, and its*. Note the possessive pronouns the author uses in this text.

My Notes

KEY IDEAS AND DETAILS

What sensory details can you find in paragraphs 8–12? If possible, name one for each sense: taste, smell, touch, sight, and hearing.

In the End

My Notes

KEY IDEAS AND DETAILS

The author distinguishes Greg from Lemon by the way they speak. How would you describe Lemon Brown, based on what he says? How would you describe Greg?

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."

In the End

My Notes

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!”

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.

My Notes

KEY IDEAS AND DETAILS

What is the effect of the short sentences of dialogue? What does it show about how the characters are feeling at this point in the story?

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?

In the End

My Notes

KEY IDEAS AND DETAILS

Literally, what is Lemon Brown's treasure? Why does it mean so much to him?

KEY IDEAS AND DETAILS

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?

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."

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 grewed 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."

In the End

My Notes

After Reading

- 3. Collaborative Discussion:** What are your initial reactions to the ending of this story? Were you surprised? If so, what surprised you?
- 4.** What is the theme of “The Treasure of Lemon Brown”? Complete this sentence: “The Treasure of Lemon Brown” is a story about...

- 5.** Write a theme statement, a sentence, using the theme you described.

- 6.** Now, transform your theme statement into a question to use in a collaborative discussion.

- 7.** Return to the story and mark the text to answer the following question:
What is the portion of the story that makes up the falling action and resolution?

Check Your Understanding

Writing Prompt: Think of an extension to the ending of this story. What could have happened differently to resolve the conflict? What will be different when Greg returns home? Transform the original ending of the story by writing a new ending. Be sure to:

- Focus on resolving the conflict in the falling action and resolution in order to convey a theme.
- Use dialogue and dialogue tags.
- Use figurative language and varied sentence structure.

Learning Targets

- Analyze how objects change over time.
- Interpret text passages and create images to represent meaning.

Before Reading

1. **Quickwrite:** How has technology changed just since you were born?

During Reading

2. The short story you are about to read 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 your teacher first reads the story aloud, listen for clues about the setting of the story.

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.”

LEARNING STRATEGIES:

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

My Notes

Literary Terms

Science fiction is a genre in which the imaginary elements of the story could be scientifically possible. It differs from fantasy in that it is possible that the story could happen. Stories that are fantasy are based on things that could not happen in real life.

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?

Analyzing a Story

My Notes

KEY IDEAS AND DETAILS

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?

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."

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.

My Notes

KEY IDEAS AND DETAILS

Does Margie’s attitude toward school change by the end of the story? Explain.

KEY IDEAS AND DETAILS

Did the author intend the last sentence to be humorous or serious? Explain your answer.

Analyzing a Story

INDEPENDENT READING LINK

What sorts of conflicts have occurred in the book you are reading independently? What problems, struggles, or obstacles have the characters faced?

My Notes

After Reading

3. 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.

Check Your Understanding

The theme or main idea of this story is about our relationship to technology. What is Asimov suggesting about technology? Include your interpretation of Asimov's choice of title for the short story.

Learning Targets

- Analyze picture books for images that spark writing ideas.
 - Write a short story with characters, conflict, plot, and sensory details.
- When you hear the word “mystery,” what do you think of? What do you think makes a good mystery?
 - 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.
 - 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

| 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?

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?

Writing Prompt: 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).

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.

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?

My Notes

Technology TIP:

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

SCORING GUIDE

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