**Authors**

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**ANSWER KEY**

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# Pupil's Edition Skills and Strategies

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<td>paragraph about</td>
<td>end punctuation</td>
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# TEACHER'S GUIDE SKILLS AND STRATEGIES

The chart below identifies the strategies for each part of each teacher's edition lesson.

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<th>Selection</th>
<th>Vocab</th>
<th>Prereading</th>
<th>Comprehension</th>
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| 1. Mrs. Olinski (fiction) | prefixes | a) quickwrite  
b) picture walk | directed reading |
| 2. The Day It Rained Cockroaches (fiction) | a) context clues  
b) homophones | a) read-aloud  
b) listener's guide | a) graphic organizers  
b) directed reading |
| 3. Eyewitness to the Boston Tea Party (nonfiction) | a) context clues  
b) pronunciation | a) skim  
b) preview | directed reading |
| 4. Lexington and Concord (nonfiction) | prefixes | a) K-W-L  
b) quickwrite | a) predict  
b) graphic organizer |
| 5. Ready (fiction) | a) suffixes  
b) idioms | walk-through | reciprocal reading |
| 6. It's Tonight (fiction) | a) context clues  
b) Latin roots | a) read-aloud  
b) picture walk | a) graphic organizer  
b) retell |
| 7. Hanging Out (fiction) | word families | a) picture walk  
b) quickwrite | double-entry journal |
| 8. Being Fourteen (fiction) | a) context clues  
b) synonyms | a) think-pair-and-share  
b) picture walk | a) reciprocal reading  
b) graphic organizer |
| 9. Attack (fiction) | a) context clues  
b) pronunciation | a) preview  
b) picture walk | a) graphic organizer  
b) directed reading |
| 10. On the Red Man's Trail (speech) | a) synonyms  
b) prefixes | anticipation guide | directed reading |
| 11. The Washwoman (autobiography) | prefixes | a) story impression  
b) picture walk | a) double-entry journal  
b) word attack |
| 12. The Washwoman (continued) | a) context clues  
b) word analysis | a) anticipation guide  
b) word web | a) story frames  
b) directed reading |
| 13. Louie Hirshfield (fiction) | homographs | read-aloud | predict |
| 14. George Santini (fiction) | a) word analysis  
b) word families | a) preview  
b) quickwrite | a) directed reading  
b) reciprocal reading |
| 15. You Can't Swallow Me Up (fiction) | a) context clues  
b) suffixes | a) picture walk  
b) skim | a) double-entry journal  
b) graphic organizer |
| 16. Migrant Family Life (nonfiction) | a) context clues  
b) suffixes | a) think-pair-and-share  
b) read-aloud | directed reading |
| 17. September 3, 1919 (fiction) | word families | a) quickwrite  
b) word web | a) retell  
b) predict |
| 18. October 5, 1919 (fiction) | a) word analogies  
b) suffixes | a) walk-through  
b) quickwrite | a) reciprocal reading  
b) double-entry journal |
| 19. Escape (fiction) | a) context clues  
b) idioms | anticipation guide | a) story frame  
b) reciprocal reading |
| 20. Fear (autobiography) | a) context clues  
b) Spanish | skimming | graphic organizers |
| 21. Taken in Slavery (autobiography) | a) context clues  
b) irregular verbs | a) K-W-L  
b) skim | directed reading |
| 22. Misery Days and A Child's Pain (nonfiction) | a) context clues  
b) suffixes | a) picture walk  
b) anticipation guide | reciprocal reading |
| 23. Born into Slavery (fiction) | homophones | read-aloud | a) double-entry journal  
b) picture walk |
| 24. My Master (fiction) | a) synonyms  
b) antonyms | think-pair-and-share | reciprocal reading |
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Like the *Write Source 2000* © 1999 and *All Write* handbooks, the *Sourcebook* will appeal to teachers who believe that writing is a way of learning or a means of discovery and exploration. Students pursue ideas and interpretations in the *Sourcebook*. They jot notes, create organizers, plan and brainstorm compositions, and write drafts of their work. The *Sourcebook* is one way students clarify in their minds what they have read and how they respond to it. And, in the end, students learn how to write different kinds of compositions—a paragraph, a description, a letter, a character sketch, a persuasive paragraph, or review.

In the *Sourcebooks*, both the kinds of writing and the mini-lessons on grammar, usage, and mechanics afford the best opportunities to use the *Write Source 2000* and *All Write* handbooks as a reference. To make this convenient, both the writing activities and the mini-lessons are correlated below to these two handbooks.

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## Correlation to All Write

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The Sourcebook is directed to struggling readers. These students seldom receive adequate help, partly because they need so much. They need to be motivated. They need quality literature that they can actually read. They need good instruction in strategies that will help them learn how to transform a mass of words and lines into a comprehensible text. They need help with getting ready to write; with grammar, usage, and mechanics; and with writing different kinds of texts themselves—letters, journal entries, summaries, and so forth.

A Comprehensive Approach

Because of the multitude and enormity of their needs, struggling readers all too often are subjected to a barrage of different remedies. It is too easy simply to say “This doesn’t work” and turn to yet another text or strategy. The Sourcebook takes a holistic approach, not a piecemeal one. Through a five-part lesson plan, each Sourcebook lesson walks the student through the steps needed to read actively and to write well about literature.

The five-part lesson plan is:

I. BEFORE YOU READ (prereading)
II. READ (active reading and responding to literature)
III. GATHER YOUR THOUGHTS (prewriting)
IV. WRITE (writing, revising, grammar, usage, and mechanics)
V. WRAP-UP (reflecting and self-assessment)

Through a comprehensive, structured approach, students can see the whole process of reading and writing. By following a consistent pattern, students can internalize the steps in the process, and they can move forward and experience success along the way, on a number of different fronts at once. See also the book and lesson organization on pages 18–22.

A Strategy-intensive Approach

The Sourcebook is a strategy-intensive approach. Each Sourcebook builds students’ repertoire of reading strategies in at least three areas.

1. To build motivation and background, prereading strategies are used to get students ready to read and to help them see the prior knowledge they already bring to their reading experiences.

2. To build active readers, each Sourcebook begins with an overview of interactive reading strategies (called response strategies), explicitly showing students six ways to mark up texts. Then, at least one of these strategies is used in each lesson.

3. To build comprehension, each Sourcebook uses six to nine different comprehension strategies, such as prediction, reciprocal reading, retelling, and using graphic organizers. By embedding these strategies in the literature, the Sourcebook shows students exactly which strategies to use and when to use them, building the habits of good readers.

A Literature-based Approach

Above all, the Sourcebook takes a literature-based approach. It presents 24 selections of quality literature of various genres by a wide range of authors. Some selections focus on literature; others are cross-curricular in emphasis, taking up a subject from history or geography; and others focus on issues of importance and relevance to today’s students.

An Interactive Approach

The Sourcebook is, in addition, an interactive tool. It is intended to be a journal for students, where they can write out their ideas about texts, plan and write out compositions, and record their progress throughout the year. Students should “own” their Sourcebooks, carrying them, reading in them, marking in them, and writing in them. They should become a record of students’ progress and accomplishments.
Lesson Planning

A Sourcebook lesson can be taught in approximately 10 class periods, whether that is over two, three, or even four weeks.

**DAY 1** Build background and discuss unit theme. Introduce selection.

**DAY 2** Read introduction. Start prereading activity.

**DAY 3** Continue prereading activity. Discuss activity.

**DAY 4** Introduce selection. Discuss response strategy and example. Read.

**DAY 5** Finish reading and do comprehension activities in selection.

**DAY 6** Start prewriting activities.

**DAY 7** Continue with prewriting activities.

**DAY 8** Begin writing activity.

**DAY 9** Talk about mini-lesson and revise writing.

**DAY 10** Reflect on selection and what was learned.

Assessment

The Sourcebook includes a multiple-choice test for assessment, as well as a more holistic self-assessment in the pupil’s book in Part V. Either of these are useful gauges of student progress. Teachers would, of course, like to demonstrate the progress their students have made—the number of grade levels students have progressed throughout the year. In point of fact, that progress is enormously difficult to demonstrate with any degree of reliability. The best measure of student progress will most likely be a student's marked-up Sourcebook and the greater confidence and fluency with which students will be reading by the end of the year.

On a day-to-day basis when teaching each lesson, teachers and students should use the Readers' Checklist for assessment. Asking a different combination of 2-3 questions from the Readers' Checklist will help students become increasingly clear about why and how they are reading.

Understanding

Did you understand the reading?

Was the message or point clear?

Can you restate what the reading is about?

On a monthly basis, one of the best measures of student progress will be a student's marked-up Sourcebook. Teacher-student conferences can use the following questions to reflect on the quality of a student's written responses among lessons:

- In what ways has the content of your written responses improved? (e.g., accuracy, clarity, amount of comprehension)
- In what ways has the structure of your written responses improved? (e.g., organization, coherence, neatness, spelling, punctuation)
- In what ways is your reading improving?
- What new reading habits are you finding useful? Why?
Frequently middle schools have classes specifically designed for students who consistently rank in the lower 50 percent of the class. Instead of the usual focus on literary masterworks, these classes focus on improving reading and writing skills and often are labeled with anonymous-sounding names, such as English I, Applied Communication, or Fundamentals of Reading and Writing. The Sourcebook was designed with such courses in mind. It offers a comprehensive program of student-appropriate literature, strategy building, writing, and revising. Quite often teachers in these classes pull an exercise from one text on the shelf, a reading from another, and a blackline master activity from still another. The materials are a patchwork, with the teachers making the best of the meager offerings available.

Each Sourcebook has a comprehensive network of skills (see pages 6–9) that brings together the appropriate literature, reading strategies for that literature, and prewriting, writing, and revising activities. Students who work through even two or three entire selections will benefit greatly by seeing the whole picture of reading actively and writing about the text. They will also benefit from the sense of accomplishment that comes through completion of a whole task and that results in creative, original work of their own—perhaps some of the first they have accomplished.

**Reading Classes**

Students who clearly are reading two or more levels below grade often are put into “special reading” courses. Quite often these classes feature a great number of blackline masters on discrete skills, such as “main idea and details,” “analogies,” and the like. Such classes are ideal for the Sourcebook. Instead of covering one discrete skill, each Sourcebook selection offers students reading strategies that they can use on any text, and it offers them high-quality literature. All too often students in reading classes are given “high-interest” materials. The materials have regulated vocabulary and short sentences and are on topics that range from natural disasters to biographies of rock divas. The Sourcebook focuses on high-quality literature that is also high interest because it addresses questions and issues of significance to students.

With the Sourcebook, a better choice exists. The literature was chosen specifically with struggling readers in mind. It offers compelling subjects, such as Antarctic exploration, romance, and science fiction, and offers a worthy challenge for students.

**ESL Classes**

Students for whom English is a second language can also benefit from the Sourcebook, even though the Sourcebook is not an ESL program. The literature selections in the Sourcebook vary in difficulty level. The level for each selection is given on the first page of the **Teacher’s Guide** lesson. But the subjects of the literature—meeting the unknown, families, and understanding different cultures—are ones that will naturally appeal to ESL students.

In addition, summaries of each selection appear in Spanish in the **Teacher’s Guide**, along with additional help with vocabulary and comprehension. So, while not explicitly for ESL students, the program offers good support for them and may be more appropriate than some of the other materials they are currently using.

**Alternative Settings**

Many school systems also have whole schools or classes that are called “alternative” for students who for a variety of reasons are not mainstreamed. The Sourcebook is appropriate for these students as well, if only because of its literature selections, which focus on themes of identity, prejudice, and separateness, about which many alternative students will have a natural interest.
Summary

The Sourcebook cannot reach every struggling student. It is not a panacea. It will be helpful with struggling readers, especially those who are reading a grade level or two below their academic grade. The challenges struggling readers face, especially those reading more than two grades below their academic grade level, ought not be underestimated or minimized. Reading and writing deficits are hard, almost intractable problems for middle school students and require a great amount of effort—on the part of the teacher and the student—to make any real improvement. The Sourcebook is one further tool in helping create better readers and writers.
FREQUENTLY ASKED QUESTIONS

Because the Sourcebooks were extensively reviewed by teachers, a number of commonly asked questions have surfaced already, and the answers to them might be helpful in using the program.

1. Why is it called a Sourcebook?

The word Sourcebook captures a number of connotations and associations that seemed just right. For one, it is published by Great Source Education Group. The word source also had the right connotation of “the place to go for a real, complete solution,” as opposed to other products that help in only a limited area, such as “main idea” or “analogies.” And, lastly, the term Sourcebook fits nicely alongside Daybook, another series also published by Great Source that targets better readers and writers who need help in fluency and critical reading, as opposed to this series, which targets struggling readers.

2. Can students write in the Sourcebook?

Absolutely. Only by physically marking the text will students become truly active readers. To interact with a text and truly read as an active reader, students must write in the Sourcebook. The immediacy of reading and responding right there on the page is integral to the whole idea of the Sourcebook. By writing in the text, students build a sense of ownership about their work that is impossible to match through worksheets handed out week after week. The Sourcebook also serves, in a sense, as the student’s portfolio and can become one of the most tangible ways of demonstrating a student’s progress throughout the year.

3. Can I photocopy these lessons?

No, you cannot. Each page of the pupil’s book carries a notice that explicitly states “copying is prohibited.” To copy them illegally infringes on the rights of the authors of the selections and the publishers of the book. Writers such as Paula Danziger, Karen Hesse, and S. E. Hinton and others have granted permission to use their work in the Sourcebook but have not granted the right to copy it.

You can, however, copy the blackline masters in this Teacher’s Guide. These pages are intended for teachers to photocopy and use in the classroom.

4. Can I skip around in the Sourcebook?

Teachers will naturally wish to adjust the Sourcebook to their curriculum. But a logical—that is, the optimum—order of the book is laid out in the table of contents. The difficulty of the literary selection, the kind and difficulty of writing assignments, the amount of scaffolding provided for a specific reading strategy—all are predicated on where they occur in the text. Easier assignments and selections, naturally, tend to cluster near the beginning of the Sourcebook; in the back half of the book, both the assignments and selections challenge students with more rigorous demands.

5. Where did the strategies used throughout the book come from?

Most of the reading strategies used are commonplace in elementary classrooms throughout the country. They are commonly described in the standard reading education textbooks, as well as at workshops, conferences, and in-services. What is unusual in the Sourcebook is the way these strategies have been applied to middle school–appropriate literature.

6. Why did you label the strategies with names such as “stop and think” when it is really just directed reading or some other reading technique?

The pupil’s edition of the Sourcebook uses student-friendly terms, such as “stop and think,” “retell,” or “stop and record.” Throughout, an attempt was made to motivate students, not hammer them with pedagogical terms. Leadening-sounding names for reading strategies (for example, “directed reading strategy” or “reciprocal reading”) seemed counterproductive for students, even while being perfectly descriptive to teachers. The same logic explains why such student-friendly titles as “Before You Read” were used instead of “Prereading.” In the Teacher’s Guide, reference is frequently made to the more formal pedagogical term (“directed reading”) alongside the friendlier student term (“stop and think”).
7. Has anyone told you that the Sourcebook doesn’t follow the textbook definition of a number of strategies?

Yes, absolutely. Teachers who reviewed the Sourcebooks were quick to mention that “textbook” definitions and application of strategies were not followed. One clear example is reciprocal reading. It is an intervention strategy where a reading partner or teacher works with a student to clarify, question, predict, and summarize; but the Sourcebook is a text, not a walking-and-breathing reading tutor. As a result, the questioning strategy of reciprocal reading is employed in the Sourcebook, with full knowledge that the technique cannot be perfectly replicated using a book. Yet the force of these strategies seemed too potent simply to discard, so, like any good teacher, the Sourcebook authors adapted a strategy to fit their particular needs.

8. How were the selections chosen and what is their readability?

The decision to use “real” or “quality” literature by well-known authors was, in fact, made by teachers. They selected the authors they wanted to use with their students. They insisted that the quality and force of the literature itself—not its readability—become the primary selection criteria for the literature. Especially when a selection would become the focal point of an extended lesson, the literature had to be primary. “If my students are going to spend several days on a lesson, the literature needs to be worth spending time and attention on it,” one early reviewer said.

Plus, they insisted that their struggling readers be challenged. Among teachers of struggling readers, a consistent appeal was that the literature challenge their students, yet also give them lots of support. Challenge and support were the watchwords that guided the development of the Sourcebook program. Choosing high-quality literature was the first consideration; secondarily, the syntactical difficulty, sentence length, and vocabulary level were also considered.

9. How can I know if my students can read this literature?

Teachers have a number of ways to know how well their students can read the selections. For one, they can simply try out a lesson or two.

Second, teachers can also use a 20- or 30-word vocabulary pretest as a quick indicator. For each selection, randomly select 20 words. Ask students to circle the ones they know and underline the ones they don’t know. If students know only 1 to 5 or 6 to 9 words, then the selection will probably be frustrating for them. Spend some time preteaching the key vocabulary.

10. What if my students need even more help than what’s in the book?

This Teacher’s Guide has been designed as the next level of support. Extra activities and blackline masters on vocabulary, comprehension, prewriting, and assessment are included here so that they can be used at the teacher’s discretion. Parts of each lesson could have been scaffolded for five to ten more pages, but at a certain point more worksheets and more explanation become counterproductive. Teachers advised the authors again and again to give students worthwhile literature and activities and let the students work at them. Students’ work will not be perfect, but, with the right tools, students will make progress.
Book Organization

Each Sourcebook has 24 selections organized into three general categories:

1. Contemporary Issues
2. Cross-curricular Subjects
3. Literature

The purpose of this organization is to provide selections that are relevant and purposeful in students' lives. By pairing selections, students can take the time to build extended background on a topic or idea (for example, Colonial America), building upon knowledge they gained in earlier selections. Each of the 12 units in the Sourcebook is introduced by an opener that helps teachers build background on the subject. Ways to teach and introduce each opener are included in the Teacher's Guide.

Lesson Organization

Each lesson in the Sourcebook has five parts:

I. Before You Read

- Each lesson begins with I. Before You Read to emphasize to students how important prereading is. The lesson starts with an introductory statement that draws students into the lesson, often by asking a provocative question or making a strong statement.

- The prereading step—the critical first step—builds background and helps students access prior knowledge. Among the prereading strategies (see page 6) included in Part I of this Sourcebook are:
  - Think-Pair-and-Share
  - K-W-L
  - Anticipation Guide
  - Preview or Walk-through
  - Skimming
  - Picture Walk
  - Quickwrite
  - Word Web
II. Read

- The reading step, called II. Read, begins with an invitation to read and suggestions for how to respond to the literature and mark up the text. An example is provided.

"Being Fourteen" from *Can You Sue Your Parents for Malpractice?* by Paula Densiger

Example: funny! my little brother always tells jokes too.

- The selection follows, with the difficult vocabulary highlighted throughout the selection and defined at the bottom of the page.

- Then, within the selection, a powerful comprehension strategy is embedded to help build in students the habits of good readers. Among the comprehension strategies included (see also page 50 in Part II of this *Sourcebook*) are these:
  - Predict
  - Stop and Think (directed reading)
  - Stop and Clarify, Question, Predict (reciprocal reading)
  - Storyboard (using graphic organizers)
  - Double-entry Journal
  - Retelling
  - Story Frame
III. Gather Your Thoughts

- The prewriting step is called **III. Gather Your Thoughts**. It starts with the literature selection. Through two or three carefully sequenced activities, the prewriting step helps students go back into the literature in preparation for writing about it.

**III. GATHER YOUR THOUGHTS**

1. **GATHERING CHARACTERS** Get together with others in a small group and review what people wrote in their Response Notes.
2. Compare your feelings to those of Lauren.
3. Answer the questions below on your own and then discuss them as a group.

   - Which of Lauren's problems are most easily solved?
   - Which ones are more difficult?

   - What advice do you have for Lauren?

4. **EXTEND Danziger's "Being Fourteen" is sort of like a journal entry.
   1. Plan a journal entry of your own about what it's like to be a pre-teen or teenager.
   2. Write a brief sentence about 3-4 difficult experiences.

   My Experiences
   1. 
   2. 
   3. 
   4. 

Among the more common prewriting activities are these:

- Character Map
- Main Idea and Supporting Details
- Brainstorming
- Building a Topic Sentence
- Forming an Opinion
- Supporting a Main Idea
IV. Write

- The writing step begins with step-by-step instructions for building a writing assignment. Taken together, these instructions form the writing rubric for students to use in building the assignment. Among the writing assignments students are asked to write are these:
  - Paragraph with Topic Sentence and Supporting Details
  - Narrative Paragraph
  - Expository Paragraph
  - Compare and Contrast paragraph
  - Paragraph of Reflection
  - Autobiographical Paragraph
  - Journal Entry
  - Story
  - Character Sketch

See page 7 for a full list.

- Each IV. Write also includes a Writers’ Checklist. Each one is a brief mini-lesson on a relevant aspect of grammar, usage, or mechanics. The intent of the Writers’ Checklist is to ask of the students appropriate questions after they write, instilling the habit of going back to revise, edit, and proof their work. The Writers’ Checklist also affords teachers the opportunity to teach relevant grammar, usage, and mechanics skills at a teachable moment.
V. Wrap-up

- The last step of each lesson is to reflect. Students are asked a question about their reading and writing experience from the Readers' Checklist. This “looking back” is intended to help students see what they learned in the lesson. They are intentionally asked more than simply, “Did you understand?”

- For good readers, reading is much, much more than “Did you get it?” Good readers read for pleasure, for information, for the pure enjoyment of reading artfully written material, for personal curiosity, for a desire to learn more, and countless other reasons. So that students will begin to see that reading is worthwhile to them, they need to believe the payoff is more than “Did you get it?” on a five-question multiple-choice test.

- The Sourcebook attempts with V. Wrap-up to help students ask the questions good readers ask of themselves when they read. It attempts to broaden the reasons for reading by asking students to consider six reasons for reading:
  - Meaning
  - Enjoyment
  - Understanding
  - Style
  - Ease
  - Depth

What is the main idea of “Being Fourteen”?

[Blank space for students to write their response]
TEACHER’S LESSON PLANS

Each lesson plan for the teacher of the Sourcebook has eight pages:

PAGE 1 Overview and Background

- The chart at the beginning of each lesson plan gives an "at-a-glance" view of the skills and strategies, plus the difficulty level of the reading and five key vocabulary words.
- Background on the author and selection and a graphic are included.

PAGE 2 Before You Read

- The first page of the teacher’s plan begins with a motivation strategy and a suggestion for vocabulary building. Additional prereading strategies are suggested, along with a summary of the selection in Spanish.

Each lesson plan in the Sourcebook Teacher’s Guide follows the pupil’s lesson step-by-step.
**INTRODUCTION**

**PAGE 3 Read**

- The response strategy gives students one way to interact with the text as they read.
- Additional comprehension strategies are suggested, along with a **Comprehension** blackline master found later in the lesson.
- The discussion questions cover both literal and interpretative levels of thinking.
- A literary skill is suggested for each selection, allowing teachers to build literary appreciation as they provide basic support with reading comprehension.

**How to teach the pupil’s page “at-a-glance”**

- Interactive reading (or response) strategy
- Additional help with comprehension
- Discussion questions and literary skill

**PAGE 4 Gather Your Thoughts, Write, Wrap-up**

- The page begins with additional help with prewriting and references another blackline master that offers additional support.
- Next, the students write and are directed to the **Writers’ Checklist** in the pupil’s book, which gives the grammar, usage, and mechanics mini-lesson.
- The writing rubric gives teachers a way to evaluate students’ writing.
- The lesson ends with reference to the **Readers’ Checklist** in the pupil’s book, encourages students to reflect on what they have read, and cross-references the **Assessment** blackline master.
Each lesson plan in the Sourcebook Teacher's Guide has four blackline masters for additional levels of support for key skill areas.

**PAGE 5 Vocabulary**
- Each Vocabulary blackline master helps students learn the meanings of five words from the literature selection and focuses on an important vocabulary strategy, such as understanding prefixes, root words, and word families.

<table>
<thead>
<tr>
<th>Words from the Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. If an audience is used to be grabbed, is it listening to or ignoring a performance?</td>
</tr>
<tr>
<td>2. If a brand name your path, did you see a small or large mountain?</td>
</tr>
<tr>
<td>3. If someone gives you much too much information, is he trying to help or harm you?</td>
</tr>
<tr>
<td>4. When you signed up for an elective class, did you do so because you wanted to or because you had to?</td>
</tr>
<tr>
<td>5. If the principal has a passion for suspending someone, does she have good reasons or no reasons?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Strategy Lesson: Synonyms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Substitute a synonym from the word list for the underlined word or words.</td>
</tr>
<tr>
<td>example:</td>
</tr>
</tbody>
</table>

- My sister lives in an imaginary world. She pretends she is a movie star.
- I always watched my brother's magic tricks performances.
- It is hard dealing with a little sister.
- It is certainly useful to be a middle child.
- It is complaining about being difficult.

**PAGE 6 Comprehension**
- Each Comprehension blackline master affords teachers still another way to build students' understanding of the selection, using a different strategy from the one found in the Sourcebook.

<table>
<thead>
<tr>
<th>Reciprocal Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Answer these questions about &quot;Being fourteen.&quot; They will help you think about the author's message.</td>
</tr>
<tr>
<td>What is &quot;Being fourteen&quot; about? Write three or four sentences explaining the selection.</td>
</tr>
<tr>
<td>What kind of person is Laura?</td>
</tr>
<tr>
<td>What do you think Laura will do to solve her problems? Write three possible solutions here.</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
</tr>
<tr>
<td>In what ways is &quot;Being fourteen&quot; related to issues of your own life?</td>
</tr>
</tbody>
</table>
**INTRODUCTION**

**PAGE 7 Prewriting**

- Occasionally students will need even more scaffolding than appears in the pupil's lesson as they prepare for the writing assignment.

- The "extra step" in preparing to write is the focus of the Prewriting blackline master.

**PAGE 8 Assessment**

- Each lesson in the Sourcebook ends with the opportunity for students to reflect on their reading with the Readers' Checklist. This self-assessment is an informal inventory of what they learned from the reading.

- The Assessment blackline master gives a multiple-choice test on the selection and suggests a short-essay question for a more formal assessment.

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**PAGE 7**

**PREWRITING**

**Gathering Details**

**Assessment**

Think of a single event or experience that shows how you feel about being a part of something.

1. Use this organization to show what happened and how you felt.
2. Then write about the event in your journal entry.

---

**PAGE 8**

**ASSESSMENT**

**Multiple-Choice Test**

**Assessment**

In the blanks provided, write the letter of the best answer for each question.

1. What does Laura's sister like to do?
   - A. play house
   - B. tell jokes
   - C. do homework
   - D. sing songs

2. How old is Laura?
   - A. 16 years old
   - B. 1 year old
   - C. 7 years old
   - D. 16 years old

3. What is Laura trying to do now?
   - A. a fight with her mom
   - B. a cold
   - C. a fall down
   - D. a broken heart

4. What is Laura doing?
   - A. study for a test
   - B. write a letter
   - C. talk to a friend
   - D. asleep

5. What type of special class is Laura going to take?
   - A. a math class
   - B. a Spanish class
   - C. an English class
   - D. a work class

6. What does Laura want to learn from the class?
   - A. how to write a paper
   - B. to learn about geometry
   - C. the months of the year
   - D. to do homework

7. Where does Laura seem to be upset with?
   - A. her mom
   - B. her dad
   - C. her teacher
   - D. all of the above

8. According to Laura, who makes all the decisions when you're 12?
   - A. her parents
   - B. herself
   - C. her teacher
   - D. her dad

9. What type of writing is "Being Frantic"?
   - A. narrative
   - B. fiction
   - C. descriptive
   - D. journal entry

10. What is Laura's mood?
    - A. angry
    - B. sad
    - C. happy
    - D. scared

**Short-Essay Test**

Do you think Laura's problems will get worse or go away before the book ends? Explain your answer.
What It Means to Teach

I enjoy being an educator. . . . We have the best job in the world, because we touch the future every day. We are in the business of making dreams come true for children. . . . And every day that I get up I’m excited about just going to work because now I know I have an opportunity to touch another life. . . . We have so many kids right now in our country coming to us from all walks of life, walking through our school doors every single day. When they walk through those doors, they’re looking for one thing: they have open eyes, open minds, and open hearts seeking your validation. . . . The last thing children need to have done to them when they walk into your classroom is to be discouraged. They need hope, they need to be inspired by you every single day. . . .

The names of those who practice our profession read like a hall of fame for humanity: Booker T. Washington, Buddha, Confucius, Ralph Waldo Emerson, Leo Buscaglia, and many, many others. . . . Through and through the course of being a teacher, I’ve been called upon to be an actor, a nurse, a doctor, a coach, a finder of lost articles, a money lender, a taxicab driver, and also a keeper of the faith. I’m a paradox and I speak loudest when I listen the most to my students. I, as a teacher, am the most fortunate person who labors. A doctor is allowed to bring life into the world in one magic moment, but I, as a teacher, I am allowed to see that life is reborn each and every day with new questions, ideas, and friendship. I’m a warrior doing battle every single day against peer pressure, negativity, fear, conformity, and prejudice. . . .

Elements of Teaching

Attitude But there are three things I always say that a teacher has to have to be able to survive: The first thing you have to have is the proper attitude. . . . I say attitudes are contagious, is yours worth catching? . . . Our attitude plays a big role when we’re dealing with children and I tell myself to come to school smiling every day, be happy. . . . Children are looking for you to be that positive example for them. . . . Every day we have two choices. . . . You can complain about your job every day and let children fail or you can begin to love what you do every single day and make sure that every child has the opportunity to be successful. . . .

Life is a challenge. We are challenged with diverse populations that we’re not accustomed to working with. Life is a gift. Teach our children that you only go around one time and it’s not a practice run. Respect the gift of life. Life is an adventure. . . . Life is also a saga . . . and teach our kids that there will be a better tomorrow if they just hold on and don’t quit. Life is also a tragedy; unfortunately we are going to lose kids to homicide, drug abuse, and all kinds of dreadful diseases. And I say, hold on to those that we have because they are our future. Life is also a duty; you have a duty as a teacher to teach every child the way you would want somebody to teach yours, and if you do that, you’ve done your duty for that day. Life is also a game; be the best player so you can help children. Life is an opportunity; take advantage of it and make sure that the children understand that opportunities in life only come one time. Life is also a struggle; fight it with every ounce of energy that you have to do the best with children. Life is also a goal; set goals for yourself, set goals for the children. But more importantly, make sure that you work with them so they can achieve the goals they’ve set. Finally, life is a puzzle; but if all of us today take back what we have and work together as a team, we can solve that puzzle and make sure that children are successful in life. To teach is to heal, to teach is to love, to teach is to care, to teach is to set high expectations. You are a teacher. There are many kids waiting for you and looking in your eyes every day and saying, “I need your help, I need your motivation.” But remember,
you don’t motivate with fear. You may get compliance, but you certainly won’t get commitment.

CARE Good teaching, as I tell my teachers all the time, does not come from behind the desk, it comes from behind the heart. . . . And kids know whether you care about them, and kids can be successful because excellence can be obtained if you just care more than other people think is wise, risk more than others think is safe, dream more than others think is practical, and expect out of your students more than others think is possible. An unspoken belief can teach young minds what they should be. You as a teacher can make that difference. . . . Remember, good teachers explain, superior teachers demonstrate. The great teachers, they inspire their students every single day. And if a kid can be inspired by you, he’s going to want to come to your class every day, he’s going to give you his best or her best every single day. . . .

COMMITMENT I’m going to tell a little story to you called, “Three Letters of Teddy.”

“Teddy’s letter came today and now that I’ve read it, I will place it in my cedar chest with the other things that are important in my life. I, as a teacher, had not seen Teddy Stairlin since he was a student in my fifth-grade class 15 years ago. It was early in my career and I had only been teaching for 2 years. From the first day he stepped into my class, I disliked him. Teachers are not supposed to dislike any child, but I did and I showed my dislike to this young boy.”

Any teacher would tell you it’s more of a pleasure to teach a bright child. It’s definitely more rewarding to one’s ego with any teacher, with their credentials, a challenge working with a bright child and keeping them challenged and learning while they spend a major effort for those students who need help. Any teacher can do this, most teachers do, but she said she didn’t, not that year. In fact, she concentrated on her best students and let the others follow along the best they could. Ashamed as she is to admit it, she took pleasure in using her red pen. And every time she came to Teddy’s paper, the cross marks, and they were many, were always a little larger and a little redder than necessary. While she didn’t actually ridicule the boy, her attitude, ladies and gentlemen, was obvious and quite apparent to the whole class for he quickly became the class goat, the outcast, the unlovable and the unloved child in that classroom. He didn’t know why she didn’t like him, nor did she know why she had such an intent dislike for this boy. All he wanted was somebody just to care about him, and she made no effort on his behalf. . . .

She knew that Teddy would never catch up in time to be promoted to the sixth-grade level. She said he would be a repeater. And to justify herself, she went to his folder from time to time. He had very low grades for the first 4 years but not failures. How he had made it, she said, she didn’t know. But she closed her mind to all of the personal remarks in Teddy’s folder. It said: first grade—Teddy shows promise by working attitude but has poor home situation. Second grade—Teddy could do better but his mother is terminally ill and he receives no help at home. Third grade—Teddy’s a pleasant boy, helpful but too serious, slow learner. His mother, she passed away at the end of the year. Fourth grade—very slow but well behaved. His father shows no interest at all. She said, well, they passed him four times but he would certainly repeat the fifth grade, she said, it would do him good.

And then the last day before the holidays arrived, the little tree on the reading table supported paper and popcorn chains and many gifts were underneath the tree awaiting a big moment. Teachers always get several gifts at Christmas, she said, but hers that year were more elaborate than ever. Every child had brought her a gift and each unwrapping brought squeals of delight and the proud giver received profuse thank yous. His gift wasn’t the last one she picked up; in fact, it was in the middle of the pile. Its wrapping was a brown paper bag and he had colored Christmas trees and red bells all over it and it was stuck together with masking tape. And it read “for Ms. Thompson, from Teddy, I love you.” The group was completely silent, and for the first time she felt very embarrassed because all of the students stood there watching her unwrap that gift. And as she removed the last bit of
masking tape, two items fell to her desk, a gaudy rhinestone bracelet with several stones missing and a small bottle of dime store cologne half empty. She heard the snickers and the whispers from the students and she wasn't even sure that she could hold her head up and look at Teddy, but she said, "Isn't this lovely." And she asked Teddy to come up to help her fasten the clasp. He smiled as he fixed the clasp on her arm and then there were finally a few hesitant oohs and ahs from the students. But as she dabbed the cologne behind her ears, all the little girls got up to get a dab behind theirs. She continued to open the gifts until she reached the bottom of the pile. They ate their refreshments and the bell rang. The children filed out and shouted, "See you next year, Merry Christmas," but Teddy, he waited at his desk. When they all had left, he walked toward her clutching his books and his gift to his chest with tears streaming down his face and he said to her, you smell just like my mom, her bracelet looks real pretty on you, too. I'm glad you like it. He left quickly. She got up and locked the door, sat at her desk, and wept resolvedly to make Teddy what she had deprived him of, to be a teacher who cared.

She stayed every afternoon with Teddy until the last day of school. Slowly but surely, he caught up with the rest of the class. Gradually, there was a definite upward curve in his grades. He didn't have to repeat the fifth grade; in fact, his average was among the highest in the class. Even though he was moving next year with his father, she wasn't worried because Teddy had reached a level that would serve him anywhere, because her teaching training had taught her that success deals success. She didn't hear from Teddy until seven years later when his first letter appeared in the mailbox. It said, "Dear Ms. Thompson, I want you to be the first to know that I'll be graduating second in my class next month, very truly yours, Teddy Starlin." She sent him a congratulatory card, wondering what he would do after graduation. Four years later she received another letter. It said, "Dear Ms. Thompson, I want you to be the first to know that I was just informed that I will be graduating first in my class. The university hasn't been easy; however, I liked it." She sent him silver monogrammed cufflinks and a card, so proud of him that she could burst. The final note came from him. It said, "Dear Ms. Thompson, I want you to be the first to know that as of today I am Theodore J. Starlin, M.D., how about that?" He said, "I'm going to be married in July, to be exact, and I want to ask you if you would come and do me a big favor, I would like you to come to my wedding and sit where my mom would have been if she was alive. I have no family now because my dad died last year. Ms. Thompson, you are all I have left, please come to my wedding, very truly yours, Teddy Starlin." She said, "I'm not sure what kind of gift one sends to a doctor on completion of medical school and state board; maybe I'll just wait and take a wedding gift," but she added, "my note cannot wait." It said, "Dear Ted, congratulations, you made it, you did it yourself. In spite of those like me and not because of us, this day has come for you. God bless you and I'll be at your wedding with bells on."

You have a lot of students like that in your classroom right now; all they need is a push. These kids are coming to us and they're looking for that special person to be there for them.

**RESPONSIBILITY**

We have a responsibility to touch the lives of children. But the question is: "Are we walking away from the children who need us, or are we coming to them and picking them up when they fall down? Children are not responsible for their parents, they are not responsible for where they live, they're only trying to make it with the conditions that they have. . . . Don't quit on children. Let them know they can be somebody.

**NOTE** The article above is a transcript adapted from a lecture.
Building Expert Readers and Writers

By Dr. Robert Pavlik

Reflections • What was one of your most valuable learning experiences that involved reading and writing?
• What made the learning experience so valuable? So memorable?

Defining Expert Readers and Writers

Experts in various professions have extensive content knowledge and efficient skills:

... experts have acquired extensive knowledge that affects what they notice and how they organize, represent, and interpret information in their environments. This, in turn, affects their abilities to remember, reason, and solve problems. (Bransford, Brown, and Cocking, 1999)

Novices, in contrast, lacking extensive content knowledge and efficient skills, tend to make confusing interpretations, record and retrieve information laboriously, and solve problems inaccurately.

The overall goal of the Sourcebook is to build expert readers and writers, learners who develop extensive content knowledge and efficient skills for using reading and writing to meet their needs within and beyond school. Expert readers and writers also develop their own “voices” for interacting within and among families, fellow learners, and community members. Far too many middle school students, especially those at the lower end of the academic spectrum, lack extensive content knowledge or efficient skills. As a result, they can become confused, confusing, inefficient, and ineffective when attempting to use reading and writing to meet their needs. In addition, far too many middle school students do not develop their own “voices.”

Reflections • For which school subjects were you a novice or an expert reader? A novice or expert writer? How did you know?
• How would you describe your “voice” in middle school today?
• Which of your recent/current students would you describe as novice or expert readers? As novice or expert writers? How do you know?
• How would you describe the “voices” of your students?

Using Culturally Diverse Literature

Rapidly changing national demographics require us to reconsider what fiction and nonfiction literature we include in our curricula. In essence, to what extent do we study the literature from and about people who helped shape the United States, and to what extent do we study the literature from and about people who shape the United States today and are shaping the future of the United States?

The Sourcebook provides fiction and nonfiction selections that represent current demographics of middle school students. Approximately 60 percent of the selections represent traditional ideas and values, while the remaining 40 percent represent the ideas and values of several other cultures. This range of culturally diverse literature provides optional selections for meeting students’ needs to

• understand themselves.
• understand the worldviews and culture of the United States.
• understand others.
• understand the worldviews and cultures of other countries.
For students, this range of culturally diverse literature provides meaningful, authentic opportunities to read and write and to learn new and familiar vocabulary in a variety of contexts. In addition, the breadth and depth of the selections can inspire further student reading, student-teacher discussions, and student-student discussions.

**Reflections**
- How culturally diverse was the fiction you studied as a middle school student? The nonfiction?
- How valuable was the literature you studied in middle school for the four needs cited above?
- What are the demographics of your students?
- What cultures and "voices" must your literature selections address?

**Using an Interactive Instructional Approach**

Current approaches for improving the reading and writing of middle school students range
- from telling students to "practice, practice, practice" their reading and writing. In essence, teachers tell students to read a lot to become better readers and write a lot to become better writers.
- to identifying a student's level of skill mastery for reading and writing and, then, organizing students into groups for appropriate reading and writing skills instruction.
- to inviting students to discover their own strategies through teacher-guided discussions.
- to creating stimulating environments and meaningful projects around significant themes that motivate students to build and refine their uses of reading, writing, speaking, listening, and viewing.

All of these approaches to instruction have proven effective in recent decades, especially with populations of similar students. However, increasing numbers of high school students represent diverse cultures, perform well below their potential, speak English only in school, and attend school irregularly.

Vygotsky's thinking (1978) inspires and informs much of our approach to instruction. We believe that today's high school students can become expert readers and writers despite the challenges confronting them. To do so, students need
- meaningful, authentic fiction and nonfiction.
- an approach to instruction that respects how they are trying to learn within their fragmented, often chaotic lives.
- teachers and materials that direct and guide them to form, state, and test strategies for reading with peers and adults.

Therefore, our overall instructional approach involves modeling what expert readers and writers do as they negotiate with fiction and nonfiction and, then, inviting students to adapt what they learn from the modeling to their own reading and writing strategies. In the process, students can build and refine their thinking with others in order to apply the strategies on their own as needed.

For example, the *Sourcebook* opens with a feature entitled "Responding to Literature" that directs and invites students to
- see examples of written responses to ideas in a short selection from an expert reader-writer.
- engage a strategy sheet for making similar responses.
- make similar responses to a short selection on their own.

We apply this overall instructional approach throughout the *Sourcebook.*
REFLECTIONS

• What instructional approaches did your teachers apply to improve your reading and writing?
• Which approaches did you as a middle school student find valuable? Not valuable?
• As a teacher, what instructional approaches have you found effective and why? Ineffective and why?

Teaching Meaning-making Strategies

Research studies on expert readers and writers reveal two important insights:

• Expert readers and writers will use a variety of strategies automatically when they encounter new and difficult tasks—strategies that novice readers and writers would not use.
• A number of reading and writing strategies have been developed and can be taught (Paris, Wasik, and Turner, 1991; Dahl and Farnan, 1998).

Within our five-part lesson framework for each piece of fiction and nonfiction, students apply several meaning-making strategies to become expert readers and writers.

Part I. Before You Read

Struggling novice readers tend to avoid most types of reading in and outside of school. Even some expert readers often choose to spend only a few minutes each day reading in and outside of school, on either assigned or independent reading. The reasons why middle school students choose not to read range from having poor reading skills to responding to peer pressure and even gender expectations.

The Sourcebook addresses these avoidance behaviors by presenting two prereading strategies per selection and guiding students to apply the strategies successfully. We assign specific strategies for each selection to get students doing something before they read, e.g., asking their opinions, engaging with a sample from the selection to read, or responding to a quick survey about their expectations. Our prereading strategies applied among the selections include these:

• Walking through a selection
• Using an anticipation guide
• Using K-W-L
• Using word webs
• Using a read-aloud
• Using a think-pair-and-share
• Previewing
• Skimming and scanning

Initially, engaging students in the prereading strategies motivates them to “get into” any selection. Eventually, students apply these prereading strategies to build background, activate prior knowledge, or raise questions that become part of the purpose for reading. With consistent practice, coaching, and guided reflection over the use of prereading strategies, students can build and refine their own lifetime prereading strategies.

Part II. Read

Novice readers usually do not choose to read with pencil in hand and mark up the text. Their reasons range from fearing to write in the text to not having a personal system of symbols for their responses, to fearing to make their “thinking tracks” public, to not having accurate language for describing the author’s content and structure in annotations. Expert readers typically mark up a text, though not always. They will often mark up texts in which
they find new or difficult information. They will rarely mark up texts in which they find familiar, easy-to-access or easy-to-remember information.

The Sourcebook addresses these varying comfort levels by presenting one or more interactive reading strategies per selection and guiding students to apply the strategies successfully. Our goal is to get students actually to write in their texts. The interactive reading strategies include these:

- Marking and highlighting
- Questioning
- Clarifying
- Visualizing
- Predicting
- Reading and connecting

The major purposes of these interactive reading strategies are to help students learn how and when to mark up texts and how to focus on specific content or structures of texts. Later, as their abilities develop for describing, labeling, commenting on, and reorganizing the information they read, students may find that these strategies slow down rather than accelerate their reading—a behavior indicating that they are becoming more expert readers.

Struggling novice readers often find themselves reading with no understanding or, even worse, reading with their eyes closed and imagining they are making sense of a piece of fiction or nonfiction. Expert readers develop new levels of understanding each time they read whole texts or parts of texts. They have learned where to pause and reread and how to apply any of several strategies to help understand what they read.

The comprehension strategies applied in the Sourcebook include these:

- Directed reading
- Predicting
- Using graphic organizers
- Using reciprocal reading questions
- Retelling
- Making double-entry journals

We assign one of these tried-and-true strategies to the appropriate types of fiction and nonfiction. Our goal is to model how expert readers come to understand a text. Ultimately, after students experiment with a variety of comprehension strategies, they will modify the strategies for their purposes until the strategies are no longer recognizable as they are developed in the Sourcebook—another indication of an expert reader in the making.

Part III. Gather Your Thoughts

Struggling novice writers usually do not choose to engage in any prewriting activities when they have a choice. Expert writers, while they vary widely in the breadth and depth of their prewriting strategies, view prewriting activities as the time when personally significant learning takes place. Prewriting activities provide the time and the means for engaging in critical and creative thinking.

Part III of the Sourcebook presents one or more prewriting strategies per selection. Students receive step-by-step guidance for applying each strategy successfully. The prereading strategies we apply among the selections include these:

- Discussing in pairs and small groups
- Clustering details
• Drawing a place
• Brainstorming
• Quickwriting
• Using anecdotes
• Comparing and contrasting
• Using a graphic organizer
• Using storyboards

Most of these prewriting activities involve two or more persons. Most thinking is social, according to Vygotsky; group interactions following various learning experiences, including reading and before writing, provide students with valuable opportunities to develop, refine, and internalize their purposes and plans for writing.

Part IV. Write

Struggling novice writers often think of completing a writing assignment as involving a two-step, one-time process—just sit down and write. They often postpone completing writing assignments, thinking that once they sit down and write, they can complete the assignment in one work session. Expert writers think of completing a writing assignment as involving several steps, e.g., narrowing the topic, planning, gathering data, drafting, revising one or more times, sharing, and publishing; personalizing ways to complete each of the steps; and involving more than one work session.

The Sourcebook invites students to engage in several small writing tasks. Note the types of writing listed in the Table of Contents to the left of each selection title. The writing tasks become increasingly larger so that students come to view the writing process as a series of recursive, interlocking steps. When students present and reflect on their best writing samples, they come to understand how the writing process varies among types of writing and among students—another indication of an expert writer.

Part V. Wrap-up

Being able to answer such reflection questions as these indicates how well readers and writers understand the fiction and nonfiction selections they study.

1. UNDERSTANDING Did I understand? How do I know?
   Is the message or point clear?
   Can I restate what it was about?

2. EASE Was it easy to read?
   Was I able to read it smoothly and without difficulty?

3. MEANING Did I learn something or take away something from it?
   Did it affect me or make an impression?

4. STYLE Did I find it well written?
   Was the writing well crafted? Were the sentences well constructed? Were the words well chosen?
   Does it show me how to be a better writer?

5. DEPTH Did it make me think about things?
   Did it set off thoughts beyond the surface topic?
   What are the immediate implications for me? Others?
   What are the long-term implications for me? Others?
6. ENJOYMENT Did I like it?

Was the experience pleasurable?

Would I want to reread it or recommend it to someone?

Answering such questions as these honestly and consistently for a wide variety of texts and purposes indicates that a learner is becoming an expert reader.

REFLECTIONS What strategies do you find personally valuable

• for prereading?
• for reading?
• for gathering your thoughts?
• for writing?
• for reflecting on your reading and writing?

• What are your roles when using the Sourcebook to build expert readers and writers? How might your roles change during this school year?

• How can you create the most significant learning experiences when your students use reading and writing?


Best Practices for Teaching Struggling Readers

BY CATHERINE MCHARY

The Situation in Middle School

In middle school, strategic reading is an essential learning tool. Unlike grade school, in which the learning environment is child-centered and focused on learning to learn, the middle school is departmentalized and focused on the learning of subject area content. Two primary learning mediums are used to disseminate information—classroom lecture and textbook reading. The middle school student is expected to have sufficient vocabulary, background knowledge, metacognitive strategies, and motivation to translate textbook print into usable, applicable information.

For some students, the expectations are realistic. For many, they are not. (The 1998 NAEP assessment stated that 31 percent of fourth graders, 33 percent of eighth graders, and 40 percent of twelfth graders attained a proficient level of reading [Donahue, Voelkl, Campbell, & Mazzee, 1999].) What happens with the 67 percent of students in eighth grade and the 60 percent of students in twelfth grade who are not proficient readers? What strategies and teaching methods have been proven to provide this group with the best possible instruction in reading so that they, like their more able peers, may keep pace with the middle school curriculum?

In the literature, five traits have been identified that provide readers with the cognitive tools to learn from text: general cognitive capacity, reader strategies and metacognition, inferential and reasoning abilities, background knowledge, and basic reading skills (Van Den Broek & Kremer, 2000). Most middle school students, even those reading two years below grade level, have adequate basic skills, and general cognitive capacity is beyond the purview of the middle school. However, the remaining abilities are integral to an instructional program at the middle school level and include these:

- reader strategies and metacognition
- inferential and reasoning ability
- background knowledge

Best Practices to Use with High-risk Students

Dr. Norman Stahl has suggested ten recommendations for programs from research for teaching high-risk college students (Stahl, Simpson, & Hayes, 1994). Dr. Stahl’s list can be consolidated into four components that are relevant to middle school reading programs and that match the five traits for success outlined by Taylor and others.

Best practices for a middle school reading program should reflect instruction in these four components:

1. develop background knowledge
2. model metacognitive strategies and promote their independent usage
3. incorporate writing into the curriculum
4. develop vocabulary

Develop Background Knowledge

The importance of developing background knowledge has been emphasized by several researchers (Alvermann & Moore, 1996). Because reading is thought to be a construction of meaning in which the reader not only absorbs information from the text but also combines...
that information with his or her own prior knowledge, background is essential. The reader cannot interact with the text without prior understanding of the content. He or she would have no anchor upon which to build.

Teachers use several strategies to build background before reading. These include field trips, films, guest speakers, discussions, short articles, library research and projects, anticipation guides, K-W-L, brainstorming, quickwrites, DRTA, simulations, questionnaires, structured overviews, and advance organizers.

The Sourcebook is organized with a prereading activity at the beginning of each selection. These prereading activities include quickwrites, K-W-L, anticipation guides, previews, and other sound activities. Not only do these lessons serve as models for prereading strategies, they also provide strategic practice for students.

Other important prereading practices that go hand-in-hand with background building are setting purpose and previewing. Just as a reader must have background information to interact with text, a reader must also have a clear understanding of why he or she is reading a selection. Purpose can be set by teacher direction. Instead of suggesting, “Read Chapter Five for a quiz on Tuesday,” the teacher should probably say, “Read Chapter Five to find three reasons why or how a problem was solved. Concentrate on the sequence of the solution.” This small change gives a concrete purpose to the reading and helps students to focus on the main idea.

Previewing is another strategy that directs a student to discover the main idea of the text. Previewing activities include looking at titles, subheadings, chapter questions, photos, and captions. The information gathered acts as a director for how the student approaches the information.

These strategies are not new to teachers. The challenge is the number of times students must practice the strategy before it is internalized, until it can be done independently. The Sourcebook provides numerous opportunities for practicing each strategy. Repeated practice helps the student make the strategy automatic. The Sourcebook also provides the student with a written record of his or her strategy development. This record allows the student to monitor his or her own progress.

**Model Metacognitive Strategies**

It is clear from the literature that strategic readers comprehend print more efficiently (Paris, Wasik, & Turner, 1996) than those readers without strategies. Typically, the less-able reader has no plan for attacking print—he or she just reads every word, each with the same emphasis. He or she skips problematic words or passages or rereads them in exactly the same manner—with no strategies for monitoring the effectiveness of his or her comprehension. The goal of strategic reading instruction is to model a variety of strategies to students (both teacher- and student-generated), to give students sufficient guided and independent practice to incorporate the strategies into his or her own portfolio, and to observe the student using these strategies in his or her own independent reading. This instruction will then allow students to monitor the effectiveness of their own reading—and adjust if the reading has not been sufficient.

For many middle school readers, self-monitoring of comprehension is a new concept. Explicit instruction and practice are necessary for these students to develop self-monitoring techniques. Several strategies are available. While a student reads, he or she should mark up the text, underlining and highlighting information. In addition, note-taking of text during reading is also suggested. Students should be taught to write down the questions that come up while reading; write down issues that need clarification or that they wish to discuss; draw pictures of characters they need to visualize; note any parts or quotes within the selection that provoke a reaction; and graph any process or sequence that seems important. The Sourcebook is excellent for modeling and providing students with the opportunity to practice student-generated during-reading strategies.
In the space called "Response Notes," students record questions, clarifications, pictures, and graphic representations. Highlighting and underlining are also modeled. In addition, students can write in their books. Reading teachers are often at a disadvantage in teaching self-monitoring because students do not own the books and cannot write in the books they are reading. Consequently, these strategies are ignored or modified beyond recognition. With the Sourcebook, these activities can be practiced as they are meant to be—in the book. This is an opportunity for both teacher monitoring and self-monitoring of strategy acquisition.

Many of the during-reading strategies are teacher generated. These include K-W-L, DRTA, and study guides. Two of the teacher-generated strategies the Sourcebook encourages during reading are stop and think questions and the double-entry journal. Stop and think (directed reading) activities function like a within-text study guide. Text is broken, at a strategic place, with a question box. Students are expected to stop and answer the question and then continue reading.

The location of the stop and think, within text, is of great value. This proximity helps to keep students connected to text to evaluate both their response and the place in text that referenced it. The repeated usage of stop and think in the Sourcebook permits students the practice to make the connection from text to response, as well as to establish a habit of questioning to check for understanding while reading.

The double-entry journal also appears within text. The student is required to stop reading and respond to a quote. This strategy not only emphasizes the importance of closely attending to text but also brings the student's experience and prior knowledge into the reading process. The strategy is quite useful in helping students learn how to interpret text, especially when they later write about it.

Many activities are used to assess knowledge of a selection after reading. These include dramatizations, debates, tests, and group and individual projects. These culminating activities reflect the use of many strategies but are not a single strategy themselves. Any unit in the Sourcebook lends itself to the development of a culminating activity. For example, after reading "Child Labor," a culminating activity might be for groups in the class to choose and present a present-day example of child labor. After-reading strategies that reflect the reader's process of organizing and applying his thoughts about the selection can be exemplified by content mapping, summarizing, discussion, and guided writing.

The Sourcebook uses the strategies of content mapping and summarizing, as well as journaling and webbing to encourage student reflection. The content mapping, which is text structure sensitive, is a particularly good way for students to "gather their thoughts" after reading. In this manner, graphic organizers are modeled and made available for practice.

One of the most powerful strategies for showing an understanding of main idea and subsequent detail is the ability to summarize. Summarization is not an easy task. Several activities that include mapping main idea and detail, both graphically and in prose, accompany summary writing activities in the Sourcebook. Graphic and prose organizers are explained in a step-by-step fashion. Repeated practice, paired with these several instructional models, is a valuable practice.

Incorporate Writing into the Curriculum

In reviewing the literature on writing, one statement summarizes the current thinking:

We believe strongly that in our society, at this point in history, reading and writing, to be understood and appreciated fully, should be viewed together, learned together, and used together. (Tierney & Shanahan, 1996)

Writing and reading complement each other. Each can be used as a strategy to strengthen the other. Quickwrites at the beginning of a selection can bring up background and focus
purpose for reading. During reading, note-taking and questioning can increase metacognitive awareness and enhance comprehension. After reading, summarizing, journaling, and paragraph and theme writing can extend thought and enhance higher-order thinking.

The Sourcebook is an excellent resource for presenting reading and writing in tandem. Writing is integrated into before, during, and after reading instruction. Journal responses, paragraph and theme writing, summarization, quickwrites, and the graphic organizers are integrated seamlessly with the reading, creating a complete, fully integrated lesson.

**Develop Vocabulary**

Several researchers have shown that direct instruction in vocabulary does enhance comprehension (Beck & McKeown, 1996). It is known that effective vocabulary instruction connects prior knowledge to new words (Lenski, Wham, & Johns, 1999) and provides instructional strategies that promote the active processing of words (Beck & McKeown, 1996). Examples of strategies that do this are list-group-label, concept mapping, semantic feature analysis, synonym clustering, semantic mapping, and word sorts. Each of these strategies is involved in mapping word relationships. For example, a synonym cluster begins with a word and attaches three synonyms to that word. Attached to those three synonyms are three more synonyms, and so on.

All the above strategies can be used independently with a word journal or a word box, in pairs or small groups with a word box or a word journal, or as a whole-class activity with a word box or a word wall. It is most effective if new vocabulary is highly visible and used.

The Sourcebook best enhances vocabulary instruction by making the student aware of the need for growth in vocabulary. Each selection has difficult vocabulary words highlighted in the text and defined at the bottom of the page. In addition, the Teacher’s Guide includes practice on selected words from the lesson and introduces students to a vocabulary strategy.

**Conclusion**

The teaching of secondary reading is not an easy endeavor. Pressures by other teachers, students, and administrators are apparent daily. Not only is the reading teacher faced with the classroom challenges of students with diverse and serious issues but also with unrealistic expectations and goals from other teachers and administrators.

Because students in the classroom are diverse in their educational needs, the secondary reading teacher is constantly juggling curriculum and time to focus on the individual needs of his or her students. Each reading teacher is his or her own research assistant, constantly reviewing the literature for best practices and strategies, to motivate and engage the reluctant reader. He or she is forever combing the teacher store for materials that are relevant, strategic, and appropriate.

The Sourcebooks are a fine resource. Not only do they model strategies at the cutting edge of research, they are also made up of good-quality, highly motivating literature, both narrative and expository. Selections from authors such as Isaac Bashevis Singer, Tomás Rivera, Gary Soto, and Chief Seattle reflect the populations of our classes and their multicultural nature.
Here is a quick guide to the main prereading, comprehension, and reflecting strategies used in the *Sourcebooks*. In order to help students internalize these strategies, the number and use of them was limited so that students could encounter them repeatedly throughout the book.

**Overview**

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**PREREADING STRATEGIES**

**Picture Walk**

**What It Is**

A picture walk is a prereading activity in which students look at the images from a selection to get a sense of what the selection will be about. Other strategies may be more powerful, but a picture walk is a necessary strategy for all students to have in their repertoire. Once they become more skilled readers, they will most likely use it in conjunction with other prereading strategies—for example, skimming.

**How to Introduce It**

Have students page through the selection and look at the images.

Ask them questions such as the ones below to help them reflect on the images.

- How do the images make you feel?
- Based on the images, what do you think the selection will be about? Why?

Read the selection.

Encourage students to generate other questions of their own.

After reading, invite students to return to the images to discuss the accuracy of their predictions.

**Example**

The photo of . . . tells me . . .

The photo of . . . tells me . . .

The photo of . . . tells me . . .

The photo of . . . tells me . . .

**Why It Works**

Picture walks get students, especially visual learners, actively involved in the prereading process. Questions about the images spark students’ interest, activate prior knowledge, and encourage prediction.

**Comments and Cautions**

As an extension to the activity, invite students to add a new image, either before reading (to illustrate their prediction) or after.

Picture walks work well with both fiction and nonfiction material. You can also use a modified version for selections involving graphic sources, such as maps and diagrams.
What It Is

K-W-L is a pre- and post-reading strategy designed to facilitate students’ interest in and activate their prior knowledge of a topic before reading nonfiction material. The letters K, W, and L stand for “What I Know,” “What I Want to Know,” and “What I Learned.”

Look at the example of a K-W-L chart from Lesson 4, “Lexington and Concord.”

Example

![K-W-L Chart]

How to Introduce It

For students unfamiliar with the strategy, you might try to introduce K-W-L as a whole-class activity. Once students are familiar with the strategy, they can complete the charts on their own.

Ask students what they know about the topic. List their answers in the K column.

Discuss what students hope to learn about the topic from reading the selection. Write their questions in the W column.

Read the selection.

Return to the chart and list what students learned in the L column.

Why It Works

Brainstorming (the K part) activates prior knowledge. What sets K-W-L apart from other prereading strategies is that K-W-L also encourages students to ask questions (the W component), thereby setting meaningful purposes for their reading. Returning to the chart (the L component) brings closure to the activity and demonstrates the purposefulness of the task.

Comments and Cautions

Don’t worry about the accuracy of the answers under the K column; this is a brainstorming activity; students can correct any errors later during the L part of the activity.

After brainstorming, have students categorize their lists into three or four general groups.

You might add a fourth column, “What I Still Need to Learn,” for questions that aren’t answered in the text or that arise after reading the material.
**Anticipation Guide**

**What It Is**

An anticipation guide is a series of statements to which students respond, first individually and then as a group, before reading a selection. For example, in Lesson 10, "On the Red Man's Trail," students are to agree or disagree with statements about Native Americans in the 1800s.

**Example** **DIRECTIONS:** Read these statements about Native Americans in the 1800s. Mark statements with which you agree with an "A" and statements with which you disagree with a "D."

- In the 1800s, most Native Americans wanted war rather than peace.
- It was a Native-American chief who first came up with the plan to move all Native Americans to reservations.
- The U.S. government thought the idea of Indian reservations was a good one.
- During the 1800s, white people wanted wars with Native Americans.
- The term *paleface* is meant to be an insult.

**How to Introduce It**

Have students read the statements. (When making your own guides, keep the number of statements to fewer than 10. More than that makes it difficult to discuss in detail.)

Discuss the students’ responses. This is the point of an anticipation guide—to discuss. Build the prior knowledge of one student by adding to it the prior knowledge of other students, which can be done through discussion. The discussion of anticipation guide statements can also be a powerful motivator, because once students have answered the statements, they have a stake in seeing if they are "right."

Encourage students to make predictions about what the selection will be about based on the statements.

Then read the selection.

After reading the selection, have students return to their guides and re-evaluate their responses based on what they learned from the selection.

**Why It Works**

Anticipation guides are useful tools for eliciting predictions before reading both fiction and nonfiction. By encouraging students to think critically about a series of statements, anticipation guides raise expectations and create anticipation about the selection.

**Comments and Cautions**

This is a motivational activity. Try not to allow the class discussion to become divisive or judgmental; the teacher's role is that of a facilitator, encouraging students to examine and re-examine their responses. The bigger stake students have in an opinion, the more they will be motivated to read about the issue.

The focus of the guides should not be whether students' responses are "correct" or not but rather the discussion that ensues after completing the guides individually.

Anticipation guides work well in counteracting stereotypes and prejudice.

You can turn the entire anticipation guide process into a whole-group activity by having students respond with either "thumbs up" or "thumbs down."
**Preview or Walk-through**

**What It Is**

Previewing is a prereading strategy in which students read the title and first paragraph or two of a selection and then reflect on a few key questions. It asks the students to “sample” the selection before they begin reading and functions very much like the preview to a movie. Occasionally it is simply referred to as a walk-through and is a less formal variation of skimming and scanning.

**How to Introduce It**

Previewing can be done as an individual or group activity. You might introduce it to the group and in later lessons encourage students to work on their own.

Read aloud, or have students read to themselves, the first paragraph or two of a selection.

Have students respond to four or five questions about the selection. Their responses will be predictions based on their initial sampling of the piece. Questions might include these:

- What is the selection about?
- When does it take place?
- Who is in it?
- How will the selection end?

Read the rest of the selection.

Return to the questions and discuss the accuracy of students’ predictions. Were they surprised at how the selection turned out based on their initial preview? Why or why not?

**Example**

What clues do the art and headings give you about the story?

Think about the title. What type of “attack” is the author talking about?

What character names did you notice?

Which words stand out?

What does the story seem to be about?

**Why It Works**

Previews work because they provide a frame of reference in which to understand new material. Previews build context, particularly when students read about unfamiliar topics. Discussing the questions and predicting before reading helps students set purposes for reading and creates interest in the subject matter.

**Comments and Cautions**

Previews work best with more difficult reading selections, especially texts with difficult vocabulary. Previewing helps students to understand a context for a selection—what’s the subject? Where’s the story located? Who’s involved?

Once students are familiar with previews, you might ask them to generate their own list of questions and have a partner respond to them.
Quickwrite

What It Is

A quickwrite is just what the name implies, a short, one- to ten-minute activity in which students write down their thoughts about a topic. Quickwriting is impromptu writing, without concern for spelling and grammatical conventions. It is intended to help students articulate some of the prior knowledge they have on a subject.

How to Introduce It

Provide students with a topic on which to focus.

Invite students to write about whatever comes to mind regarding the topic.

Encourage students to share their quickwrites in a small group. Discuss their similarities and differences.

Ask students to predict what they think the selection will be about based on their quickwrites.

Read the selection.

Discuss the connections between students’ quickwrites and the selection.

Example

Read the first paragraph of the story on the next page. Karen Hesse’s novel Letters from Rifka is about a girl who has to leave Russia in 1919 because she is a Jew.

1. What would make you leave your country?

2. Do a 1-minute quickwrite telling what would have to happen before you would leave your country.

Why It Works

Quickwriting works as a prereading strategy on a number of levels. For one, the very process of writing without regard to writing conventions frees up students to write from a deeper level of understanding. Quickwriting encourages students to make connections between their own lives and the reading material, activates prior knowledge, and sparks interest. Quickwriting can also help correct misconceptions about a topic.

Comments and Cautions

As an extension to the activity, have students quickwrite again after reading the selection and compare their two quickwrites to see what they’ve learned from reading the material.
**What It Is**

Skimming is a prereading strategy in which students look over the entire selection to get a sense of what it will be about. It is one of the best prereading strategies and best known. Much of the time, however, students never learn how to skim effectively and what to look for.

**How to Introduce It**

Skimming is a useful tool, both for prereading and content area reading, but one that many students have difficulty mastering. Therefore, introduce skimming as a whole-group activity; teacher modeling might work best for the initial activity. Skimming involves these activities:

- Examining the table of contents
- Reading the first and last paragraph
- Checking the selection’s length and reading difficulty
- Reading any captions
- Looking over illustrations
- Noting section headings, diagrams, and other graphic sources

**Example**

![Chart](chart.png)

To help students master the technique of skimming, provide them with a series of questions to answer about the selection, as in the example above. Questions such as these provide a clear purpose for skimming and help students focus their attention on the key parts of the selection.

**Why It Works**

Skimming is an excellent tool for setting purposes and activating prior knowledge before reading nonfiction material. Like a picture walk, skimming draws students into a selection.

**Comments and Cautions**

Skimming works best when students have a clear purpose for going through a selection. Direct students, for example, to underline one to two words in each line of the first and last paragraph, or to circle names or words that appear a number of times.

Teach a clear method for skimming and try not to assume students will know what it means.
What It Is

Think-pair-and-share is a prereading strategy that encourages group discussion and prediction about what students will read. Students work in pairs to discuss sentences selected from the text.

How to Introduce It

Break students into groups of two or three. Present three to six sentences from the selection. Ask group members to read the sentences and discuss what they mean and in what order they appear in the text.

Encourage groups to make predictions and generate questions about the reading.

Then read the selection.

Have groups discuss the selection and the accuracy of their think-pair-and-share sentences. How many were able to correctly predict the order in which they appeared? How many could predict what the selection was about?

Example

**Think-Pair-Share**

"SOMETIMES SOMEONE ASKS ME IF I WAS ENVIOUS OF PEOPLE I SAW IN TOWNS WHO HAD GOOD HOMES AND GOOD CLOTHES AND BIG NEW CARS."

"IF EVERYONE WORKS, THE FAMILY MAY BE JUST A LITTLE LESS POOR."

"WE TRAVELED IN A TRUCK WITH A CANVAS TARPULIN OVER THE BACK."

"THE KIDS ALL ROODE BACK THERE WITH THE BEDDING, FOOD, POTS AND PANS, AND CLOTHES."

"TO BE A MIGRANT IS TO BE POOR."

"WE STARTED PICKING IN THE MORNING AND DIDN'T STOP UNTIL IT WAS DARK."

Why It Works

Think-pair-and-share can be a powerful tool for getting students motivated to read. Small-group work such as this gives students the chance to discover that they don't always have to come up with all the answers themselves; sometimes two or three heads are better than one. Working in groups also provides reluctant readers with the understanding that all readers bring different skills and schema to the reading task. The activity also begins the critical process of “constructing meaning” of the text.

Comments and Cautions

Enlist students in building the think-pair-and-share activity. Have each group member write one sentence from the text on a file card. Then ask groups to exchange file cards—one group pieces together the sentences of another group.

The active, social nature of this activity stimulates students, which can be highly motivational and beneficial if properly channeled into purposeful activity.
**Word Web**

**What It Is**

A word web is a prereading activity in which students brainstorm and make connections to a key concept from the reading material.

**How to Introduce It**

Word webs can be done independently or as a whole-group activity. You might want to do the initial word webs with the whole group and assign later word webs for independent learning.

Write a key concept in a circle.

Have students brainstorm words related to the concept on spokes coming out of the circle.

Discuss with students how the key word is connected to the reading material.

Read the selection.

Return to the word web and add any new ideas brought about by reading the selection.

**Why It Works**

Word webs are excellent tools for developing students' conceptual knowledge. They tap into students' prior knowledge and help students make connections between what they know and what they will learn.

**Comments and Cautions**

Even though this is a brainstorming activity, do challenge incorrect assumptions about the concept, particularly when using the word web with a whole group. You want to be sure that students go into the reading assignment with an accurate impression of the concept.

If students get "stuck," encourage them to write down words, phrases, examples, or images they associate with the concept.
RESPONSE STRATEGIES

The response strategies are introduced at the beginning of each Sourcebook (pages 8–10). They are the heart of the interactive reading students are asked to do throughout the book. In Part II of each lesson, one or two response strategies are suggested to help teach students how to mark up a text and become active readers.

Struggling readers do not naturally know how to interact with a text, so these strategies are designed to help them get started. Examples are also provided in each lesson to model the strategy. The intent is to build the habit of reading with a pen in hand and marking up the text until it becomes a natural way to read.

Response Strategies
1. Mark or Highlight
2. Question
3. Clarify
4. Visualize
5. Predict
6. React and Connect

Example

The purpose of these response strategies in each lesson is to
1. help students learn how to mark up a text
2. help students focus on specific aspects of a text and find the information they need
3. build lifelong habits for students by repeating good reading practices
COMPREHENSION STRATEGIES

Directed Reading

What It Is

Directed reading is a structured activity designed to guide students through a reading selection. Directed reading is composed of a series of steps, including readiness, directed silent reading, comprehension check and discuss, oral rereading, and follow-up activities. In the Sourcebook, students gain readiness in Part I, read silently in Part II, and then encounter questions that check their comprehension throughout the selection. Teachers are encouraged to have students go back through selections with this strategy and read the selection a second time. Repeated reading of a selection often increases reading fluency, which in itself often increases comprehension.

How To Introduce It

First, help students get ready to read by activating their prior knowledge, creating interest, and setting purposes. The prereading strategies described in Part I of the lesson offer suggestions for activities that promote reading readiness.

Next, have students read the selection silently. Guide them as they read by providing stopping points, such as the stop and think sections in the Sourcebook. Encourage them to focus on the purpose for reading that they established in Part I.

Example

Who is George Santini, and what is he like?

After students have read the selection, take a moment to engage them in a discussion about what they read.

During or directly after the discussion, have students orally reread the selection to answer any remaining questions or clear up any confusion about the reading material.

During the discussion and oral rereading stages, you can get a sense of what kind of difficulties students are having with the material. Use follow-up activities to work on these areas of weakness and to extend students' understanding of the material, or use the additional comprehension activities included in each Teacher's Guide lesson. Follow-up activities range from direct skill instruction designed for individual or small-group work to response activities, such as those found in the Sourcebook.

Why It Works

Directed reading enhances students' ability to think critically and reflectively about the reading material. It helps them ask the questions good readers ask themselves as they read. The structured format ensures that students of all reading levels will be asking the right kinds of questions needed to comprehend the text.

Comments and Cautions

As with any comprehension strategy, directed reading needs to be modified to fit the needs of individual students.

Directed reading can be overly prescriptive, and overuse can contribute to passive reading if it is relied on exclusively. Including activities that require student speculation and higher-level thinking will foster more active reading.
Prediction

What It Is

Prediction is both a comprehension strategy and a prereading strategy, but in the Sourcebooks it is formally used mostly as a comprehension strategy. Nearly all of the prereading strategies used in the Sourcebooks involve some level of prediction, but prediction is categorized as a comprehension strategy. When students predict during reading, they rely on information they have already read in the selection.

How to Introduce It

Break the selection into three or four parts.

Have students read to the first stopping point and then ask them to predict what they think will happen. Predictive questions include these:

- What will happen to the character?
- How do you think the problem will be resolved?
- How do you think the selection will end?

Example

**stop + predict**

What do you think Johnny Tremain will have to do?

**stop + predict**

As students read on, encourage them to reflect on their predictions and modify them as further information is provided.

After reading, discuss the accuracy of students’ predictions, not to determine if the predictions were “correct,” but to provide closure to the activity and validate students’ responses. Reflecting on the predictions will also help students see the information they might have used from the selection to predict but did not.

Why It Works

Because of the students’ assertions about “what will happen,” predicting gives students a stake in what they read. Their opinion is on the line, and this helps students set purposes for reading.

Comments and Cautions

Look for natural stopping points in texts; obvious spots to stop and predict what will happen next usually occur before episodes, or events, that occur in the story.

Prediction is best used with fiction, although it can also be applied to nonfiction with readers skilled at making predictions.
**What It Is**

A graphic organizer is a visual representation of the key information for a reading selection. Graphic organizers can be as simple as two-column charts or as complicated as multidimensional diagrams. They come in many sizes and shapes, such as plot charts, cause-effect charts, and character maps.

**How to Introduce It**

Begin by explaining the purpose of the graphic and the kind of information students should put into each of its parts.

Invite students to fill in the graphic organizer as they read, and then review it and make any modifications after completing the selection. For example, on page 197 in “Fear,” students use the graphic organizer to record what they know about a character.

**Examples**

"Oh yeah, anytime," he said, squeezing my shoulder and clenching his head against mine.

When he asked what I was having for Thanksgiving, I told him that we would probably have a ham with pineapple on the top. My family was slightly better off than Frankie's, though I sometimes walked around with cardboard in my shoes and socks with holes big enough to be ski masks, so holidays were extravagant happenings. I told him about the scalloped potatoes, the candied yams, the frozen green beans, and the pumpkin pie.

His eyes moved across my face as if he were deciding where to hit me—nose, temple, chin, talking mouth—and then he lifted his arm from my shoulder and jumped from the monkey bars, grunting as he landed. He wiped sand from his knees while looking up and...
Why It Works

A graphic organizer is a useful tool for helping students to structure what they understand from their reading. It also helps students make connections between ideas, especially in flow charts or cause-effect charts.

Comments and Cautions

Some of the more common graphic organizers are these:

- Venn diagram for showing comparison and contrast
- Cause-and-effect chart for demonstrating causal relationships
- Sequence map for keeping track of a series of events
- Problem-solution map for identifying the problem and its solution(s)
- Word web for representing information about a particular concept

Graphic organizers are excellent tools for all students but are especially helpful for visual learners.
What It Is

Reciprocal reading is a small-group activity in which students take turns reading aloud to each other or with a tutor. It is such a powerful reading strategy that it has been modified for use in the Sourcebooks. The power of the questions generated does not diminish when reciprocal reading is taken out of the group work or tutor/pupil setting and transferred to a pupil-and-text relationship. The strategy is characterized by asking students to ask questions, clarify, predict, and summarize.

How to Introduce It

Take a moment to introduce the strategy to the whole class. Explain that this strategy involves working with a partner or reading tutor and asking four kinds of questions: clarifying ones, predicting ones, exploratory ones, and summarizing ones.

Invite one student to read the title and opening paragraphs aloud. At the first question point and ask for a volunteer to answer the question. Work through the entire selection with students as a group. Then, ask students to reread the selection again in pairs, taking turns asking and then answering the questions.

Example

Why It Works

Reciprocal reading can be an excellent tool for both reinforcing listening skills (an often-overlooked skill) and improving reading fluency. It structures the work of students working with a reading partner and naturally helps them ask useful questions—the kinds good readers automatically ask—about a text.

Comments and Cautions

To ensure that the activity doesn’t turn into a word-attack session, go over unfamiliar vocabulary before reading.

For reciprocal reading to be successful, it is important to introduce the idea to the whole class before turning students loose with a reading partner. Taking the time to walk through the process will prove beneficial later on when students are asked to work with their reading partners, because they will have a structured routine to fall back on.
Double-entry Journal

What It Is

A double-entry journal is an adaptation of the more familiar response journal. Typically, the left column includes quotes or facts from a selection, while the right column offers students the opportunity to respond to the quotation or idea. It is a very good strategy to build students' ability to comprehend and interpret a text.

How to Introduce It

Begin by having students list quotations from the selection that interests them, or you can pull out some quotations yourself, as is done in the Sourcebook. The benefits of selecting the quotations for students are that the focus is then on interpreting passages of the text and that the task is simplified, making it easier for students to succeed.

Invite students to reflect on the meaning of each quotation and write their thoughts in the right column.

Example

DIRECTIONS Read the quotation in the left-hand column. Then react to it in the right-hand column.

<table>
<thead>
<tr>
<th>Quote</th>
<th>My Thoughts</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The old woman did not want to become a burden, and thus she bore her burden.&quot;</td>
<td></td>
</tr>
</tbody>
</table>

Why It Works

Double-entry journals encourage students to become more engaged in what they are reading by focusing on just one part of the text at a time. With this kind of journal, students naturally make connections between the literature and their own lives. Double-entry journals expand on students' understanding of the material and build an initial interpretive response. By beginning the interpretation of literature, students will find writing about a text easier if they focus on the quotations they (or you) selected and their interpretations of them.

Comments and Cautions

Even if you structure the activity by selecting quotations, invite students to add those that have particular meaning to themselves as well.

Encourage students to use double-entry journals in other reading situations, including content-area reading.
Retelling

What It Is

Retelling is a comprehension strategy and assessment tool in which students retell a selection. It works best with chronological selections as a means of checking whether students followed the sequence of events.

How to Introduce It

Before reading the selection, let students know that they will be asked to retell or summarize their reading in their own words.

Either at the end of the selection or at certain stopping points within the selection (as done in the Sourcebook), have students retell what they have read as if they are telling it to a friend who has never heard it before.

Have students compare their retellings to examine each other's interpretations of the reading material.

Why It Works

Because retelling allows students to respond in their own words to what they've read, it increases both the quality and quantity of what is comprehended. Retelling also helps students make the text more personally meaningful and provides a deeper understanding of the reading material.

Comments and Cautions

You might have students tape-record the retellings and let students listen and assess their own work.

For fictional selections, try having students retell the story from another character's point of view to provide a different perspective to the tale.

A student's retelling offers a window into the student's thinking and is, therefore, a valuable assessment tool as well.

stop and retell

What have you learned so far about Rifka and her family?
**Story Frame**

**What It Is**

A story frame or story map is a visual representation of one or more of the key elements of a story: character, setting, plot, or theme. It helps students graphically construct the main elements of a story.

**How to Introduce It**

First, explain the idea of a story frame and its elements: plot, setting, characters, and themes. Be sure students understand that story frames can organize events, too. Just as there are many kinds of stories, students need to understand that there are many kinds of story frames.

**Example**

<table>
<thead>
<tr>
<th>MAIN CHARACTERS</th>
<th>EVENT #1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SETTING</th>
<th>EVENT #2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CONFLICT</th>
<th>EVENT #3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

After completing the frame, have students use it as the basis for discussion about the selection or to help in their written responses.

**Comments and Cautions**

Story frames come in all shapes and sizes. Modify the frame to fit the needs of the students and the focus of the material. Other frames might focus on theme or other story elements.

For students who need more guidance filling in their frames, provide them with question prompts, such as “What happened first?” “What happened next?” “To whom did it happen?” Let students know this is a strategy they are free to experiment with and use in whatever way they find is most helpful.
The reflective reading strategies occur in Part V of each lesson. They help students take away more from what they read. All too often students are asked, "Did you get it?" Reading seems like a code they have been asked to decipher but cannot. They feel stupid and think they have failed.

How can we turn around struggling readers if the only payoff for reading is "getting it"? Good readers read for a variety of reasons: to entertain themselves, to expand their understanding of a subject or develop their thinking in an area, or simply because they have to read. Yet good readers naturally take away more from what they read. For example:

- We read novels by Nobel Prize winners because of their writing style.
- We read sports pages because they are enjoyable.
- We read philosophy or religious meditations to add more depth to how we think about things.
- We read about such topics as Lamaze child-bearing techniques or natural foods because they are personally meaningful to us.
- We read cartoons and People magazine because they are easy to browse through.
- We read directions about setting up a computer because we have to; we need to have that particular understanding.

We read, in other words, for a variety of reasons. As teachers, we need to help struggling readers see that—and not just that they did not "get it" on the multiple-choice test. So, Part V of each lesson in the Sourcebook is a "reflective" assessment, a looking back, so students can see what they gained from the lesson, not what they failed to understand.

Example

Wrap-Up
What did you think was most interesting or surprising about "Attack"?
The purpose of the Readers' Checklist in each lesson is to:

1. model for students the questions good readers ask of themselves after reading.
2. expand the reasons for which students want to read.
3. build lifelong habits for students by repeating best reading practices.

**Reflective Assessment**

1. **Understanding**
   - Did you understand the reading?
   - Was the message or point clear?
   - Can you restate what the reading is about?

2. **Ease**
   - Was the passage easy to read?
   - Were you able to read it smoothly and without difficulty?

3. **Meaning**
   - Did you learn something from the reading?
   - Did it affect you or make an impression?

4. **Style**
   - Did you find the passage well written?
   - Are the sentences well constructed and the words well chosen?
   - Does the style show you how to be a better writer?

5. **Depth**
   - Did the reading make you think about things?
   - Did it set off thoughts beyond the surface topic?

6. **Enjoyment**
   - Did you like the reading?
   - Was the reading experience pleasurable?
   - Would you want to reread the piece or recommend it to someone?

Invite students regularly to provide examples and reasons for their answers to these questions.
GROWING UP (pages 11–30)

Two novel excerpts make up this unit: “Mrs. Olinski” from E. L. Konigsburg’s *The View from Saturday* (1996) and “The Day It Rained Cockroaches” from *The Pigman and Me* (1992) by Paul Zindel.

E. L. Konigsburg was born in New York and grew up in Pennsylvania. She received a degree in chemistry from Carnegie-Mellon University in 1952 and taught science at a girl’s school for several years in Jacksonville, Florida, before beginning to write. She and her husband have three adult children and live near Jacksonville. *The Mixed-up Files of Mrs. Basil E. Frankweiler* won the Newbery Medal in 1968 and *Jennifer, Hecate, Macbeth, William McKinley, and Me, Elizabeth* was named honor book in the same year. *The View from Saturday* garnered another Newbery Medal in 1996.

Teaching the Introduction

Young people, a boy in a schoolroom, a family, and the side of a wheelchair are shown on page 11.

1. Read the unit introduction with students, and ask them to imagine they are at the following ages: twenty, forty, sixty, and eighty. Ask: “At what age will you be ‘grown up’? What do you think you will look like at these ages? Where will you live, and what will you be doing?”

2. Tell students that both novel excerpts in this unit deal with some aspect of growing up and that the main characters are young people dealing with some interesting situations. Then ask for volunteers to tell whether they have read any books by Konigsburg or Zindel.

Opening Activity

Draw two columns on the board, and ask for volunteers to list the best parts of being the age they are now and the worst parts of being that age. Are the columns equal in length? Do students agree on best and worst parts? When do they think life will get better (or worse)?
Skills and Strategies Overview

**Theme** Growing Up

**Reading Level** easy

**Vocabulary**
- confined
- hatchling
- maneuver
- startled
- glanced

**Prereading** quickwrite

**Response** mark or highlight

**Comprehension** directed reading

**Prewriting** narrowing the topic

**Writing** paragraph / sentence punctuation

**Assessment** understanding

**Background**
Twenty-eight years after winning the Newbery medal for the classic *From the Mixed-up Files of Mrs. Basil E. Frankweiler* (1967), E. L. Konigsburg won it again for her funny and inspiring novel *The View from Saturday* (1996). In this book, Konigsburg tells the story of an unlikely group of four sixth grade students from Epiphany Elementary School who manage to beat team after team of sixth-, seventh-, and eighth-graders to win the state Academic Bowl. Much of the team’s success is due to the coaching of the unique and talented Mrs. Olinski and her emphasis on friendship, loyalty, and cooperation.

The selection reprinted in the *Sourcebook*, called “Mrs. Olinski,” is an excerpt from the early part of Konigsburg’s novel. In this part of the book, Ethan, a brilliant but shy 12-year-old, explains his view of his teachers and classmates. Other parts of the book are narrated by Ethan’s teammates, Nadia, Noah, and Julian, and by Mrs. Olinski herself.

**Unit Theme** E. L. Konigsburg explores themes of trust and friendship in this excerpt from *The View from Saturday*.

**Graphic Organizer**

![Graphic Organizer Diagram]

**Bibliography** Students might also enjoy these Newbery award-winning books about growing up: *From the Mixed-up Files of Mrs. Basil E. Frankweiler* (1967), *Walk Two Moons* by Sharon Creech (1996); *Out of the Dust* by Karen Hesse (1997); *A Long Way from Chicago* by Richard Peck (1998); and *Bud, Not Buddy* by Christopher Paul Curtis (1999).
BEFORE YOU READ
Read through the introduction to the lesson (page 12) with students. Help them begin thinking about the theme of growing up. Then introduce the prereading activity, a one-minute quickwrite. (Refer to the Strategy Handbook on page 40 for more help.)

Motivation Strategy
If possible, borrow a copy of the audiotape of The View from Saturday from your library. Play the first part of the tape aloud so that students get a sense of the different points of view in the book. Ask them to pay particular attention to the voice of Ethan, since he narrates the selection "Mrs. Olinski."

ENGAGING STUDENTS
In "Mrs. Olinski," E. L. Konigsburg explores the theme of growing up and the troubles kids run into along the way. To help students connect to this theme, ask them to complete this sentence: "I think growing up is _______." Invite students to fully explain their answers.

Vocabulary Building
Read aloud to students the key vocabulary words for this lesson: confined, hatchling, maneuver, startled, and glanced. These words are featured on the Vocabulary blackline master on page 66. Have students circle the words in the text. Encourage students to practice pronouncing each word. Then have them familiarize themselves with the definitions. Later, they can practice using the words in sentences.

STRATEGY LESSON: PREFIXES
For additional vocabulary work, teach a short lesson on prefixes. Some common prefixes are bi- ("two, having two, once every two"), tri- ("three, having three, once every three"), and para- ("beside, on one side"). Show students these prefixes and have them try to build lists of words that contain the prefixes.

For additional practice on this strategy, see the Vocabulary blackline master on page 66.

Prereading Strategies
The purpose of a quickwrite is to get students writing almost before they know it. To avoid the problem of students staring at a blank sheet of paper, always suggest a topic for a class quickwrite. In this case, students will write about a teacher or special person from their childhood that they remember well. Students should try to describe this person's physical attributes, as well as his or her personality and attitudes towards others. When they have finished, you might have them read what they've written and circle words or phrases that they really like. They may be able to use some of these details later to help them write their paragraphs.

PICTURE WALK
As an alternate prereading strategy, ask students to do a picture walk. Have them tell you what the pictures in this section remind them of. Based on what they've seen, what do they predict the story will be about? When they have finished reading, they might return to the pictures and explain what connections they see between the art and the excerpt.

Spanish-speaking Students
"Señora Olinski" se trata de una maestra menosválida que a pesar de estar en una silla de ruedas, está muy fuerte y segura de sí misma. Algunos de sus estudiantes, sin embargo, no están tan seguros de sí mismos, y se disfrutan de burlar de ella. El narrador de la selección no ve la gracia en tales burlas, y está desilusionado que uno de sus compañeros de clase haya escrito una palabra ofensiva en la pizarra.
Before students begin their close readings, ask them to review the directions at the top of page 13. Since this is the first selection in the Sourcebook, be sure that students understand how important it is for them to mark the text as they are reading. They should underline, circle, or highlight things that they find interesting, important, confusing, or surprising. They should also make notes in the margins about details they want to remember.

Response Strategy

**VISUALIZE**  E. L. Konigsburg's writing style is detailed enough that students should have no trouble visualizing the people and events she describes. As an alternate activity, ask students to keep track of these mental pictures by having them make quick sketches in the Response Notes. Their sketches might come in handy later if they have trouble remembering a part of the plot or an aspect of character. You may also want to have them make a sketch of the person they decide to write about in Part IV of the lesson.

Comprehension Strategies

**Directed reading** can help reluctant or low-level readers better comprehend what they are reading. In a directed reading, you guide the reading by posing open-ended questions designed to elicit factual and inferential responses. If you like, ask students to read the selection silently, pausing each time they come to an interrupter question. Read the question aloud to the class and then ask for answers. You can keep students' focus on the theme of the selection by asking at the end: “What do you know about the narrator? What does he learn from the incident at lunch-time?”

For more help, see the Comprehension blackline master on page 67.

Discussion Questions

**COMPREHENSION**  1. Who is Mrs. Olinski? *(She is a teacher at Epiphany Elementary School.)*  
2. What happens at lunch time that upsets the narrator and the other students? *(Someone writes the word cripple on the board and Mrs. Olinski sees it.)*  
3. How does Mrs. Olinski react when she sees the word? *(She stays calm and “slowly and deliberately” erases the word.)*

**CRITICAL THINKING**  4. Why do you think Mrs. Olinski writes the word paraplegic on the board? *(Answers will vary. Students might guess that she wants to try to answer questions that she knows students have and to show them that she is an open, honest person.)*  
5. Why does Hamilton Knapp ask her to write higher on the board? What does this show about him? *(Answers will vary. Possible: He asks her to do it because he knows that she can't. He is cruel and thoughtless.)*  
6. What kind of person do you think Mrs. Olinski is? *(Answers will vary. Ask students to support what they say with evidence from the selection.)*

Literary Skill

**POINT OF VIEW**  To introduce a literary skill with this lesson, you might explain to students that any story can be told from more than one vantage point, or point of view. “Mrs. Olinski” is narrated from the point of view of a student in the class named Ethan. Other narrators narrate other parts of The View from Saturday, including Noah, Julian, Nadia, and Mrs. Olinski. Ask students: “How would the story of the lunchtime incident be different if it had been narrated by Mrs. Olinski or Julian?” Help students see that if the point of view changes, so does the story.
III. GATHER YOUR THOUGHTS

The prewriting activities on page 18 will help prepare students to write a paragraph about a person they remember well. The first activity shows students how to narrow the focus of their writing. They will move from a group of five people they might describe to just one person that they can describe in some detail.

On the second half of the page, students will develop their writing topic by explaining why the person is special. They are asked to give three reasons to get into the habit of supporting a topic sentence or main idea with at least three details.

**Prewriting Strategies**

**TOPIC SENTENCES** After students limit their topics, you may want to help them write an opening sentence. Explain that the first sentence of a paragraph is called the topic sentence. A topic sentence states the subject of the paragraph in addition to how the writer feels about the subject.

(A specific topic) + (a specific feeling) = a good topic sentence.

Have students use the Prewriting blackline master on page 68.

IV. WRITE

Read aloud the directions on page 19 to be sure that students understand the assignment. Explain that their paragraphs should begin with their main idea, or topic sentence. The body of the paragraph should support the first sentence. Have them use the details they wrote on the organizer on page 18 as support for their topic sentences.

After students have written a first draft, have them exchange papers with a partner. Partners should check that the paragraph opens with a clear topic sentence and contains adequate supporting details. You might show them this writing rubric to help them with their task:

**WRITING RUBRIC**

Do students' paragraphs:

- begin with a topic or main idea sentence that names the person and how they feel about him or her?
- contain three or more details that support the topic sentence?

**Grammar, Usage, and Mechanics**

When they are ready to proofread their work, refer students to the Writers' Checklist and teach a mini-lesson on writing sentences. Remind the class that every sentence must begin with a capital letter, end with a punctuation mark, and express a complete thought. For example:

**Incomplete thought:** Mrs. Olinski, who started teaching four years ago.

**Complete thought:** Mrs. Olinski, who started teaching four years ago, came to Epiphany Elementary School this year.

V. WRAP-UP

Take a moment at the end of the lesson for students to reflect on their understanding of "Mrs. Olinski." Ask them to use the Readers' Checklist to help them decide what they thought about the reading. The questions on this checklist are the ones that good readers ask themselves either consciously or unconsciously at the end of every reading.

**Assessment**

To test students' comprehension, use the Assessment blackline master on page 69.
VOCABULARY
Words from the Selection

DIRECTIONS Write a vocabulary word from the word box on the blank in each sentence below.

♦ confined ♦ hatchling ♦ maneuver ♦ startled ♦ glanced

1. “And one day after a storm, we rescued a batch of __________________ turtles and took them out to sea.”

2. “I __________________ back at Hamilton Knapp and saw him exchange a look and a slight smile with Michael Froelich. . . .”

3. “__________________ to a wheelchair as she was, she could not reach the top portion of the blackboard. . . .”

4. “It took her a while to __________________ her wheelchair between the tables. . . .”

5. “He turned around, looking __________________ when he saw us file in, led by Mrs. Olinski in her wheelchair.”

Strategy Lesson: Prefixes

A prefix comes at the beginning of a word. If you know what the prefix means, you have an important clue to the definition of the word.

DIRECTIONS Read the prefixes and their definitions in the box. Then match each word in Column A to its correct meaning in Column B.

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. biweekly</td>
<td>A. lines that extend beside each other</td>
</tr>
<tr>
<td>7. tripod</td>
<td>B. one that eats beside or at the table of another</td>
</tr>
<tr>
<td>8. paralysis</td>
<td>C. having three legs or feet</td>
</tr>
<tr>
<td>9. parasite</td>
<td>D. more than once a week</td>
</tr>
<tr>
<td>10. parallel</td>
<td>E. loss of movement on one side</td>
</tr>
</tbody>
</table>
COMPREHENSION

Graphic Organizer

DIRECTIONS Use this organizer to show your reaction to Mrs. Olinski. Feel free to look up details in your book.

What she looks like

What she acts like

How I feel about her

Mrs. Olinski

How others feel about her
**PREWRITING**

**Writing a Topic Sentence and Details**

Every paragraph you write must have a topic sentence. A topic sentence tells the subject of the paragraph and how you feel about the subject. You can use this formula to help you write a topic sentence.

(A specific topic) + (a specific feeling) = a good topic sentence.

**DIRECTIONS** Follow these steps to write a topic sentence and supporting details.

**STEP 1.** Write a topic sentence about a person you remember well.

(Person's name) + (how I feel about him or her) = My topic sentence:

**STEP 2.** Next plan details that support your topic sentence. They will give readers important information about your topic.

detail #1:

detail #2:

detail #3:

**STEP 3.** Write a concluding sentence. It says the same thing as the topic sentence but in a slightly different way.

My concluding sentence:
**Assessment**

**Multiple-Choice Test**

**Directions** On the blanks provided, write the letter of the item that best answers each question or completes each statement.

1. Mrs. Olinski is the first teacher Epiphany Elementary has ever had who ...  
   A. speaks two languages.  
   B. teaches from a wheelchair.  
   C. fought in a war.  
   D. lives on a farm.

2. How does Mrs. Olinski make her students feel comfortable?  
   A. She writes *paraplegic* on the board.  
   B. She tells about her accident.  
   C. She makes a joke.  
   D. all of the above

3. How does Mrs. Olinski feel on her first day at Epiphany Elementary?  
   A. proud  
   B. sad  
   C. nervous  
   D. surprised

4. How did Mrs. Olinski become paralyzed?  
   A. She was in an automobile accident.  
   B. She fell off a horse.  
   C. She was shot.  
   D. She was born that way.

5. Why does Hamilton Knapp ask Mrs. Olinski to write a little higher?  
   A. He can’t see the board from his seat.  
   B. He is being rude and teasing her.  
   C. He doesn’t hear her directions.  
   D. none of the above

6. Why is Hamilton Knapp sitting in the back of the classroom?  
   A. The students sit in alphabetical order.  
   B. He is misbehaving.  
   C. He offered to sit there.  
   D. none of the above

7. How are the narrator and Nadia Diamondstein “almost” related?  
   A. Their grandparents married each other.  
   B. Their parents married each other.  
   C. They are first cousins.  
   D. They are second cousins.

8. What rule does Julian break in the cafeteria?  
   A. He writes graffiti on the walls.  
   B. He doesn’t pay for his lunch.  
   C. He leaves before the bell.  
   D. He sits at the wrong table.

9. What happens in the classroom during lunch?  
   A. Someone moves the desks around.  
   B. Someone writes on the blackboard.  
   C. Garbage ends up on the floor.  
   D. all of the above

10. How does Julian look when Mrs. Olinski enters the room?  
    A. hurt  
    B. proud  
    C. surprised  
    D. angry

**Short-Essay Test**

Do you think Julian erases the word *cripple* or writes it? Use details from the story to support your answer.
The Day It Rained Cockroaches

STUDENT PAGES 21–30

Skills and Strategies Overview

THEME Growing Up
READING LEVEL easy

VOCABULARYrickety preserved underprivileged scurrying despise

PREREADING read-aloud
RESPONSE visualize
COMPREHENSION graphic organizer
PREWRITING story map
WRITING narrative paragraph / sentence fragments
ASSESSMENT meaning

BACKGROUND

"The Day It Rained Cockroaches" is an excerpt from Paul Zindel's *The Pigman and Me*, a novel based on Zindel's early life. When he was a young teenager, Zindel moved with his family to the town of Travis, Staten Island, New York. It was in Travis, Zindel says, that he had his most important childhood experiences, including his first meeting with Nonno Frankie, his own personal pigman.

In this work and in others, Zindel shows young readers that growing up can sometimes be painful. Families change, friends come and go, and no one seems to understand who you are. Instead of complaining about his adolescence, however, Zindel chooses to laugh about it. It is the only way, he said once, that he could cope with the "eight hundred and fifty horrifying things" that happened to him by the time he was a teenager. "The Day It Rained Cockroaches" is an example of Zindel's ability to change horror into hilarity.

UNIT THEME Paul Zindel shows readers that growing up can be horrible and funny at the same time.

GRAPHIC ORGANIZER Students might make a circular story map like the one below to help them follow the sequence of events in “The Day It Rained Cockroaches.”

Paul, Betty, and their mother learn that their house is roach-infested.  
Mother buys eight Gulf Insect Bombs.

Paul opens a closet door and 5,000 roaches rain down on him.

The four return to the house and search for dead roaches.

The three go to see a Lassie double feature.

Mother sets off the bombs, and they run from the house.

Before You Read

Read aloud the introduction to the lesson (page 22). Be sure students understand what it means to visualize something as they're reading or listening. (Remind them that visualizing is something they do automatically.) Then ask students to complete the prereading activity, a read-aloud. (Refer to the Strategy Handbook on page 40 for more help.)

Motivation Strategy

Ask students to imagine it raining cockroaches. How would such a thing be possible? Have them suggest possible scenarios. Make some notes about each scenario on the board, and then look at them again after students have read the selection. Predicting what they think happens in a story is an excellent way to pique students' interest.

Engaging Students

Explain that "The Day It Rained Cockroaches" is the story of a family moving into a new house. Ask students to think about a time they moved—to a new house or a new school. Have them say what was hardest and easiest about the move. Is moving someplace new always hard? Does it get easier as you grow older? A short discussion on this topic will allow students to make a personal connection to the topic of the reading.

Vocabulary Building

Help students use context clues as they read to figure out the meanings of difficult words, especially the key vocabulary for this lesson: rickety, preserved, underprivileged, scurrying, and despise. Ask students to circle these words in the text. Although the footnotes define these words for students, you'll still want to give them practice defining in context. Model using context and then checking your ideas against the footnote: "I don't know the word scurrying. I see, though, it is used to describe how cockroaches move. I know they move fast and can skitter across a floor. Could scurrying mean 'running fast'? I can check the footnote to see if my guess is correct." For additional practice with these words, see page 74.

Strategy Lesson: Homophones

A homophone is a word that has the same pronunciation as another word, but a different spelling and meaning. For example: ate and eight are homophones. Tell students that the meaning of such words is usually made clear by context, but that their spelling is likely to cause trouble. It is helpful to visualize homophones in phrases that give a clue to their meanings: We ate dinner at eight o'clock.

For additional practice on this strategy, see the Vocabulary blackline master on page 74.

Prereading Strategies

The purpose of a read-aloud is to ease reluctant readers into a long or intimidating text. ("The Day It Rained Cockroaches" is one of the longer selections in the Sourcebook.) For many readers, listening while a selection is read aloud can make the text seem less forbidding and easier to understand. After they listen to the opening paragraph of Zindel's story, students will fill out a listener's guide that encourages them to reflect on what they have heard so far and make predictions about what is to come. When it is time to read the rest of the story, do a round-robin reading (switching every paragraph or so) while the class follows along in their books. Remind listeners to visualize the characters and action as they are listening.

Spanish-speaking Students

"El día en que llovió cucarachas" viene de la novela, The Pigman and Me, escrito por Paul Zindel. En esta selección, el narrador describe el día en que su familia se traslada a una nueva ciudad. Los hijos están desilusionados que la nueva casa y el barrio estén en mala condición. El narrador está muy disgustado porque hay cucarachas en la casa. La madre no quiere que sus hijos desesperen, sin embargo, e intenta matar a las cucarachas.
Response Strategy

Explain that you want students to be active rather than passive listeners. Active listeners take notes as they listen. They jot down words and phrases that they think are important or confusing. They also visualize the people, places, and events the writer describes. (Passive listeners just sit and listen. They assume that the meaning of a selection will become clear eventually.) Be sure students make sketches of the pictures that come to mind. Each time they “see” something new, they should make a note of it in the Response Notes.

Comprehension Strategies

Graphic organizers keep students organized and on task as they read. For this selection, students will complete three small story map organizers (pages 24, 27, and 28). These organizers will help them think about and keep track of the important elements of the story: characters, setting, conflict, and resolution. Encourage students to consult these mini-organizers as they complete the story map for their paragraphs in Part III.

Directed Reading

As an alternate comprehension strategy, you might do a directed reading of “The Day It Rained Cockroaches.” Directed reading can help reluctant or low-level readers better understand what they are reading. In a directed reading, the teacher or group leader reads the selection aloud, pausing occasionally to ask comprehension questions that can assist students in understanding the plot sequence, characters, and setting. Even the simplest stop and think questions, such as “What is Paul doing here?” or “Which characters are involved in this scene?” can help clear up student confusion.

For more help, see the Comprehension blackline master on page 75.

Discussion Questions

1. Where does “The Day It Rained Cockroaches” take place? (Travis)
2. Who is the narrator? (Paul Zindel. The novel is based on his life.)
3. What do Paul and his family find in their new house that they despise? (thousands of cockroaches)
4. What is the tone of Zindel’s writing? (Answers will vary. Help students see that the author uses humor to soften the impact of an otherwise horrifying experience.)
5. Judging from what you know about him, what do you think Paul said to his mother when the cockroaches rained down on him? (Answers will vary. Ask students to support what they say with evidence from the text. Most students will infer that Paul said something funny, rather than something angry or critical.)

Literary Skill

Tone

To introduce a literary skill with this lesson, you might discuss tone with students. Remind the class that tone is the author’s attitude toward his or her subject or the reader. Tone can be serious, mock-serious, humorous, sarcastic, and so on. Ask students to think carefully about Zindel’s word choices. See whether they can hear the humorous effect created by phrases such as “tear-jerking stunts” (in reference to Lassie), “roach corpses,” and “bathed in bugs.”
GATHER YOUR THOUGHTS

The prewriting activities on page 29 are meant to prepare students to write a narrative paragraph about a funny event in their lives. Students will begin by making notes about the event on a story map. The purpose of this activity is to help students understand the main elements of a narrative: character, setting, conflict, and resolution.

PREWRITING STRATEGIES

GROUP DISCUSSION
As an alternate prewriting strategy, ask students to discuss the events of “The Day It Rained Cockroaches.” Have them work together to plot the sequence of events. (You might have them complete a circular story map like the one at the beginning of this lesson.) This activity will show students how effective chronological order can be in telling a story. They can then apply that knowledge to their own writing.

Have students use the Prewriting blackline master on page 76.

WRITE

If you feel students will benefit, review the characteristics of a narrative paragraph. Remind the class that a narrative paragraph tells a story and has a clear progression—a beginning, a middle, and an end.

After students have written a first draft, have them exchange papers with another student. Their editing partner should read the paragraph and evaluate it in terms of organization and sequence. Student editors might consult the following rubric when evaluating their partner’s writing:

WRITING RUBRIC
Do students’ narrative paragraphs
- tell about a funny incident from the student’s own life?
- contain vivid details that help the reader visualize the action and people involved?
- show a clear progression—from beginning, to middle, to end?

GRAMMAR, USAGE, AND MECHANICS

When students are ready to proofread, refer them to the Writers’ Checklist. Remind the class that every sentence must express a complete thought. If it does not, it is not a sentence; it is a sentence fragment. For practice, ask students to say which of these sentences is a fragment. (Point out that students shouldn’t be misled by the number of words in a sentence or fragment. A complete sentence can be quite short, and a sentence fragment can be quite long)

Fragment: The day my family and I moved into the house with the white picket fence.

Complete: We went inside.

Fragment: Paul Zindel, who is known for books such as The Pigman and The Pigman and Me.

WRAP-UP

Take a moment at the end of this unit for students to reflect on the literature and the theme of growing up. Point out the Readers’ Checklist at the bottom of page 30. Ask students to discuss what Zindel’s story meant to them personally. What connections were they able to make to the characters or events described?

ASSESSMENT

To test students’ comprehension, use the Assessment blackline master on page 77.
VOCABULARY

Words from the Selection

**DIRECTIONS** Using context clues, fill in each blank with the most appropriate word from the list.

📍 rickety 📍 preserved 📍 underprivileged 📍 scurrying 📍 despise

1. When we turned on the lights, we saw a lot of cockroaches ____________________ around on the floor.

2. The ____________________ wooden fence looked as if it might fall down any minute.

3. From our backyard, we could see the most ____________________ airport. It had just one runway.

4. The house was not carefully ____________________. It was falling down.

5. Of all the dreadful insects in the world, I ____________________ the cockroach the most!

Strategy Lesson: Homophones

**DIRECTIONS** A homophone is a word that has the same pronunciation as another word but a different spelling and meaning. For example, *hair* and *hare* are homophones. Choose the word in parentheses that correctly fits in each sentence. Then write it on the blank.

6. The airplanes were kept in (hangers/hangars) at the end of the field.

7. We will (knead/need) to have all the passengers at the front gate an hour before takeoff.

8. The (lone/loan) airplane sat patiently on the runway, waiting for its turn to leave.

9. Most of the airplane parts were (maid/made) in the United States.

10. The (oversees/overseas) flight is not expected in for another hour.
COMPREHENSION

Graphic Organizer

DIRECTIONS Use this story map to show what happens in “The Day it Rained Cockroaches.” Check details in your book if you need to.

Which characters are involved?

When does the story take place?

Where does it take place?

What is the main problem?

How do the characters react to the problem?

How is the problem solved?
Name ____________________________

PREWRITING

Writing a Narrative Paragraph

A narrative paragraph tells a story. It should have a beginning, a middle, and an end.

DIRECTIONS Follow these steps to write a narrative paragraph.

STEP 1. WRITE A TOPIC SENTENCE. Complete this sentence in three different ways.

When I was __________ years old, I ________________________________.

When I was __________ years old, I ________________________________.

When I was __________ years old, I ________________________________.

STEP 2. ORGANIZE DETAILS. Choose one event to write about. Now think of sensory details that can help your reader see, hear, smell, taste, and feel the event you are describing. Use this chart to make notes.

I saw...

I felt...

I smelled...

I tasted...

I heard...

STEP 3. WRITE A CONCLUSION. Write a concluding sentence that restates the topic sentence and tells what you learned from your experience or how you felt once the whole thing was over.

My concluding sentence:

________________________________________________________________________

________________________________________________________________________
ASSessment

Multiple-Choice Test

Directions: On the blanks provided, write the letter of the item that best answers each question.

_____ 1. To what town did Zindel and his family move?
   A. Cleveland            C. Travis
   B. Los Angeles         D. Houston

_____ 2. How do Paul and his sister feel about their new town?
   A. They haven't formed an opinion yet. C. They don't like it.
   B. They love it.               D. none of the above

_____ 3. What is in back of the house?
   A. a barber shop            C. a school
   B. a candy store           D. an airport

_____ 4. What does the family do when they enter the house for the first time?
   A. They set off bug bombs.       C. They sweep up the dead bugs.
   B. They run through the rooms.   D. They eat in the kitchen.

_____ 5. What does Paul describe as the only unpleasant thing about the house?
   A. It needs to be painted.       C. It has a lot of bugs.
   B. The kitchen is upstairs.     D. all of the above

_____ 6. What does the family do while the bug bombs are doing their job?
   A. They go to see a movie.       C. They work in the yard.
   B. They go out for a bite to eat. D. They stay in the house.

_____ 7. What does Paul remember about his visit to the World's Fair?
   A. He rode an exciting water ride. C. He got lost in a crowd.
   B. He saw giant African cockroaches. D. He ate a lot of cotton candy.

_____ 8. What does Paul notice when the family walks back into the house after the movie?
   A. Someone has taken their suitcases. C. There are no dead bugs.
   B. Another family has moved in.     D. A window is broken.

_____ 9. What did Paul's mother fail to do before setting off the bug bombs?
   A. She forgot to close the windows. C. The bomb wasn't turned on.
   B. She forgot to open the closets.   D. none of the above

_____ 10. What happens when Paul opens the closet door?
   A. He finds old clothing.         C. A bird flies out.
   B. Thousands of bugs come raining down. D. The lights go out.

Short-Essay Test

What is Paul Zindel's tone when he tells the story of the cockroaches? Does he think the whole thing is funny, or is he angry about it? Support your answer.
Unit Background  COLONIAL AMERICA  (pages 31–48)

Two nonfiction selections are included in this unit. The first is about the Boston Tea Party and the second about Lexington and Concord.

In May of 1773, the British government made an agreement with the East India Tea Company allowing them to ship tea directly to the colonies instead of to England and then to America. Although the tea would be cheaper, many colonists suspected that the British intended to create a monopoly, especially since many members of Parliament owned stock in the struggling company, which had 17 million pounds of tea on hand and was almost bankrupt. When the first of three tea ships arrived in Boston, colonists at two meetings in May decided the tea should be sent back without payment of any duty. (They were already paying a tax on the tea.) When the British governor refused, a more drastic plan was hatched—the tea would be dumped. In retaliation, the British closed the port of Boston.

Teaching the Introduction

Images on this page include The Spirit of '76, Boston Harbor and the Tea Party, and a minuteman. The Spirit of '76, originally titled Yankee Doodle, was painted by Archibald MacNeal Willard (1836-1918). Willard served in the Civil War and in 1873 went to New York to study art. He sketched the scene of two drummers and a fife player while watching a Fourth of July parade in Wellington, Ohio, in 1875. It was made into a painting for the Centennial Exhibition in Philadelphia in 1876 and now hangs in Abbott Hall in Marblehead, Massachusetts.

1. Ask students to tell what they know about the reasons for the American Revolution.

2. Ask someone to tell where the towns of Lexington and Concord are (Massachusetts) and why these two towns are important places in American history. (The battles there touched off the American Revolution.)

Opening Activity

Divide the class into four or five small groups, and ask each group to create or bring to class something that reflects colonial America. Groups might work on the following projects: an illustrated map based on the one on page 49 showing Lexington, Concord, and Paul Revere’s ride; images of colonial dress, including British and American military uniforms; a map showing major battles of the Revolution; photos of 18th-century Boston buildings; brief biographies of major Revolutionary war heroes; folk songs of the colonial period. These projects can extend into study of the next unit, which also deals with the American Revolution.
Eyewitness to the Boston Tea Party

Skills and Strategies Overview

**THEME** Colonial America

**READING LEVEL** challenging

**VOCABULARY** predominately, assembled, hoisting, prevailed, meddled

**PREREADING** skim

**RESPONSE** clarify

**COMPREHENSION** directed reading

**PREWRITING** main idea and details

**WRITING** letter / proper letter-writing form

**ASSESSMENT** ease

**BACKGROUND**

The Boston Tea Party is the popular name for the events that took place in Boston on December 16, 1773. That evening, a group of Boston citizens—partly in protest of the British-imposed tax on tea—prevented the unloading of three British ships that had arrived in Boston Harbor. Led by the American patriot Samuel Adams, a group of men (many of whom were disguised as Native Americans) boarded the ships and emptied 342 chests of tea into the water.

Incensed by the revolt and determined to teach the colonists a lesson, the British declared that Boston would have to pay for the wasted tea. When the government of Boston refused, the British closed the port.

**UNIT THEME** Wesley Griswold describes one of the most famous American revolts of all time.

**GRAPHIC ORGANIZER** A sequence organizer like this one can help students keep track of details in a work of nonfiction.

December 13: A group of colonists meet secretly at Faneuil Hall. Details of the raid are made final.

December 16: Three groups of men assemble in three separate parts of town. Many of the men disguise themselves as Native Americans.

That evening, the three groups rendezvous at Fort Hill and form one large group.

The large group of rebels moves toward the harbor and boards the ships.

The colonists work together to dump the tea and the chests into the harbor.

When they are finished, the men sweep the decks clean and put everything in its proper place.

An officer on board is asked to come up to make sure that no damage was done except to the tea.
Motivation Strategy

Have students complete this sentence: “The Boston Tea Party was ______.” If you have time, discuss their responses in some detail. This may help students who are feeling intimidated by the length or vocabulary of the selection.

Engaging Students

Have students tell about a time they were involved in or witnessed a protest. What issue was at stake? Who was involved? How were things resolved? Help students make a connection between Griswold’s topic (which may seem remote to students) and their own lives.

Vocabulary Building

Help students use context clues as they read to figure out the meanings of difficult words, especially the key vocabulary for this lesson: predominantly, assembled, hoisting, prevailed, and meddled. Model using context and then checking your ideas against the footnote: “I don’t know the word predominantly. I see that it appears in a sentence that says, ‘The raiders were predominantly young.’ The next sentence says that only seven of them were over forty. The word only gives me a clue that ‘predominantly young’ must mean ‘mostly young.’ I can check the footnote to see if my guess is correct.” For additional practice with these words, see page 84.

Strategy Lesson: Pronunciation

Knowing the pronunciation of words is as important as knowing their meaning. Write the following words and pronunciations on the board, and ask students to practice saying them: allure (ah LURE), ochre (O ker), and rendezvous (RON day voo).

For additional practice on this strategy, see the Vocabulary blackline master on page 84.

Prereading Strategies

During a skim, students glance through the selection quickly, looking for words and phrases that can reveal information about the topic. Skimming gives readers an idea of what they can expect during their close reading and can alert them to words, phrases, or concepts that might cause difficulty. Remind the class that when they skim, they don’t look at every word. They let their eyes roam back and forth down the page, watching for things that pop out at them. You might work through the skimming questions on page 32 as a group. This can help students see that everyone skims differently. Not everyone will catch every detail.

Preview

As an alternate prereading strategy, ask students to preview the selection. This activity also will help familiarize them with the subject and writing style of “Eyewitness to the Boston Tea Party.” Have students look at art, headlines, vocabulary words, and interrupter questions. Then ask: “What is the topic of this selection?” “Who is the narrator?” and “What do you think the most challenging part(s) of the selection will be?”

Spanish-Speaking Students

“Testigo ocular a la fiesta de té de Boston” describe la actividad ilícita del suceso histórico que precedió la guerra revolucionaria. Wesley S. Griswold presenció la fiesta de té. Explica en detalle las circunstancias del suceso, específicamente quiénes participaron y por qué, lo que que llevaron, y cómo destruyeron el té.
When students are ready to begin their close readings, remind them how important it will be for them to make notes that clarify the action and events Griswold describes. These notes will be especially important later, when students are asked to retell what Robert Sessions observed on that fateful night. Also encourage them to jot down their questions in the Response Notes. You may want to pause after the reading is over to answer any questions that still remain.

Response Strategy

VISUALIZE Griswold offers a highly detailed account of the Tea Party. He does this to help readers visualize the events as they unfolded. As an alternate response strategy, have students sketch what they “see” in the Response Notes. Again, students’ notes and drawings may come in handy later, when they retell Griswold’s article.

Comprehension Strategies

Directed reading is a perfect comprehension strategy to use with this selection since students are likely to find the reading somewhat challenging. Ask students to read silently, perhaps one page at a time. At each stop and think question, have students pause and write an answer to the question. Then briefly discuss the question as a group. Later, ask students to read the selection a second time, at their own pace. Or consider pulling aside a small group of students who seem to be struggling and do an oral reading in one corner of the classroom.

For more help, see the Comprehension blackline master on page 85.

Discussion Questions

COMPREHENSION

1. Why do the rebels wear “makeshift Indian attire”? (They don’t want to be recognized.)

2. What do the men do after they finish dumping the tea? (They sweep the decks clean and then ask an officer to check to see that nothing besides the tea has been damaged.)

CRITICAL THINKING

3. Why do you think the colonists dump the tea, rather than simply steal it? (Answers will vary. Possible: Their intent is to stage a protest, not commit a crime.)

4. Why do you suppose the rebels swept the decks clean after they finished dumping the tea? (Answers will vary. Ask students to support what they say with evidence from the selection.)

5. What do you think (or know) was the British response to the Boston Tea Party? (Encourage students to activate prior knowledge of this event in history. Students might recall that the British insisted the tea be paid for. When the colonists refused, the British closed the port.)

Literary Skill

MAIN IDEA If you’d like to introduce a literary skill with this lesson, you might discuss main idea. The main idea is the central or most important idea in a piece of writing. Sometimes the author makes a direct statement about the main idea, but more often it is implied. Ask students to discuss the main idea of the article. Then have them point to supporting details. (For example, students might say that Griswold’s main idea was that the Boston Tea Party was a well-earned success for the colonists. Support for the idea might focus on the careful preparation for and execution of the tea dumping.)
III. GATHER YOUR THOUGHTS

Prewriting Strategies

The purpose of the prewriting activities on page 37 is to prepare students to write a letter about an interesting event. Before they write their letters, students are asked to briefly retell the story Robert Sessions tells in the Griswold article. Remind them to include only essential details in their retelling.

Next students will fill out a main idea and supporting details organizer about the interesting event. If students have difficulty thinking of the main idea, remind them that the main idea is the most important idea. It is what the writer wants the reader to remember most.

Have students use the Prewriting blackline master on page 86.

IV. WRITE

Ask the class to read the directions at the top of page 38 and then have a volunteer summarize the assignment requirements. Ask students to use sensory details in their letters. These kinds of details will help their readers see, hear, feel, smell, and even taste the experience they describe.

After students have completed a first draft, have them stop and think carefully about what they have written. You might have them answer the questions on this writing rubric before they begin revising.

WRITING RUBRIC

Do students' letters
- begin with a topic sentence that identifies the experience to be described?
- provide facts or details about that experience?
- include a discussion of how the writer feels about the experience?
- contain at least two sensory details that bring vibrancy and immediacy to the writing?

Grammar, Usage, and Mechanics

When it is time for students to proofread their work, refer them to the questions on the Writers' Checklist at the bottom of page 38. Remind the class to capitalize each word in the greeting but only the first word in the closing. Both the greeting and the closing are followed by a comma. In addition, students will need to remember the proper form for the letter's date. It appears at the top right-hand corner, with a comma separating the day from the year. For practice, put a sample letter on the board and ask students to correct errors.

V. WRAP-UP

Take a moment at the end of the lesson for students to evaluate "Eyewitness to the Boston Tea Party." Encourage students to use the Readers' Checklist as a starting point. When they've finished their silent reflections, ask the class whether they found the reading easy. If they found the writing challenging, ask them to explain why. Using their comments as a guide, you might want to suggest alternate strategies students can use with future nonfiction assignments, including "Lexington and Concord," the second selection in this unit.

Assessment

To test students' comprehension, use the Assessment blackline master on page 87.
VOCABULARY

Words from the Selection

DIRECTIONS To build vocabulary, answer these questions about five words from the selection.

1. If the raiders were predominantly young, does it mean that most of them or just a few of them were young?

2. When the group assembled at a meeting place, did they gather there or leave there?

3. When sailors are hoisting the sail of a ship, are they lifting or lowering it?

4. If a group has prevailed, have they won or lost their cause?

5. If people have meddled with supplies on a ship, have they disturbed the supplies or left them alone?

Strategy Lesson: Pronunciation

DIRECTIONS Each sentence below contains the pronunciation of a word in parentheses. Choose the word from the box that is pronounced. Write that word on the blank. You will not use one word.

rendezvous  tackle  ochre  allure  wharf  contemporary

6. The young fellows were unable to resist the (ah LUR) ________________ of the whistles and shouts.

7. Men decorated their faces with such colors as red (O ker) ________________ and black soot.

8. There is no (kon TEM po RAR ee) ________________ account of men wearing Native American feathered headbands.

9. The groups were to (RON day voo) ________________ on Fort Hill.

10. It was an amazing sight to see so many people gathered on the (WORF) ________________.
COMPREHENSION

Main Idea and Supporting Details

DIRECTIONS Use this organizer to show the main idea and supporting details of “Eyewitness to the Boston Tea Party.”

1. If you can’t think of the main idea, ask yourself: “What does the author want me to remember most about this article?”

2. Then list facts and details that prove the main idea is correct.
**PREWRITING**

**Writing Sensory Details**

When you write, try to make your details as meaningful and interesting as possible. If your details are boring, your writing will be boring. Sensory details can make your writing interesting. Sensory details are details that come to you through the senses (smell, touch, taste, hearing, and sight). These kinds of details give the reader a "you are there" feeling.

**EXAMPLE:** I could feel the warmth of the campfire and smell the odor of burning wood and roasting marshmallows.

**DIRECTIONS** Think about the event you witnessed. Write words describing what you saw, smelled, heard, tasted, and touched.

I saw

I smelled

I heard

The event

I heard

I tasted

This is how I felt once the whole thing was over:
ASSESSMENT

Multiple-Choice Test

DIRECTIONS On the blanks provided, write the letter of the item that best answers each question or completes each statement.

_____ 1. Most of the raiders were . . .
   A. teenagers.  C. over forty years old.
   B. in their twenties.  D. over sixty years old.

_____ 2. How were most of the older men disguised?
   A. They were all in full costumes.  C. None of them wore costumes.
   B. Most of them had discolored their faces.  D. They dressed like soldiers.

_____ 3. Where was the secret session of the Committees of Correspondence held?
   A. Independence Hall  C. Faneuil Hall
   B. Constitution Avenue  D. Congress Hall

_____ 4. How many groups of men met in separate parts of town to go to Fort Hill?
   A. three  C. nine
   B. six  D. twelve

_____ 5. When Robert Sessions lived in Boston, he worked as a . . .
   A. doctor.  C. teacher.
   B. lumberjack.  D. laborer.

_____ 6. What did the men plan to do with the tea?
   A. steal it and sell it  C. dump it
   B. steal it and drink it  D. poison it

_____ 7. Why were Robert Sessions and others like him allowed to participate in the event?
   A. He lived in the Northeast.  C. They had some British friends.
   B. More volunteers were needed.  D. none of the above

_____ 8. What was done with the empty tea chests?
   A. They were thrown into the sea.  C. They were kept for souvenirs.
   B. They were placed back on ship.  D. They were used for storage.

_____ 9. What was done after the whole deck was emptied?
   A. It was tarred and feathered.  C. It was cleaned.
   B. It was destroyed.  D. all of the above

_____ 10. How did Robert Sessions feel about his role in the Tea Party?
   A. scared  C. proud
   B. frightened  D. humiliated

Short-Essay Test

What was the purpose of the Boston Tea Party?
Skills and Strategies Overview

THEME Colonial America

READING LEVEL challenging

VOCABULARY moderate associate retreated ambushes expedition

PREREADING K-W-L

RESPONSE question

COMPREHENSION predict

PREWRITING topic sentence and details

WRITING summary / run-on sentences

ASSESSMENT enjoyment

BACKGROUND

The Battle of Concord (April 19, 1775) was the first serious engagement of the American Revolution. In the months leading up to the battle, a large stock of weapons had been gathered by the colonists and stored in Concord, Massachusetts. By the middle of April, British general Thomas Gage realized he would have to send soldiers to capture or destroy the supplies. Thanks to a warning from Paul Revere and William Dawes, 150 minutemen were waiting at Concord for the 600 British soldiers to arrive.

At 7:30 a.m., the British reached the North Bridge. The colonists, now joined by reinforcements, refused to let them pass. After a short but bloody skirmish, the British began pulling back toward Boston. On their march back, they were harassed by groups of minutemen, who followed the soldiers to the outskirts of the city.

UNIT THEME Bruce Bliven explores the stubbornness and determination of the American colonists.

GRAPHIC ORGANIZER A page-by-page summary like this one can help readers with longer selections.

<table>
<thead>
<tr>
<th>page #</th>
<th>What happens</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>General Gage decides to raid Concord and seize military stores. Two Americans ride off to spread the alarm.</td>
</tr>
<tr>
<td>42</td>
<td>Dawes and Revere begin their race to Lexington and on to Concord. Revere arrives first. The colonists prepare to meet the British.</td>
</tr>
<tr>
<td>43</td>
<td>In Lexington, the British fire the first shot. The colonists decide to disband.</td>
</tr>
<tr>
<td>44</td>
<td>The British march on Concord. They search for arms while the colonists mobilize.</td>
</tr>
<tr>
<td>45</td>
<td>The minutemen drive the British out of Concord and follow them to Boston.</td>
</tr>
<tr>
<td>46</td>
<td>Gage sends additional troops. Eventually, 10,000 Americans surround Boston and form a blockade.</td>
</tr>
</tbody>
</table>
Read aloud the introduction to the lesson with students. Offer information about the Battle of Lexington and Concord as you see fit. Then ask the class to complete the prereading activity, a K-W-L. (Refer to the Strategy Handbook on page 40 for more help.)

**Motivation Strategy**

Read aloud Henry Wadsworth Longfellow’s “Paul Revere’s Ride,” which students may be familiar with. The rhythm of the poem makes engaging listening and will serve as an excellent warm-up to the selection. (After reading Bliven’s account of the events, students might note that Longfellow’s account of the midnight ride is in some ways historically inaccurate.)

**ENGAGING STUDENTS**

Ask students to complete this sentence: “I would go to war if ______________.” Encourage students to explain their answers, since this is a topic that young people often think about. Your discussion will help students make a connection between their own lives and the lives of the minutemen who stood firm on the bridge over the Concord River in the spring of 1775.

**Vocabulary Building**

Draw attention to the key vocabulary words for this lesson: moderate, associate, retreated, ambushed, and expedition. Have students circle the words in their texts and use the words in sentences of their own. A series of quick vocabulary exercises can help students become more comfortable with any words that are new to them. For more practice work, have students complete the Vocabulary blackline master on page 92.

**STRATEGY LESSON: PREFIXES**

If students would benefit from more vocabulary work, you might teach a brief lesson on prefixes. Scores of words contain the prefix dis-. In this account, disarm and disband are both important words. Ask students to guess what the prefix means (“not” or “opposite of”). Then ask them to think of five more words that contain this prefix.

For additional practice on this strategy, see the Vocabulary blackline master on page 92.

**Prereading Strategies**

A K-W-L can be helpful to those students who have trouble settling down to read and write. In addition to assisting with organization, the K-W-L gives students the chance to activate prior knowledge about a subject. After recording what they already know, they can think carefully about gaps in their knowledge. This way, they (as opposed to you) decide what they need to learn.

**QUICKWRITE**

As an alternate prereading strategy, ask students to do a quickwrite related to the theme of the unit. Assign a topic from the list below and ask students to write for one minute about this topic without stopping. Encourage students to include sensory details. Later, they may want to use some of their images in their summaries (see Part IV). Possible topics for a quickwrite include these:

- a famous Revolutionary War site they have visited
- a hero of the American Revolution
- the Boston Tea Party

**Spanish-speaking Students**

Lexington y Concord eran sitios de gran significado en los años revolucionarios al fin del siglo dieciocho. Los ingleses luchaban mantenecer control sobre los coloniales por imponer taxas y otras reglas estrictas. Aquellas reglas, sin embargo, les frustraban a los americanos. Esta selección describe como los americanos lograron vencer al ejército inglés en una de las batallas más importantes de la guerra.
Response Strategy

Before students begin to read, walk through the process of responding to literature. Introduce the strategy of questioning and point out the example given on page 41. Explain that each time a question occurs to them, students should make a note of it in their Response Notes. If you like, read the first paragraph of “Lexington and Concord” as a group, and then ask volunteers to suggest questions they have about the text. It may surprise your students to hear that you are interested in even the most trivial questions.

Comprehension Strategies

At several points in the article, students will stop and predict what they think will happen next. Making predictions can help readers feel more directly involved in what they are reading. This is especially important when the topic of the reading is difficult or removed from the students’ own experiences.

Graphic Organizer

As an additional prewriting strategy, ask students to create a sequence organizer that helps them keep track of the chain of events Bliven describes. On the board, draw a model of an organizer, with “Gage decides to march toward Concord” written in the first of six to eight boxes. Have students copy the organizer on a sheet of paper that they keep in front of them as they are reading. Each time something new happens, the student can make a note of it on the organizer. Later, they can use their notes to review the article and help them write their summaries.

For more help, see the Comprehension blackline master on page 93.

Discussion Questions

Comprehension

1. What do the British want from Concord? (*munitions that the colonists have stored there*)

2. Where did the redcoats go before Concord, and what happened there? (*They went to Lexington and forced their way through the line the colonists had set up to block them.*)

Critical Thinking

3. What was the purpose of Paul Revere’s midnight ride? (*Ask students to skim the first two pages of the article before answering this question.*)

4. Do you think it was cowardly for Colonel Parker to call for his troops to disband in Lexington? Explain. (*Answers will vary. Ask students to support their opinions with evidence from the selection.*)

5. What “lesson” do you think the minutemen taught the redcoats with the Battle of Concord? (*Answers will vary. Students might note that this battle helped the British army understand that the colonists were deadly serious about fighting for independence.*)

Literary Skill

Chronological Order

Bliven uses chronological order to tell the story of the events at Lexington and Concord. You might take this opportunity to teach a brief lesson on time order and the use of transitions in a narrative. Remind students that when writers use chronological order, they usually use transitional words and phrases to help their narrative read smoothly. Words and phrases such as first, then, later, after that, the next morning, a week later, and so on cue readers to where they are in the narrative. You might want to have students mark transitional words and phrases in Bliven’s account.
Gather Your Thoughts

The prewriting activities on page 47 will help students sort through what they have learned so that they can write a detailed, accurate summary of “Lexington and Concord.” Students will begin by writing a topic sentence and details for their summaries. You may want to tell the class that the supporting details they choose should tell the who, what, where, when, why, and how of the topic.

When they have finished writing their topic sentence and details, students should write a closing sentence that restates the topic sentence and leaves the reader with something interesting or important to think about.

Have students use the Prewriting blackline master on page 94.

Write

Set aside plenty of time for students to write their summaries. Since Bliven’s article is highly detailed, you might want to allow some additional time for them to complete the writing assignment. Remind them to consult their topic sentence/supporting details organizers as they write.

Writing Rubric

Use this rubric to help students focus on the assignment requirements and for assistance with a quick assessment of their writing.

Do students’ summaries

- clearly state Bliven’s main idea?
- explain how he supports his main idea?
- include a discussion of the most important details from the article, including information about who, what, where, when, why, and how?

Grammar, Usage, and Mechanics

When students have finished their rough drafts, have them review the information on the Writers’ Checklist. Consider teaching a brief lesson on run-on sentences, since inexperienced writers often have trouble with sentence construction. Explain to the class that a run-on sentence is actually two sentences joined without adequate punctuation or a connecting word. Writers can fix a run-on either by breaking it into two separate sentences or by adding a comma and/or a conjunction such as and, or, but, so, or yet.

Run-on: I thought the battle would be a long one it wasn’t.
Correct: I thought the battle would be a long one, but it wasn’t.
Correct: I thought the battle would be a long one. It wasn’t.

Wrap-Up

Take a moment at the end of the lesson for students to reflect using the Readers’ Checklist. This checklist asks students to self-assess their enjoyment of “Lexington and Concord” and models for them the type of questions good readers ask themselves after they’ve finished a selection.

Assessment

To test students’ comprehension, use the Assessment blackline master on page 95.
VOCABULARY

Words from the Selection

Directions Using context clues, fill in each blank with the most appropriate word from the list.

diamond moderate diamond associate diamond retreated diamond ambushed diamond expedition

1. The commander discusses most of his military ideas with an ______________ before he has his troops carry them out.

2. We were given a ______________ amount of time to finish our project, so I think we can get it done.

3. Our class took an ______________ through the historic battlefield so that we could find out about the Revolutionary War.

4. They hid in the woods and surprised the British with a series of ______________.

5. The troops ______________ to their starting point at the first sign of the enemy.

Strategy Lesson: Prefixes

The prefix dis- means “opposite of” or “not.” Write the word from the box that fits in each sentence.

6. A captain who knows his troops are outnumbered may ask them to ______________ and go home.

7. A person who is a spy is ______________ and not trustworthy.

8. Two military leaders may ______________ whether or not to enter a war.

9. The British army had orders to find the colonists’ weapons and ______________ them.

10. The manufacturer had received so many complaints about the material of the uniforms that he decided to ______________ the use of that particular fabric.
COMPREHENSION

Retell

DIRECTIONS Use this graphic organizer to retell the story of the battles at Lexington and Concord. Check your book for details.

General Gage decided …

Dawes and Revere …

At four-thirty in the morning …

As the sun rose, the British marched …

The minutemen …

On North Bridge …

The British began retreating and …
PREWRITING

Writing a Summary

To write a good summary, select the most important ideas and combine them into clear, easy-to-understand sentences.

DIRECTIONS Follow these steps to write a summary for “Lexington and Concord.”

STEP 1. REREAD. Look the article over carefully. Highlight key words and phrases.

STEP 2. LIST. Make a list of the most important events and quotations in the article.

Important events and quotes:

  
  
  
  

STEP 3. CHOOSE. Select the most important event or quote from your list and make this the main idea of your summary. Write a topic sentence that states the main idea.

Bruce Bliven’s main idea in “Lexington and Concord”:

STEP 4. FIND DETAILS. Gather important details from the article. Names, dates, times, and places are all examples of important details.

Bliven’s important details:

1.  
2.  
3.  
4.  
5.  
6.  
7.  
8.  
9.  
10.  

STEP 5. WRITE. Now write your summary in your book.

- Begin with the topic sentence.
- Then summarize Bliven’s most important details.
- End with a concluding sentence that ties things together.
ASSessment
Multiple-Choice Test

Directions On the blanks provided, write the letter of the item that best answers each question or completes each statement.

1. General Gage found out that the Americans were . . .
   A. running to the South.
   B. storing guns and ammunition.
   C. finding gold in the hills.
   D. stealing from each other.

2. Why couldn't the British army in Boston keep secrets?
   A. It was against policy to have secrets.
   B. The American colonists kept an eye on them.
   C. There were spies among their ranks.
   D. all of the above.

3. Who was chosen to ride to Boston to warn the colonists about the British plans?
   A. Sam Adams and John Hancock
   B. Paul Revere and William Dawes
   C. Paul Revere
   D. William Dawes

4. What was another name for the British troops?
   A. the minutemen
   B. the bluebacks
   C. the redcoats
   D. the King's Men

5. Why did Captain Parker order his men to disband at the sight of the British?
   A. Parker was really a British spy.
   B. General Washington ordered him to do so.
   C. He knew he was outnumbered.
   D. none of the above.

6. Why did the British march on to Concord after Lexington?
   A. They were being chased by rebels.
   B. They were going to disarm the Americans.
   C. They lived in that city.
   D. all of the above.

7. How did the minutemen in other towns know to come to Concord's aid?
   A. Paul Revere told them to.
   B. They heard shots from the city.
   C. Church bells rang an alarm.
   D. They saw smoke.

8. Why did the Americans decide to reenter Concord?
   A. They thought the town was being burned down.
   B. More help was on the way.
   C. The British had gone.
   D. The war was over.

9. What did General Gage send to help his expedition?
   A. He sent food and fresh water.
   B. He sent more weapons.
   C. He sent more soldiers.
   D. He sent rescue boats.

10. How did the Americans save Boston?
    A. They killed all the British.
    B. They moved the fight to another area.
    C. They surrounded the city and formed a blockade.
    D. They surrendered to the British.

Short-Essay Test

Why is the way the Americans fight such a "nightmare" for the British?
The two excerpts in this unit from *Johnny Tremain* by Esther Forbes are from Chapter 10 of the novel. The following information will help to explain some of the references on page 51 of the *Sourcebook*.

Johnny and Dove, both fictional characters, met when they were apprenticed to a silversmith, but an accident to his right hand ends Johnny's dreams of becoming a master silversmith, and he becomes a dispatch rider for the Boston Committee of Public Safety. The Africa Queen, much frequented by British officers, is a tavern and inn with stables for horses, including Goblin, the horse Johnny rides. Dove has left his apprenticeship and is a horse boy for Colonel Frances Smith, a British officer. Lieutenant Stranger is an orderly officer for Colonel Smith. Gage, who is mentioned in Selection 4, "Lexington and Concord," is a British general. Dr. Warren, also mentioned in Selection 4, is head of the Boston Committee. By making himself useful around the stableyard, Johnny is able to learn critical information about British plans, information he conveys to Dr. Warren and others planning revolt. (Dr. Joseph Warren was born in Roxbury, Massachusetts, in 1741 and was killed at the Battle of Bunker Hill in 1775.) Tell students that "Ready" on page 51 takes place in Boston before the battles at Lexington and Concord.

Esther Forbes (1891–1967) was born in Westborough, Massachusetts, and was a member of the editorial staff at Houghton Mifflin Company for several years, during which time she wrote *Paul Revere and the World He Lived In*, which won a Pulitzer Prize in history in 1942, and *Johnny Tremain*, a Newbery Medal winner in 1944.
Teaching the Introduction

Images on page 49 show a battle scene, a map of Paul Revere's route, and the book cover of Johnny Tremain.

1. Read the unit introduction with students. Since many authors in this Sourcebook are Newbery Medal winners, you might tell students that John Newbery (1713-1767) was one of the first publishers of children's books in England. The Newbery Medal has been awarded every year since 1921 for the best children's book written by an American.

2. Ask students to tell what they know about Paul Revere (1735-1818). (He was born in Boston, was a silversmith, and rode from Charlestown to Lexington on the night of April 18, 1775 to warn the countryside of British troops on the march. He arrived in Lexington before William Dawes [also Boston-born and a patriot], who had set out on the same route. Revere then started for Concord but was captured by a British patrol. Dawes turned back, but Samuel Prescott, another rider, was able to reach Concord.)

3. A famous portrait of Revere by John Singleton Copley hangs in the Museum of Fine Arts in Boston and is often reproduced. If possible, obtain a copy of the portrait, bring it to class, and discuss the style of painting.

Opening Activity

Divide the class into two groups, the Revolutionaries and the Loyalists. Ask each group to come up with arguments for and against starting a war against England. Each group should then choose one or two candidates to debate the question. Allow time for students to do some research if they need to.
**Skills and Strategies Overview**

**THEME** Esther Forbes

**READING LEVEL** average

** VOCABULARY** briskly, queue, merely, piteously, shortly

**PREREADING** walk-through

**RESPONSE** predict

**COMPREHENSION** reciprocal reading

**PREWRITING** cluster with details

**WRITING** character sketch / commas in a series

**ASSESSMENT** depth

**BACKGROUND**

Johnny Tremain is Esther Forbes's 1944 Newbery Medal-winning novel about a fourteen-year-old silversmith's apprentice. The main character, Johnny, is an eyewitness to the excitement and intrigue of Boston politics in the weeks leading up to the American Revolution.

Johnny is a shrewd, level-headed teenager who inspires the trust of such famous figures as Paul Revere, James Otis, John Hancock, and Samuel Adams. He becomes intimately involved in the events surrounding the Boston Tea Party and the Battle of Lexington. Forbes's novel is historical fiction at its finest: fast-paced, historically accurate, and highly readable.

**UNIT THEME** Esther Forbes has created a picture of the tumultuous days leading up to the American Revolution.

**GRAPHIC ORGANIZER** Students might create a word web for the word revolution, which is at the heart of Johnny Tremain. Students' webs might look something like this:

- Use words together to describe
  - a complete overthrow of a government or political system
  - a complete change

- What is it like?
  - Making a total change.
  - 2 sides disagree.
  - 1 or both sides are angry.

- What it does
  - brings about change
  - creates conflict
  - sometimes results in war

- Examples
  - The American Revolution (1775-1783)
  - The French Revolution (1789-1799)
  - The Russian Revolution (1917)

**BIBLIOGRAPHY** If your students enjoyed "Ready" and are comfortable reading at an average or challenging level, you might have them read all of Johnny Tremain. Or they can try adult books by Esther Forbes: A Mirror for Witches (reprint, 1985; average) or Paul Revere and the World He Lived In (1942; challenging).
BEFORE YOU READ

Read aloud the introduction to the lesson with students. If you have not already done so, offer some background information about Esther Forbes and Johnny Tremain so that students understand the excerpt they're about to read. Then have them do a walk-through of the selection. (Refer to the Strategy Handbook on page 40 for more help.)

Motivation Strategy

Ask students to name books they have read that are classified as historical fiction. What do they like about this genre, and what do they find challenging? Work with students to create a short list of the characteristics of historical fiction. For more information, see the "Literary Skill" section on page 108.

ENGAGING STUDENTS

Borrow a copy of the film version of Johnny Tremain from your library. Have students watch the film, paying particular attention to the character of Johnny. Watching the film will give students some additional context for the two excerpts in this unit.

Vocabulary Building

You might teach a short lesson on the suffix -ly using four of the five key vocabulary words: briskly, queue, merely, piteously, and shortly. In each case, the -ly suffix means "in some manner of." Show students the five words and ask them to pronounce and then define them. Explain that the suffix -ly tells how the word should be used in a sentence and might even give clues about a word's meaning. Have students circle the words in the text.

STRATEGY LESSON: IDIOMS

As an additional vocabulary strategy, you might teach a lesson on idioms. Explain to students that an idiom is a phrase that cannot be understood from the literal meaning of its words. Instead, idioms must be “translated” and committed to memory. Point out the line “Tell them we here in Boston have the situation well in hand” on page 54, paragraph 3. Explain that “well in hand” is an idiomatic expression for “under control.” Then ask students to think of other idiomatic expressions.

For additional practice on this strategy, see the Vocabulary blackline master on page 102.

Prereading Strategies

Readers often automatically do a quick walk-through before they begin reading. Ask the class how often they thumb through a text to see what it is about. On a walk-through, the reader does just that. He or she glances at the first and last paragraphs and notes names and characters. Be sure to give the class enough time to make thorough notes on page 50.

Spanish-speaking Students

"Preparado" viene de la novela Johnny Tremain, escrito por Esther Forbes. En esta selección, los ingleses están a punto de atacar a los rebeldes americanos que quieren la independencia de Inglaterra. Los líderes americanos planean como van a avisar a los otros revolucionarios y preparar los para la guerra. Johnny Tremain escucha los planes con mucha atención.
Before they begin, tell the class to make some predictions as they read. Point out the sample prediction in the margin on page 51, and explain that most of their predictions will be as simple and quick as this one. Making predictions can keep readers interested in a plot or topic. Many times, their predictions will motivate readers to continue reading in order to find out which ones turn out to be correct.

Response Strategy

**Question** As an alternate response strategy, have students keep track of the questions that occur to them as they are reading. Ask students to jot down questions as they come up, no matter how silly or trivial they seem. Students will find that some of these questions will be answered as they go along. Other questions, however, won’t be so easy to answer and will require some inferential thinking. Work as a class to discuss answers to these questions, or save them until after students have finished reading “It’s Tonight” (pages 60–66 of the Sourcebook).

Comprehension Strategies

Students will do a reciprocal reading of “Ready.” During a reciprocal reading, students read a selection aloud in pairs or small groups, switching readers after every page or so. As students are reading, they’ll need to stop and work together to answer questions that help them predict outcomes; clarify the action of the narrative; summarize the events; and raise additional questions about the topic, theme, or main idea. Encourage students to pause as often as they like during their oral readings to make comments or ask questions of each other. Help them identify which characters are speaking on page 54.

For more help, see the Comprehension blackline master on page 103.

Discussion Questions

**Comprehension**

1. What clues does Johnny have that something important is happening in Boston? (*People are bustling back and forth; there is an air of expectation everywhere; there are little secret meetings going on in several important homes, and so on.*)

2. Whom does Paul Revere want to “warn” that the British may be on their way? (*John Hancock and Samuel Adams*)

3. Why do Revere and Warren choose Billy Dawes as the second rider? (*They know he can impersonate anyone, a skill that may come in handy when it comes time to pass through the gates.*)

**Critical Thinking**

4. What words would you use to describe Johnny? (*Answers will vary. Possible: He is observant and interested but too young to be directly involved in the discussions.*)

5. What comments can you make about Esther Forbes’s writing style? (*Help students discuss Forbes’s word choices and tone. Students might note that her style is fairly straightforward and easy to read. Her sentences are short and simple. There is a lot of dialogue.*)

Literary Skill

**Characterization** You might use “Ready” as the basis for a brief lesson on characterization. Characterization is the method an author uses to describe a character. A writer can describe a character’s physical appearance, behavior, thoughts, feelings, and speech. Sophisticated readers know that clues about character can be found in all parts of a story. Help students see that Johnny’s actions, speech, and interactions with other characters reveal much information about him.
III. GATHER YOUR THOUGHTS

The cluster diagram on page 56 will help students analyze three of Forbes’s characters in some detail. Be sure students consult the text as they fill in the circles. Students should strive to be as detailed as possible and can write outside the circles if they run out of space.

Next, students will decide which of the three characters from the cluster to describe in a character sketch. Encourage students to choose the character they had the easiest time describing. Students should use the character’s name in a topic sentence that will serve as the opening sentence of their paragraphs.

Prewriting Strategies

**WORD BANK** As an alternative prewriting strategy, ask students to create a word bank of words they could use to describe the character they have chosen to write about.

Have students use the Prewriting blackline master on page 104.

IV. WRITE

Tell students that a **character sketch** is a short piece of writing that reveals or shows something important about a real person or a fictional character. Each point the student makes in the character sketch should be supported with evidence from the selection.

**WRITING RUBRIC** Use this writing rubric to help you evaluate the quality of students’ writing.

Do students’ character sketches

- open with a topic sentence that names the person to be described?
- contain details that help the reader get to know this person?
- end with a closing sentence that ties things together?
- demonstrate a knowledge of the rules of comma usage?

**Grammar, Usage, and Mechanics**

When students are ready to proofread their work, refer them to the Writers’ Checklist and teach a brief lesson on comma usage. Remind the class that commas are used in a series of three or more, and that a comma is always placed before and, or, and nor.

**Incorrect:** The men knew that they could walk sail or ride to Lexington.

**Correct:** The men knew that they could walk, sail, or ride to Lexington.

V. WRAP-UP

Take a moment at the end of the lesson for students to reflect on the depth of their understanding using the Readers’ Checklist. Remind the class that these are the type of questions good readers ask themselves each time they finish reading a story or article.

**Assessment**

To test students’ comprehension, use the Assessment blackline master on page 105.
VOCABULARY

Words from the Selection

**Directions**: Underline the suffixes in four of the words below. Then use each of the five words in a sentence of your own.

- *-ly = in some manner*

**Example**: monthly.

The soldiers checked each town on a monthly basis.

1. briskly

2. merely

3. piteously

4. shortly

5. queue

Strategy Lesson: Idioms

An *idiom* is a phrase or expression that means something different from what the words actually say. For example, “His nose is always in a book” means “He reads a lot.”

**Directions**: Draw a line between each underlined idiom in Column A to its definition in Column B.

**Column A**

6. When it was time to meet the minutemen, he had cold feet.
7. He would give his right arm not to have to fight.
8. Suddenly he spotted a musket, and he turned to stone.
9. If he didn’t fight now, he knew his career would be down the drain.
10. He decided to run for it anyway.

**Column B**

A. do anything
B. felt nervous
C. lost; over
D. flee to safety
E. stood still
COMPREHENSION
Making Inferences

DIRECTIONS Decide which character from "Ready" to write about. Will it be Johnny, Paul Revere, or Dr. Warren?

1. Skim the story. Highlight things that the character says and does.
2. Then record these details on the chart. Say what you think the character's words and actions show about him.

My inferences about __________________________
(Write character name here.)

<table>
<thead>
<tr>
<th>Things the character says and does</th>
<th>What his words and actions show</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
</tr>
</tbody>
</table>

Word Web

Now look over the chart you just completed. Write five to ten words that describe your character on the web below.

[Diagram of a character web with the word "character name" at the center]
Prewriting

Writing a Character Sketch

Your character sketch must open with a topic sentence. The topic sentence lets readers know what to expect.

DIRECTIONS Follow these steps to write a character sketch.

STEP 1. WRITE A TOPIC SENTENCE. Use this sentence starter:

is important to the story because

STEP 2. Write three details that show how or why your character is important. Record them here.

DETAIL #1

DETAIL #2

DETAIL #3

STEP 3. Write a sentence that explains how you feel about the character. Use this as your concluding sentence.

My concluding sentence:
**ASSessment**

**Multiple-Choice Test**

**DIRECTIONS** On the blanks provided, write the letter of the best answer for each question.

____ 1. What do Johnny and the others notice about the soldiers?
   A. They are preparing for something.  
   B. They have been in a battle.  
   C. They are leaving the colony.  
   D. They are stealing supplies.

____ 2. Why do the Bostonians feel the British will not march out through the town gates?
   A. They were repairing wagons.  
   B. They were working on landing boats.  
   C. They had gathered in another area.  
   D. none of the above

____ 3. What does Johnny expect to be asked to do?
   A. deliver messages  
   B. find out information  
   C. both A. and B.  
   D. none of the above

____ 4. Whom does Johnny dream he is with?
   A. John Hancock and Paul Revere  
   B. Paul Revere and George Washington  
   C. Sam Adams and Paul Revere  
   D. John Hancock and Sam Adams

____ 5. Why do you think Johnny is dreaming about these men?
   A. He overhears people talking about them.  
   B. He has read a book about them.  
   C. He has just met them.  
   D. all of the above

____ 6. Where are Hancock and Adams currently staying?
   A. Boston  
   B. Concord  
   C. Lexington  
   D. Philadelphia

____ 7. Who volunteers to warn Hancock and Adams that the British are looking for them?
   A. Johnny Tremain  
   B. George Washington  
   C. Paul Revere  
   D. Lieutenant Stranger

____ 8. How many lanterns in the church mean the British are coming by boats?
   A. one  
   B. two  
   C. three  
   D. four

____ 9. Why is Billy Dawes also picked to carry the message to Concord?
   A. He can impersonate anybody.  
   B. He's the only one who knows the way.  
   C. He has a very fast horse.  
   D. He doesn't sleep well.

____ 10. Why doesn't Revere tell Doctor Church about his plans?
   A. Doctor Church doesn't want to know.  
   B. Revere wasn't sure about his plans.  
   C. The doctor is British.  
   D. Revere doesn't trust him at all.

**Short-Essay Test**

**Why do you think there was so much excitement in the air that day in Boston?**
Skills and Strategies Overview

**Theme**
Esther Forbes

**Reading Level**
average

**Vocabulary**
- homely
- lanky
- sufficient
- prevent
- peril

**Prereading**
read-aloud

**Response**
react and connect

**Comprehension**
graphic organizer

**Prewriting**
draw a place

**Writing**
descriptive paragraph / usage

**Assessment**
stylist

**Background**
Historical fiction is fiction that has as its setting a specific period in history. Good historical fiction attempts to convey the spirit, manner, and social conditions of a past age with realistic and evocative detail while at the same time staying true to historical fact. Details about food, clothing, manners, customs, and so on must fit within this setting, which also determines the plot. If the story is set during the Revolutionary War period, for example, then the plot revolves around the war and the characters' response to problems that arise from it.

**Unit Theme**
Esther Forbes uses a combination of fact and fiction to recreate the night of Paul Revere's historic ride.

**Graphic Organizer**
A diagram like this one can show the relationship between setting, plot, and characters in a work of historical fiction.

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**Bibliography**
If your students enjoy historical fiction, you might suggest these titles: *The Witch of Blackbird Pond* by Elizabeth George Speare (1958); *The Matchlock Gun* by Walter D. Edmonds (1941, 1969); *Yung Fu of the Upper Yangtze* by Elizabeth Foreman Lewis (1932); and *Carry on, Mr. Bowditch* by Jean Lee Latham (1955).
Motivation Strategy

Ask students to pose some questions that are left over from "Ready," and list them on the board. Questions students might suggest include these: "What role will Johnny play on the night of Paul Revere's ride?" "Will we find out more about Billy Dawes?"

Engaging Students

Ask students to tell about a time they were inwardly scared but outwardly brave. How did they show their courage? How did they feel once the experience was over? Were they proud of themselves, or was there something they would like to have done differently? A short discussion on this topic will help students make a connection to the theme of "It's Tonight."

Vocabulary Building

Help students use context clues as they read to figure out the meanings of difficult words, especially the key vocabulary for this lesson: homely, lanky, sufficient, prevent, and peril. Have students circle these words in the text. Model using context and then checking your idea against the footnote: "I don't know the meaning of the word peril. I see, though, that it is used in a sentence describing the danger that Revere faced on his ride. I also see that it appears in the phrase, 'peril of his life.' I've heard that phrase before, and I think it means 'an extremely dangerous situation.' Could peril mean 'danger'? I'll check the footnote to see if my guess is correct." For additional practice with these words, see page 110.

Strategy Lesson: Latin Roots

Long or complex words can sometimes be broken down into smaller units that can give clues about their meaning. Since so many words in English come from Latin sources, it's important that students know a little about Latin word families—for example graph (writing), sens (feel), and ped (foot).

For additional practice on this strategy, see the Vocabulary blackline master on page 110.

Prereading Strategies

Although it might at first seem "babyish" to listen while a story is read aloud, students will soon learn that listening as someone else reads can make the plot, characters, setting, and even the theme easier to understand. Encourage students to follow along in the book as they listen. They can mark passages that they think are important or confusing. After listening to the first three paragraphs, students will complete the listener's guide on page 59. The questions on the guide will help familiarize students with the characters and setting.

Picture Walk

As an alternate prereading strategy, have students do a picture walk of "It's Tonight." (You might also want to ask them to review the illustrations included in "Ready," pages 51–55.) This strategy will be particularly helpful for students who have trouble remembering facts about the Revolutionary War. After they've finished their picture walks, ask students: "When does this story take place? What people and places are involved?"

Spanish-Speaking Students

"Esta noche" continua el cuento de la selección anterior. Johnny está en medio de la actividad revolucionaria. Paul Revere, Billy Dawes y los otros rebeldes dependen de la ayuda de Johnny. Todos los revolucionarios hacen papeles muy importantes, y todos saben que corren el riesgo grave de perderse la vida en cualquier momento.
Response Strategy

As students begin to read, point out the sample response in the Response Notes on page 60, and then explain the purpose of react and connect. Remind the class that when they make personal connections to a story or article, the piece becomes easier to understand and more interesting to read. Each time a thought or idea occurs to them, they should make a note of it in the margins of their book. They might want to refer to these notes later on, when they write their summaries.

Comprehension Strategies

Graphic organizers keep students organized and on task as they read. For this selection, students will complete two different sequence organizers that help them track the events of the plot. Remind them to consider each question carefully and then record only the most important details in the boxes. When they've finished reading, they can use their notes to help them fill out the story organizer on page 66.

RETEL As an alternate comprehension strategy, you might ask students to stop at several different points in order to retell what has happened thus far in the story. Since students are working in pairs, you might have them alternate reading and retelling. Each time a reader finishes reading, the listener can retell the story up to that point. Retelling a story can help readers make connections or inferences that they might not have noticed the first time around.

Discussion Questions

COMPREHENSION 1. Why does Billy Dawes dress up as a drunken farmer? (He needs a disguise so that he can slip through the gates and leave Boston.)

2. Why does Revere instruct that two lanterns be hung in the spire of the church? (It's a signal that the British are moving out by boat. He would have ordered one lantern to be hung if they had decided to move out by land.)

3. What is Johnny's job on this important night? (messenger boy)

CRITICAL THINKING 4. Does Forbes paint a flattering or unflattering portrait of the British in Boston? Support your answer. (Answers will vary. Possible: highly unflattering. She describes them as drunken, rauous, undisciplined, and unpleasant.)

5. Which parts of this story do you think are pure fiction, and which are fact? (Answers will vary. Ask students to support what they say with evidence from outside reading. For more practice separating fact from fiction, see the Comprehension blackline master on page 111.)

Literary Skill

HISTORICAL FICTION To introduce a literary term with this lesson, you might discuss the characteristics of historical fiction. These include a setting that reflects a specific period in history; a mixture of historical figures and imaginary characters; and a plot that revolves around actual historical events.
GATHER YOUR THOUGHTS

The purpose of the prewriting activities on page 67 is to prepare students to do some descriptive writing of their own. They'll begin by brainstorming a place nearby that is of historical significance. If you like, work with the class to develop a list of possible topics, which may include monuments, battlefields, historical homes, and so on. Once students have decided on their topics, have them write details about that place on the web.

At the bottom of the page, students will sketch the place that they wrote about. Your class might be surprised to learn that drawing is an excellent prewriting strategy for those who have trouble getting started or are intimidated by the writing process. Ask students to be as detailed as possible in their sketches. They might even number different parts of the sketch and then write a word or two that tells what they’d like to say about that section of the drawing.

Prewriting Strategies

BRAINSTORM As an alternate or additional strategy, have the whole class brainstorm possible topics for a descriptive paragraph about a nearby historical place.

Have students use the Prewriting blackline master on page 112.

IV. WRITE

Allow plenty of time for students to complete their descriptive paragraphs. Remind the class that the words they use should help readers see, hear, smell, and touch the place they describe.

WRITING RUBRIC Use this writing rubric to help students focus on the assignment requirements and for assistance with a quick assessment of their writing.

- Do students’ descriptive paragraphs
- begin with a topic sentence that names the place?
- include details that explain its historical significance?
- contain one or two examples of sensory language or imagery?
- end with a concluding sentence that is a restatement of the topic sentence?

Grammar, Usage, and Mechanics

When students are ready to proofread their work, refer them to the Writers’ Checklist, and teach a brief lesson on using good/well and bad/badly. For practice, ask students to correct problems with this sentence.

I felt bad that the tour guide didn’t speak as well as she could have.

IV. WRAP-UP

Take a moment at the end of the lesson for students to reflect on Esther Forbes’s writing style. Students should begin by answering the questions on the Readers’ Checklist. Then make a list on the board of elements of Forbes’s style. Students’ list might include emphasis on dialogue over narration; simple sentence structure; and details that help readers visualize the action and characters.

Assessment

To test students’ comprehension, use the Assessment blackline master on page 113.
Name ________________________________

VOCABULARY

Words from the Selection

DIRECTIONS To build vocabulary, answer these questions about five words from the selection.

1. When a dog is described as homely, is it adorable or ugly?

2. If a man is lanky, is he tall and thin or short and fat?

3. Should you get more food for the troops if your food supply is sufficient?

4. If you are trying to prevent a fight, are you trying to stop or start it?

5. If you are on a mission that is filled with peril, are you safe or in danger?

Strategy Lesson: Latin Roots

DIRECTIONS Read the following paragraph. Find four words that have the same root, and underline those words. Then write what that root means.

6–9. There is a statue on a pedestal in Boston Common. The expedition will start there and move to Concord. If there are any pedestrians or peddlers along the way, stop and search them.

10. What is the root that appears in four of the words? ________________________________

What do you think the root means?

(HINT: What part of you touches the ground when you stand up?)
COMPREHENSION

Analyzing Details

Historical fiction combines fact with fiction. "Ready" and "It's Tonight" are both examples of historical fiction.

DIRECTIONS Stay with your reading partner. Read the statements below. Work together to decide which are fact and which are fiction. Sort the statements into the two boxes. The first one is done for you. Answers are at the bottom of the page.

1. Before the Revolutionary War, a boy named Johnny Tremain acted as a messenger for the rebels.
2. Colonists thought to be planning a revolt were in danger of being shot by the British.
3. Billy Dawes and Paul Revere both journeyed to Concord to spread the word that the British were coming.
4. Samuel Adams and John Hancock were staying in Lexington.
5. British soldiers "billeted" (stayed) in the homes of the colonists.
6. Johnny Tremain watched as Mrs. Dawes prepared Billy Dawes for his part.
7. Two lanterns were hung in the spire of Christ's Church.
8. The British had a hard time keeping things a secret in Boston because there were so many colonial spies.
9. General Gage was in charge of the British troops in Boston.
10. Paul Revere's ride took place in the spring of 1775.

<table>
<thead>
<tr>
<th>Fact</th>
<th>Fiction</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>
**Prewriting**

**Graphic Organizer**

**Directions:** Use this chart to list sensory words that describe your historical place. (Remember that sensory words are words that appeal to the five senses.) Then answer four questions about the place.

**Sensory words that describe**

(Write place name here.)

<table>
<thead>
<tr>
<th>Sight words</th>
<th>Sound words</th>
<th>Smell words</th>
<th>Taste words</th>
<th>Touch words</th>
</tr>
</thead>
</table>

1. When was the last time you saw or visited this place?

2. Did you enjoy the trip? Why or why not?

3. What are three interesting things about this place?

4. Would you go back again? Why or why not?
**Assessment**

**Multiple-Choice Test**

**Directions** On the blanks provided, write the letter of the best answer for each question.

1. What is going to happen tonight in “It’s Tonight”?
   - The people of Boston will leave town.  
   - The British will go toward Concord. 
   - Revere will be captured. 
   - Johnny will be kidnapped. 

2. Besides marching around Boston, what are the British troops doing?
   - They are putting men in jail. 
   - They are demanding food and shelter. 
   - They are getting into boats. 
   - All of the above.

3. To trick the British, who does Billy Dawes impersonate?
   - A stable boy 
   - A doctor 
   - A British soldier 
   - A drunken farmer

4. What is the atmosphere in the Dawes’s kitchen?
   - Happy 
   - Sad 
   - Quiet 
   - Nervous

5. How do you know that Mrs. Dawes understands the seriousness of her husband’s mission?
   - She stops laughing when he leaves. 
   - She isn’t laughing at the husband. 
   - She cries. 
   - She tells Johnny she is upset.

6. What does Johnny do to get the attention of the church sexton?
   - He knocks on his front door. 
   - He taps a stick in the street. 
   - He yells out his name. 
   - He lights a candle.

7. What message does Johnny share with the church sexton?
   - He must go to Lexington. 
   - He must light two lanterns. 
   - He is to pray for his return. 
   - He is to get a horse ready.

8. How old is Johnny, even though he passes for a child?
   - 20 
   - 18 
   - 16 
   - 14

9. Why doesn’t Joseph Warren want to go with Paul Revere?
   - He wants to keep track of the British. 
   - He is scared of horses. 
   - He wants to be with his family. 
   - All of the above.

10. How does Joseph Warren lighten the mood between Revere and himself?
    - He tells a childhood story. 
    - He teases Revere. 
    - He teases Johnny about his age. 
    - He starts to sing.

---

**Short-Essay Test**

What are two of the dangers that Paul Revere faces on this historic night?
Unit Background TOUGH TIMES (pages 69–82)

Two novel excerpts are included in this unit: “Hanging Out” from Rumble Fish by S. E. Hinton and “Being Fourteen” from Can You Sue Your Parents for Malpractice? by Paula Danziger.

S(usan) E(loise) Hinton published her first book, The Outsiders (1967), when she was 17. The book has sold more than four million copies. Hinton was born in Tulsa, Oklahoma, in 1950 and received a B.S. degree from the University of Tulsa in 1970. Her other books include That Was Then, This Is Now (1971) and Taming the Star Runner (1988).

Paula Danziger was born in 1944 in Washington, D. C., and graduated from Montclair State College with B.A. and M.A. degrees. She has been a substitute and full-time junior high teacher. The protagonists of her young-adult books are usually young teenage girls, and her books include The Cat Ate My Gym Suit (1974); This Place Has No Atmosphere (1986), a science-fiction spoof set in 2057; and Make Like a Tree and Leave (1990).
Images of teenagers alone and in groups at school are shown on page 69.

1. After reading through the introduction with students, ask them to study the boy and girl pictured at the top and bottom of page 69. Ask why the images seem to be divided and what this division might convey.

2. Ask students what they would do if they heard that someone was going to kill them, which is the situation described in the first novel excerpt. How would they react and what would they do?

3. Ask students with younger siblings to describe how they get along with their brothers or sisters. Is the relationship peaceful?

Opening Activity

Ask students to choose a way to interpret the unit title “Tough Times.” They might compose a song with that title, draw a cartoon, take a photograph, paint a picture, write a poem, or design a greeting card.
"Hanging Out" is an excerpt from S. E. Hinton's 1975 novel, *Rumble Fish*, the story of a fourteen-year-old boy named Rusty-James, who longs to be as cool and tough as his older brother. To that end, Rusty-James has made it his goal to become the strongest street fighter in town. Rusty uses fists instead of words to make his point clear and ends up in horrible trouble because of it.

This excerpt is taken from the early part of Hinton's novel. Although the selection is short, students should be able to get a strong sense of what Rusty-James (the narrator) is like by paying close attention to what he says and does. Explain that good readers make inferences (reasonable guesses) about characters as they read.

**UNIT THEME** The narrator of this story has known some tough times. He chooses to cope with them by acting tough himself.

**GRAPHIC ORGANIZER** A story frame helps readers think about the important elements of a selection.

The story takes place at Benny's, a junior high school hangout.

Rusty-James is a character in the story who likes to act cool.

Midget is another character in the story who admires Rusty-James.

A problem occurs when Midget tells Rusty-James that Biff wants to kill him.

After that, Midget tells Rusty-James that Biff is angry about something he said to Anita.

Then, Rusty-James tells the group what he said.

The story ends with Rusty-James annoyed that he may have to fight Biff.
**BEFORE YOU READ**

Read through the introduction to the lesson with students. The purpose of these opening paragraphs is to motivate students to read and help them begin focusing on theme. Then introduce the prereading activity, a **picture-walk**. (Refer to the Strategy Handbook on page 40 for more help.)

**Motivation Strategy**

**ENGAGING STUDENTS**

Tell students that “Hanging Out” is about a teenager who wants to be tough. Ask the class: “Who’s the toughest person you know? What makes him or her tough? Is it someone you admire or want to avoid?” If students are uncomfortable discussing the topic aloud, have them jot down a few notes in the margin of their books.

**Vocabulary Building**

Read aloud to students the key vocabulary words for this lesson: *hangout*, *marked*, *pool*, *cue*, and *annoyed*. (Only *cue* is footnoted in the selection.) Ask students to circle these words in the text. These words are featured on the Vocabulary blackline master on page 120. Encourage students to familiarize themselves with the definition of each word. Later, they can practice using these words in sentences.

**STRATEGY LESSON: WORD FAMILIES**

As an additional vocabulary strategy, have students think about word families. Words that share a common root are said to belong to the same family. If you know the definition of the root, it is fairly simple to define every word in the family. For practice, ask students to build word families for these roots: *dem* (which means “people”) and *fin* (“end, ended, finished, limit, border”). Students might suggest *democracy, democratic, and epidemic* for *dem*. For *fin*, from the Latin *finis*, they might suggest *final, finite, finish, confine, fine, refine, define, and finale*.

For additional practice on this strategy, see the Vocabulary blackline master on page 120.

**Prereading Strategies**

As a prereading activity, students are asked to take a **picture walk** of the selection. Explain that during a picture walk, the reader looks only at the art, photographs, and captions. These elements of a selection can give valuable clues about the topic of the piece. When they have finished their picture walks, students might work together to explain what they can infer from the photographs. Later, after they’ve read the piece, you might ask students to return to the pictures and explain the connections they see between the photographs and the mood of Hinton’s writing. Do they think the art matches the mood? Why or why not? What pictures would students have chosen to accompany this story if they were the designers of the book?

**QUICKWRITE**

As an alternate prereading strategy, ask students to think about a time they came close to fighting with someone their own age. Have them write about the incident for one minute. This quick activity will help students connect the topic and theme of the selection to their own lives. In addition, it may give them ideas for the writing activity they are asked to complete on page 74.

**Spanish-speaking Students**

Remind students that good readers read actively rather than passively. They read with a pencil in hand so that they can note things that seem interesting or important. Tell the class that as they read “Hanging Out,” they should visualize the people, place, and events the author describes. Each time they “see” something new, they should make a sketch of it in the Response Notes section of their book. So that the strategy is meaningful, ask students to create at least one sketch on each page of text.

Response Strategy

React and Connect
As an alternate response strategy, ask students to react to the selection by saying how it makes them feel. In addition, students should also try to connect the reading to their own lives. Have they ever witnessed or been involved in a similar situation? They can make comparisons as they read.

Comprehension Strategies

Using a double-entry journal encourages active response to text. Students read quotations from the selection and then write their thoughts and feelings. They can respond by saying what the quote reminds them of, what they think it means, or how it makes them feel. (Remind them to go beyond “I like/don’t like this sentence or idea.” They can use this as a starting point if they like, but they should elaborate a bit and support their opinion.) Work through the first entry on page 72 as a class. Discuss students’ reactions to this quotation from the first paragraph of the excerpt. After the discussion, have students make a note of their own ideas in the right-hand column of the journal box.

For more help, see the Comprehension blackline master on page 121.

Discussion Questions

Comprehension

1. Who is the narrator? (Rusty-James)

2. Why is Biff angry at Rusty-James? (Rusty-James said something crude to Anita, who is probably Biff’s girlfriend.)

3. What is Rusty-James’s response when he hears Biff wants to kill him? (He is puzzled and perhaps a bit annoyed. He’s not frightened, however.)

Critical Thinking

4. What words would you use to describe Rusty-James? (Answers will vary. Possible: tough, self-confident.)

5. Judging from what you’ve read, do you predict Rusty-James will fight Biff or find a different way to solve their argument? (Again, answers will vary. Remind students to support their predictions with evidence from the selection.)

Literary Skill

Slang
To introduce a literary skill with this lesson, you might discuss S. E. Hinton’s use of slang with students. Explain that slang is the language used by a particular group of people among themselves. It lends color, feeling, and realism to a piece of writing. Point out examples of slang, including: mean cat, get shook. Then ask: “What is the effect of the slang? How would the mood of the story be different if the author had used standard or even formal English?”
Gather Your Thoughts

The goal of the prewriting activities is first to help students reflect on what they’ve read and then to use that knowledge to build a writing topic of their own. First students will fill out a graphic organizer about Rusty-James and his troubles. Remind the class to check details as needed in their books.

Next, students will apply what they have learned to their own lives. Have them think of a time they have been in trouble or faced a tough situation.

Prewriting Strategies

WORD BANK As an additional prewriting strategy, ask students to build a word bank of sensory words that they can use in a poem about their tough situation. Also encourage them to think of rhyming words that relate to the situation (e.g., tough/rough and bad/sad).

Have students use the Prewriting blackline master on page 122.

Write

On page 74, students are asked to write a poem about tough times. Students who feel intimidated at the thought of writing a poem might work on the project in small groups. Each group can produce one poem. (Later, after students see that the process is not so difficult, they can try writing their own verse.) Before they begin, remind students that not all poems rhyme. Students should feel free to write free verse, which has no regular meter or rhyme scheme.

After they’ve written their poems, you might ask students to self-assess their writing using this writing rubric.

WRITING RUBRIC Students can ask themselves, Is my poem

- four lines or longer?
- an exploration of a tough time or difficult situation?
- filled with words and images that help the experience “come alive” for readers?

Grammar, Usage, and Mechanics

Explain that there are no set capitalization rules in poetry. Still, students might benefit from some additional help with capital letters. Remind them that in most writing, proper nouns (names of particular persons, places, and things) are capitalized. In addition, the pronoun I is always capitalized, as are titles that appear before a name, such as Mr. and Dr. For practice, ask students to correct capitalization problems in this sentence from “Hanging Out”:

Incorrect: i was hanging out in benny’s, playing pool, when I heard biff wilcox was looking to kill me.

Correct: I was hanging out in Benny’s, playing pool, when I heard Biff Wilcox was looking to kill me.

Wrap-Up

Take a moment at the end of the lesson to have students offer their own responses to the selection. Ask them to consider what it meant to them personally. Have them answer the questions on the Readers’ Checklist aloud so that you have a sense of whether or not they were able to connect to the reading.

Assessment

To test students’ comprehension, use the Assessment blackline master on page 123.
VOCABULARY

Words from the Selection

DIRECTIONS Write a paragraph about “Hanging Out.” Use each vocabulary word in the box at least once.

- hangout
- marked
- pool
- cue
- annoyed

1.
2.
3.
4.
5.

Strategy Lesson: Word Families

The root word -fin- means “end, ended, finished, limit, a border.” There are many words in English that contain this root.

DIRECTIONS Choose the word from the box that best completes each sentence.

- finish
- final
- infinite
- define
- finale

6. When the show was almost over, we waited for the grand ____________________.

7. At the end of the course, you will take a ____________________ exam to see what you learned.

8. I was not able to ____________________ the game because it got too dark outside.

9. There is an ____________________ number of stars, which makes them impossible to count.

10. Use the dictionary to help you ____________________ the words.
**COMPREHENSION**

**Graphic Organizer**

**DIRECTIONS** Use this story frame to show what happens in “Hanging Out.”

<table>
<thead>
<tr>
<th>The story takes place</th>
<th>is a character in the story who</th>
<th>is another character in the story who</th>
</tr>
</thead>
<tbody>
<tr>
<td>A problem occurs when</td>
<td>After that,</td>
<td>Then,</td>
</tr>
<tr>
<td>The story ends with</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Word Bank**

**DIRECTIONS** Now think of words that you might use to describe your time of trouble or tough situation. Try to make your words as interesting as possible.

<table>
<thead>
<tr>
<th>Word Bank</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>scared</td>
<td>shouting</td>
</tr>
</tbody>
</table>
PREWRITING

Writing a Free-verse Poem

DIRECTIONS Follow these steps to write a free-verse poem about a tough situation you have faced. (Remember that free-verse poetry does not follow a specific form, and it usually does not rhyme.)

STEP 1. SELECT A SUBJECT. Think of a tough situation or trouble you faced in the past. Name it here.

My tough situation:

What happened:

STEP 2. COLLECT YOUR THOUGHTS. Write freely for a few minutes about this situation. Use words that describe how things looked, sounded, and felt during your time of trouble.

My free write:

STEP 3. WRITE A FIRST DRAFT. Now take your free write and insert some line breaks so that you end with a poem of four, five, or six lines. Try to put breaks where you hear natural pauses in the sentences.

My free write with line breaks:
ASSESSMENT

Multiple-Choice Test

DIRECTIONS On the blanks provided, write the letter of the best answer for each question.

___ 1. What is the setting for this selection?
   A. the school
   B. Rusty-James’ house
   C. Benny’s pool hall
   D. the basketball courts

___ 2. Who narrates this story?
   A. Anita
   B. Biff
   C. Midget
   D. Rusty-James

___ 3. Why is Benny upset about the junior high students hanging out?
   A. They cause trouble.
   B. They don’t spend a lot of money.
   C. They are disrespectful.
   D. all of the above

___ 4. Why is Smokey mad?
   A. He is losing at pool.
   B. Someone has been mean to him.
   C. He owes Rusty-James money.
   D. A. and C.

___ 5. Who is after Rusty-James?
   A. Smokey
   B. Biff
   C. Steve
   D. Midget

___ 6. What did Rusty-James do to anger Biff?
   A. tell the truth
   B. tell a lie
   C. start a rumor about Biff
   D. copy test answers

___ 7. What causes Rusty-James to miss his shot?
   A. There is a loud scream.
   B. He is bumped by B. J.
   C. Midget comes in with a message.
   D. He gets in an argument.

___ 8. Why can’t Rusty-James finish his game?
   A. He can’t concentrate on two things.
   B. He has to go home.
   C. He has to find Biff.
   D. The pool hall is closing.

___ 9. What kind of person is Rusty-James?
   A. dishonest and sneaky
   B. scared and weak
   C. tough and honest
   D. mean and unfair

___ 10. This selection is an example of what type of writing?
   A. nonfiction
   B. fiction
   C. poetry
   D. a letter

Short-Essay Test

What does Rusty-James mean when he says, “I get annoyed when people want to kill me for some stupid little reason. Something big, and I don’t mind it so much.”
**Skills and Strategies Overview**

**Theme** Tough Times

**Reading Level** easy

**Vocabulary** captive, rodent, resuscitation, elective, grounds

**Prereading** think-pair-and-share

**Response** react and connect

**Comprehension** reciprocal reading

**Prewriting** group discussion

**Writing** journal entry / capitalization

**Assessment** understanding

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**Background**

Paula Danziger, the author of “Being Fourteen,” has written almost fifty books for young people. In this selection, an excerpt from her 1979 novel, *Can You Sue Your Parents for Malpractice?*, Danziger chronicles the life of fourteen-year-old Lauren Allen, who is certain that being fourteen is an unfair, miserable burden—the worst thing that can happen to a girl or boy.

In “Being Fourteen” Danziger offers an adolescent’s perspective on everyday problems. She uses wry humor and an authentic voice to tell the story of a young teen who is fast running out of patience for school, parents, siblings—and life in general.

**Unit Theme** Paula Danziger asks the thematic question: Why is it so hard to be fourteen years old?

**Graphic Organizer** Use this graphic organizer to show students the basic elements of a paragraph.

---

**Controlling idea of paragraph**

**Topic Sentence**

It's absolutely disgusting being fourteen.

**Detail #1**

no privacy

**Detail #2**

no rights

**Detail #3**

no freedom

**Concluding Sentence**

The worst thing is that the more I realize what I want to do, the stricter everyone becomes.

**Bibliography**

BEFORE YOU READ

Read through the introduction to the lesson with students. Discuss ways that readers can make an “instant connection” to a reading. Then ask the class to complete the prereading activity, a think-pair-and-share. (Refer to the Strategy Handbook on page 40 for more help.)

Motivation Strategy

Work with students to develop a “must read” list for sixth- and seventh-graders. If possible, put together a classroom library of books that students can read for extra credit. (You might shelve the books according to reading level: easy, average, and challenging.) Let them choose a book and decide how they would like to present what they’ve read to the class.

Engaging Students

Explain that the narrator of the selection they’re about to read has some very specific ideas of what it’s like to be fourteen. Ask volunteers to finish this statement: “Being fourteen is __________.” Students’ responses will help create a bridge between the reading and their own lives.

Vocabulary Building

Discuss with students the key vocabulary words for this selection: captive, rodent, resuscitation, elective, and grounds. Have them circle these words in the reading, and then encourage them to define the words in context before checking the footnote definition. Students will benefit from as many context clues activities as you can give them. See page 128 for additional practice with these words.

Strategy Lesson: Synonyms

As an alternate vocabulary exercise, ask students to offer synonyms for these words from the selection: routines, justifiable, absolutely, fantasy, and coping. Remind the class that learning the synonym for a word is like learning a shortcut for the word’s definition.

For additional practice on this strategy, see the Vocabulary blackline master on page 128.

Prereading Strategies

Students are asked to complete a think-pair-and-share before reading “Being Fourteen.” A think-pair-and-share can help readers become actively involved in a selection even before they begin the first page. In addition, this activity can refine students’ ability to work cooperatively in a group. During the “pair” exercise, students should build upon other’s ideas and help the group reach consensus on the ordering of the statements from the text. Each student should then make his or her own prediction about the story. Finish the activity by asking each group to share their ideas with the rest of the class.

Picture Walk

As an alternate prereading strategy, ask students to do a picture walk. Have them tell you what the pictures remind them of. Based on what they’ve seen, what do they predict the selection will be about? What do they predict the tone of the selection will be? When they have finished reading, they might return to the pictures and explain what connections they see between the art and the reading.

Spanish-speaking Students

Lauren está harta de tener catorce años. Vive en una familia en que su hermana mayor es perfecta, su hermana menor es molesta, su madre está un poco rara, y su padre le preocupa demasiado por el trabajo. Se siente suficientemente madura para hacer sus propias decisiones, pero en cuanto es joven, sabe que tiene que obedecer a otras personas y aguantar las injusticias de la adolescencia.
Response Strategy

Have students stay in their think-pair-and-share groups and work together to read the Danziger selection. Tell the class to react and connect to what they’re reading. Students should make comments about aspects of the text or elements of character that remind them of their own lives. Each time a new thought occurs to them, they can make a notation in the Response Notes.

Comprehension Strategies

Reciprocal Reading is a strategy you can use to gently prod students into thinking critically about a selection. During a reciprocal reading, readers work together to respond to a text in four different ways: 1. they clarify the action; 2. they make predictions; 3. they ask questions; and 4. they summarize what the author has said. These four different types of responses can help students make inferential responses about main idea, theme, character, style, and setting.

Graphic Organizer

Another comprehension strategy that will work well with “Being Fourteen” is a main idea/supporting details organizer. (See page 37 for an example of a main idea/supporting details organizer.) Explain to students that as they read, they should look for Danziger’s main idea. When they find it, they can jot it down at the top of the organizer and then record the details the author uses to support it. This activity will be particularly valuable to students who are struggling to understand the concept of main idea.

For more help, see the Comprehension blackline master on page 129.

Discussion Questions

1. What does Linda do that drives Lauren crazy? (She tells jokes constantly.)

2. Why is Lauren excited about her special elective class? (She has some legal questions she wants answered, including: “What are the grounds for justifiable homicide?”)

3. What does Lauren say is “absolutely disgusting” about being fourteen? (She complains about parents, family, friends, and school. She means that she has no rights at home or at school.)

4. What would you say is the tone of “Being Fourteen”? (Answers will vary. Students should note that Danziger’s tone is humorous, as evidenced by her tongue-in-cheek reference to justifiable homicide.)

5. Who in your own life does Lauren remind you of? (Answers will vary. Help students make a connection between their own lives and the reading.)

Literary Skill

Inferences

Students should know that no writer will spell everything out in a story. Readers are expected to make inferences (reasonable guesses) using the evidence provided. Remind students that inferences should not be judged in terms of “right” or “wrong.” When readers test the validity of an inference, they do so in terms of the quantity and quality of the evidence provided. Can the reader provide adequate evidence to support the assertion? This is the question students should ask themselves when making inferences about character, plot, or theme. For practice, ask students to make three inferences about Lauren in “Being Fourteen.” The first might be an inference about her personality; the second might be an inference about her likes and dislikes; and the third might concern her hopes and dreams.
GATHER YOUR THOUGHTS

The prewriting activities on page 80 will help students make a bridge between text and personal experience. This in turn will help them write a journal entry that relates to theme. Students will begin by comparing their experiences to Lauren's. Ask them to begin by reflecting silently for a moment or two. Then have them get together in a small group and discuss their thoughts and feelings. Remind students to take notes on the most important discussion ideas.

Next students will plan a journal entry about what's it is like to be a preteen or teenager. They might work together as a group to list three or four difficult experiences. Each student can then choose the experience they would like to write about.

PREWRITING STRATEGIES

WORD WEB As an alternate prewriting strategy, ask students to create a word web that explores their thoughts and feelings about this period of their lives.

Have students use the Prewriting blackline master on page 130.

WRITE

Students will write a journal entry about what it's like to be a preteen or teenager. Remind them to consult their notes on page 80 as needed, in addition to any other prewriting work you have done. Also remind your writers to be as specific and detailed as possible.

WRITING RUBRIC When they've finished, you might use this rubric to evaluate students' writing.

Do students' journal entries
- explore what it's like to be a preteen or teenager?
- discuss a single event or experience that helps clarify their feelings?
- include a discussion of how the event ended and how they felt once it was over?

GRAMMAR, USAGE, AND MECHANICS

After students have written a rough draft, have them read what they wrote, making any necessary corrections to the structure and form of their writing. Also encourage them to consult the Writers' Checklist for help with capitalization. For practice, ask students to decide which of these words should be capitalized.

the school carmel middle school rio grande texas panhandle

WRAP-UP

Take a moment at the end of the lesson for students to reflect on their understanding of "Being Fourteen." Point out the Readers' Checklist at the top-right of page 82 and ask them to discuss their answers to the questions.

ASSESSMENT

To test students' comprehension, use the Assessment blackline master on page 131.
VOCABULARY
Words from the Selection

DIRECTIONS To build vocabulary, answer these questions about five words from the selection.

1. If an audience is said to be captive, is it listening to or ignoring a performance? ____________________________

2. If a rodent crossed your path, did you see a small or large mammal? ____________________________

3. If someone gives you mouth to mouth resuscitation, is he trying to help or harm you? ____________________________

4. When you signed up for an elective class, did you do so because you wanted to or because you had to? ____________________________

5. If the principal has grounds for suspending someone, does she have good reasons or no reasons? ____________________________

Strategy Lesson: Synonyms

DIRECTIONS Substitute a synonym from the word box for the underlined word or words.

◊ routines ◊ coping ◊ fantasy ◊ absolutely ◊ justifiable

6. My sister lives in an imaginary world. She pretends she is a movie star. ____________________________

7. I always watched my brother’s magic trick performances. ____________________________

8. It is hard dealing with a little sister. ____________________________

9. It is certainly awful to be a middle child. ____________________________

10. Is complaining about tests defensible? ____________________________
COMPREHENSION
Reciprocal Reading

DIRECTIONS Answer these questions about “Being Fourteen.” They will help you think about the author’s message.

SUMMARIZE. What is “Being Fourteen” about? Write three or four sentences explaining the selection.

CLARIFY. What kind of person is Lauren?

PREDICT. What do you think Lauren will do to solve her problems? Write three possible solutions here.

solution #1:

solution #2:

solution #3:

QUESTION. In what ways does “Being Fourteen” remind you of your own life?
Prewriting

Gathering Details

**Directions**
Think of a single event or experience that shows how you feel about being a preteen or teenager.

1. Use this organizer to show what happened and how you felt.
2. Then write about the event in your journal entry.
ASSESSMENT

Multiple-Choice Test

DIRECTIONS On the blanks provided, write the letter of the best answer for each question.

___ 1. What does Lauren’s sister like to do?
   A. play house
   B. tell jokes
   C. do homework
   D. sing songs

___ 2. How old is Linda?
   A. 14 years old
   B. 8 years old
   C. 10 years old
   D. 16 years old

___ 3. What is Lauren trying to get over?
   A. a fight with her mom
   B. a cold
   C. a failed test
   D. a broken heart

___ 4. What is Lauren trying to do while her sister is talking?
   A. study for a test
   B. write a letter
   C. talk to a friend
   D. sleep

___ 5. What type of special class is Lauren going to take?
   A. a law class
   B. a Spanish class
   C. an English class
   D. a math class

___ 6. What does Lauren want to learn from the class?
   A. how to write a paper
   B. about a new culture
   C. the grounds for justifiable homicide
   D. how to do geometry

___ 7. Whom does Lauren seem to be upset with?
   A. her mom
   B. her older sister
   C. her dad
   D. all of the above

___ 8. According to Lauren, who makes all the decisions when you’re 14?
   A. her parents
   B. the school
   C. herself
   D. A. and B.

___ 9. What type of writing is “Being Fourteen?”
   A. nonfiction
   B. fiction
   C. persuasive
   D. journal entry

___ 10. What is Lauren’s mood?
   A. fearful
   B. nervous
   C. frustrated
   D. sad

Short-Essay Test

Do you think Lauren’s problems will get worse or go away before the book ends? Explain your answer.
Native Americans (pages 83–102)

This unit contains an excerpt from Ann Turner’s *The Girl Who Chased Away Sorrow* and a speech by Chief Seattle.

“Attack” is a fictional account of events that led up to the Navajo Long Walk. From about 1775 to 1863 the Navajos lived in the present-day Four Corners area. In 1863 General James Carleton was ordered to open an overland mail route in the Southwest. He appointed Kit Carson to relocate the Navajo to Bosque Redondo in eastern New Mexico. U.S. military forces destroyed Navajo fields, houses, and livestock, and forced most of the Navajos to walk 300 miles to Fort Defiance. When the Navajo Treaty of 1868 was signed, about 7,000 Navajos were finally returned to a one-hundred square mile reservation along the Arizona-New Mexico border. In 1875 one million acres were added to this reservation.

Ann Turner was born in Northampton, Massachusetts, in 1945. Following her graduation from the University of Massachusetts with an M.A.T. degree in 1968, she taught high school English in Great Barrington. She writes historical fiction, and her books include *Grasshopper Summer* (1989), chosen a notable children’s book in the field of social studies, and *Rosemary’s Witch* (1991), chosen a notable book by the National Council of Teachers of English.

Chief Seattle (c. 1786-1866) was born on Blake Island in Elliot Bay, Washington. A warrior and diplomat, he was appointed a head chief for the area by Isaac Ingalls Stevens, governor of Washington Territory and Superintendent of Indian Affairs. Treaties that Stevens negotiated with Puget Sound Indians forced them onto small reservations. The “Great White Chief” Seattle refers to was President Franklin Pierce.
Teaching the Introduction

Photos on page 83 show a Navajo girl and a stereograph of Plains Indians in front of tepees. When viewed through a special viewer called a stereoscope, images in stereographs appear to be three-dimensional.

1. Ask students to discuss what they know about the Navajo people today and what they would like to know.

2. Ask what students know about the Native Americans who lived where students now live. Who were these Native Americans? How did they live? What happened to them?

If students can't answer these questions, ask how they could learn the answers.

Opening Activity

Students might research the following topics and report to the class: Navajo arts and crafts, the Navajo language, the role of Navajo code talkers in World War II, Navajo creation myths, treaties with the Navajo, and Native Americans of the Puget Sound area today.
Skills and Strategies Overview

**Theme**: Native Americans

**Reading Level**: easy

**Vocabulary**
- rump
- shiver
- darting
- clamped
- clatter

**Prereading**: preview

**Response**: clarify

**Comprehension**: graphic organizer

**Prewriting**: storyboard

**Writing**: story beginning / verb tenses

**Assessment**: enjoyment

**Background**
Ann Warner Turner is an acclaimed historical fiction writer who has written more than thirty books for children. One of her most recent is called *The Girl Who Chased Away Sorrow* (1999), from which “Attack” is excerpted. Turner’s book presents the fictional story of Sarah Nita, a young Navajo girl who is separated from her family and forced to walk hundreds of miles to Fort Sumner in eastern New Mexico.

Although there are fictional elements, much of Turner’s book is based on fact. Set in the mid- to late-1860s, the book tells the true story of the deportation of the Navajo people that has come to be known as the Long Walk. In 1863, U.S. forces, under the direction of Kit Carson, waged a bloody campaign against the Navajos. Eventually, 8000 men, women, and children were captured and forced to walk to Fort Sumner. Along the way, hundreds fell sick and died. Once they arrived, they suffered from severe hunger and disease. Only after five years of suffering were they allowed to return to their native territory. In exchange for their release, the Navajo promised to live in peace with the white settlers.

**Unit Theme**: A young Navajo girl hides in fear when U.S. soldiers come to her desert home.

**Graphic Organizer**: A chart like this one can help students see how the individual episodes of a story work together.

<table>
<thead>
<tr>
<th>Episode #</th>
<th>Problem</th>
<th>Response</th>
<th>Action</th>
<th>Outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sarah Nita and Kaibah catch sight of a “red cloud.”</td>
<td>They are terrified.</td>
<td>They stay still and strain to see their home.</td>
<td>They become more and more afraid.</td>
</tr>
<tr>
<td>2.</td>
<td>They hear a “pop” of gunfire and a scream.</td>
<td>They pray it’s not their mother screaming.</td>
<td>They run toward home.</td>
<td>Silver Coat will not let them pass, so they must stay put.</td>
</tr>
<tr>
<td>3.</td>
<td>The girls are frantic to get home.</td>
<td>They become angry with Silver Coat.</td>
<td>They try again and again to get past the dog.</td>
<td>Eventually, he lets them pass. The girls realize that he was protecting them.</td>
</tr>
</tbody>
</table>
Motivation Strategy

If you have not already done so, give students some background on the Long Walk, and ask students to react to the information. Do students know of a similar episode (The Trail of Tears, for example, when the Cherokees were forced to leave their homes)? Ask: "Could something like the Long Walk happen today? Why or why not?"

Engaging Students

Explain that "Attack" is a fictional account based on a true historical event. Ask students to brainstorm story ideas for historical events that they find interesting. Write a list on the board that you save until students are ready for Part IV of this lesson.

Vocabulary Building

Help students use context clues as they read to figure out the meanings of difficult words, especially the key vocabulary for this lesson: rump, shiver, darting, clamped, and clatter. Have students circle these words in the text. Model using context and then checking your ideas against the footnote: "I don't know the word darting. I see, though, that it describes the way Silver Coat is moving. I know that he is trying to protect the girls by blocking the path. I also know that he is quick, because I see the phrase 'But the dog is faster than we are...'. Could darting mean 'moving quickly'? I can check the footnote and then refine my definition based on what appears at the bottom of the page." For additional practice with these words, see page 138.

Strategy Lesson: Pronunciation

Knowing the pronunciation of a word is as important as knowing the word’s definition. As an alternate or additional vocabulary strategy, write the following words on the board and have students practice saying each: huddled, corral, hogans, mica, and boring.

For additional practice on this strategy, see the Vocabulary blackline master on page 138.

Prereading Strategies

Before they read, students will do a preview of "Attack." A preview gives readers a glimpse of what is to come. Thumbing through the pages they are about to read can help students learn about the subject and anticipate any comprehension problems they might have. To that end, you might have students note any glossed words that are unfamiliar. Also have them glance at the graphic organizers that interrupt the text. Their quick previews of these items will show them what’s expected when it comes time to read.

Picture Walk

As an alternate strategy, ask students to do a picture walk of the selection. (For help with this strategy, see the Strategy Handbook, page 40.) A picture walk is similar to a preview in that it asks students to take a quick look through the selection they’re about to read. A picture walk can also reveal valuable clues about the topic of the story and, in some cases, the author's main idea. These clues can help readers later, when it’s time to understand the plot, characters, and setting of the selection. Have students begin with the striking picture of the little girl on page 84.

Spanish-speaking Students

En "Ataque" dos hermanas indígenas presencian la destrucción de su pueblo. Están lejos de casa con su perro cuando unos soldados americanos atacan por sorpresa el pueblo. El perro, Silver Coat, se da cuenta del peligro y no les deja ayudar a sus familiares y vecinos. Las dos hermanas regresan al pueblo cuando está seguro, e intentan continuar la vida que antes había sido tan tranquila.
Before students begin their close readings, explain again the purpose of making notes that clarify the point the author is making. Ask them to note in particular their thoughts about Sarah Nita and her predicament. Students should write their comments of clarification in the Response Notes, along with any questions that come up during the reading.

**Response Strategy**

**VISUALIZE** As an alternate response strategy, students might visualize and then sketch the people and scenes that Turner describes. Their sketches will help them better understand the fear and frustration that Sarah Nita and her sister feel when Silver Coat will not let them pass. In addition, their sketches may help them complete their graphic organizers.

**Comprehension Strategies**

Graphic organizers keep students organized and on task as they read. For this selection, students will complete four organizers involving the essential elements of a story: setting, character, and plot. Encourage students to make detailed notes on the organizers, but they shouldn’t allow the organizer to interrupt the pace of their reading for too long. They will use the notes they make to help them with the storyboard on page 90.

**DIRECTED READING** As an alternate comprehension strategy, you might do a directed reading of “Attack.” Directed reading can help reluctant or low-level readers better understand what they are reading. In a directed reading, the teacher or group leader guides a silent reading of the selection, asking the class to stop every page or so in order to answer comprehension questions about the text. Even the simplest stop and think questions, such as “What is Sarah Nita doing, thinking, or feeling here?” or “Which characters are involved in this scene?” can help clear up student confusion. If you like, plan questions ahead of time for your directed reading.

For more help, see the Comprehension blackline master on page 139.

**Discussion Questions**

**COMPREHENSION**

1. What is the relationship between Kaibah and Sarah Nita? (*They are sisters.*)

2. What do Kaibah and Sarah Nita hear that frightens them? (*They hear the “pop” of a gun and a woman’s scream. They worry that the woman might be their mother.*)

3. Why won’t Silver Cloud allow the girls down the path? (*He is protecting them.*)

**CRITICAL THINKING**

4. What do you think the “evil wind” is? (*Answers will vary. Students might realize that it has to do with the soldiers, who have raided the girls’ home.*)

5. Would you say Kaibah and Sarah Nita are brave or cowardly? Support your answer. (*Answers will vary.*)

**Literary Skill**

**PERSONIFICATION** “Attack” offers an excellent opportunity for a quick lesson on personification. Explain that personification is a literary device in which the author speaks of or describes an animal, object, or idea as if it were a person. In “Attack,” Turner personifies the wind. It becomes an evil force that is capable of wreaking havoc in Sarah Nita’s life. For example, on page 85, Sarah Nita grabs a piece of brush and tries to “sweep that evil wind away before it can bring harm” to them. Ask, “What is the effect of this personification?”
III. GATHER YOUR THOUGHTS

The purpose of the prewriting activities is twofold. First, students will complete a **storyboard** that will help them reflect on the plot of "Attack." Then they will plan a story opening of their own. Both activities encourage students to think more critically about the essential elements of a narrative.

**Prewriting Strategies**

**BRAINSTORMING** If you feel students need an additional prewriting activity, have the class work as a group to think up possible story ideas. The directions on page 90 ask students to think of a time they were scared. Your more sophisticated students might want to set their stories in a different historical period and make the story a work of historical fiction. As a starting point, students should answer the questions at the bottom of page 90.

Have students use the Prewriting blackline master on page 140.

IV. WRITE

Be sure students understand that their assignment is to write a **story beginning**. Read aloud the directions at the top of page 91 and then ask a volunteer to summarize the assignment. Be sure to remind the class to use their prereading and brainstorming notes when writing.

After students have completed a first draft, have them stop and think carefully about what they've written. They should ask themselves: Does my story beginning read well? Does it include enough details? If the answer is no, students should rewrite.

**WRITING RUBRIC** Use this writing rubric to help students focus on the assignment requirements and for assistance with a quick assessment of their writing.

Do students' story beginnings

- establish setting?
- introduce characters?
- give clues about the conflict to come?

**Grammar, Usage, and Mechanics**

When students are ready to proofread their work, refer them to the Writers' Checklist. If you like, teach a brief lesson on verb tenses and why it is important to maintain a single verb tense throughout a piece of writing. For practice, ask students to look at a paragraph from "Attack" and circle every verb. Students should see that Turner writes in the present tense ("We see... I love... Kaibah hums...") throughout.

V. WRAP-UP

Take a moment for students to reflect using the Readers' Checklist. Its intent is to help students ask the questions good readers ask of themselves after finishing a reading. Then ask the class to comment on their overall enjoyment of the story. What did they like or dislike? Remind students that it's not enough to say they "hated" or "loved" a story. They need to explain their opinion and then support that opinion with evidence. For example: "I loved the story because it is about a girl who is just my age, and it seems very realistic."

**Assessment**

To test students' comprehension, use the Assessment blackline master on page 141.
VOCABULARY

Words from the Selection

**DIRECTIONS** Using context clues, fill in each blank with the most appropriate word from the list.

- rump
- shiver
- darting
- clamped
- clatter

1. I saw a squirrel ______________________ ahead of me while I was running through the woods.

2. My hands ______________________ onto the rope as I swung across the river.

3. I gave my dog a pat on the ______________________ when he brought the stick back.

4. As I listened to the scary story, a small ______________________ ran down my spine.

5. When the mixing bowls fell off the counter, you could hear the ______________________ throughout the house.

**Strategy Lesson: Pronunciation**

**DIRECTIONS** Each sentence below contains the pronunciation of a word in parentheses. From the list on the right, choose the word that is pronounced. Write that word on the blank.

6. Our community consisted of several (HO ganz) ______________________ grouped together.

7. (MY ka) ______________________ is a shiny, flaky mineral that looks a little like a rock.

8. My dog was (BARE ing) ______________________ her teeth as the other dog walked by.

9. We (HUD ld) ______________________ under the blanket to keep warm.

10. Once the animals were penned in the (ko RAL) ______________________, we went to dinner.

huddled

hoggals

mica

baring
COMPREHENSION

**Graphic Organizer**

**DIRECTIONS** Use this Character Map to show what you know about Sarah Nita. When you write your own story, think about how important it is to give your readers clues about the main character.

<table>
<thead>
<tr>
<th>Who she is and where she lives</th>
<th>What she is afraid of</th>
<th>What she is brave about</th>
</tr>
</thead>
<tbody>
<tr>
<td>Her best qualities</td>
<td>Her worst qualities</td>
<td>How I feel about her</td>
</tr>
</tbody>
</table>

Sarah Nita
PREWRITING

Plan

Good writers make a plan for their stories. (Sometimes they make a plan on paper, and sometimes they keep the plan in their heads.)

DIRECTIONS Make a plan for your story beginning.

1. First think about who is involved in your story.
2. Make a list of your characters. Write a one-sentence description of each.

my main character:

sentence describing:

character #2:

sentence describing:

character #3:

sentence describing:

Storyboard

DIRECTIONS Next plan the plot of your story. Use this storyboard.

1. Sketch the events of your story beginning.
2. Underneath each sketch, write a one- or two-sentence explanation of the event.

Storyboard for

(title of your story)

1.  
2.  
3.  
4.  
Assessment

Multiple-Choice Test

Directions: On the blanks provided, write the letter of the item that best answers each question or completes each statement.

1. What does Sarah Nita have to run after in the beginning of the story?
   A. the sheep
   B. a bad goat
   C. her little sister
   D. her dog

2. What do the two girls see coming up from the earth?
   A. an evil spirit
   B. a tree
   C. a red cloud
   D. a storm

3. Where are the girls' family members?
   A. down by the river
   B. hunting for food
   C. down at the hogans
   D. up on the mesa

4. What comes through the dust?
   A. blue figures
   B. soldiers
   C. horses
   D. all of the above

5. What prevents the girls from going to their family?
   A. They don't know how to get home.
   B. Their dog stands in the way.
   C. The path is washed away.
   D. A violent storm rolls in.

6. Who or what are the girls afraid of?
   A. their dog
   B. a ghost
   C. the men in blue
   D. A. and C.

7. What happens to their family?
   A. They are driven off the land.
   B. They are killed.
   C. They are left without a home.
   D. They come to find the girls.

8. Sarah Nita discovers that Silver Coat was...
   A. trying to protect them.
   B. herding the sheep.
   C. sick and crazy.
   D. confused and upset.

9. What does Sarah Nita think you do when terrible things happen?
   A. cry
   B. run away
   C. keep doing everyday things
   D. look for help

10. What is the mood at the end of this piece?
    A. sad
    B. humorous
    C. happy
    D. calm

Short-Essay Test

Why does Sarah Nita compare her own voice to that of a wounded animal at the end of the story?
Chief Seattle (1786–1866) was the chief of the Duwamish and Suquamish people of the Northwest. These Native Americans were a peaceful people who gathered plants and berries native to the region and fished for the halibut and salmon that were at one time so plentiful in Puget Sound.

In 1853, the lives of the Duwamish and Suquamish were interrupted forever. Isaac Ingalls Stevens, the first governor of Washington Territory, began badgering Chief Seattle to sign a treaty that would turn over Native American land in exchange for the right to live on a small reservation.

Stevens’s negotiations with Seattle (and other Native American leaders) have been criticized for several reasons, including the fact that the treaties were written in English, a language not spoken by most Native Americans at the time. “On the Red Man’s Trail” is an excerpt from a speech Chief Seattle made to Isaac Stevens before he signed the treaty yielding his tribe’s lands. This is a translation of the speech.

**UNIT THEME** Chief Seattle mourns the loss of his land to whites and the white man’s ignorance about Native American customs and beliefs.

**GRAPHIC ORGANIZER** Your students may benefit from seeing ahead of time some important quotations from the speech. Put this chart on the board and then discuss what each quotation means.

| Page # | Quotation | What it means ...
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>94</td>
<td>“My words are like the stars that never set.”</td>
<td></td>
</tr>
<tr>
<td>95</td>
<td>“There was a time when our people covered the whole land as the waves of a wind-ruffled sea covers its shell-paved floor...”</td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>“But let us hope that the hostilities between the Red Man and his paleface brother may never return.”</td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>“Your God is not our God! Your God loves your people and hates mine!”</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>“We are two distinct races, and must remain ever so, with separate origins and separate destinies.”</td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>“It matters little where we pass the remnant of our days.”</td>
<td></td>
</tr>
</tbody>
</table>
BEFORE YOU READ

Read through the introduction to the lesson with students. Then discuss author’s purpose. If necessary, remind students that an author may have one or more of these purposes in mind when writing: to entertain, persuade, inform, or reveal an interesting truth.

After your discussion has ended, ask students to turn to the prereading activity, an anticipation guide. (Refer to the Strategy Handbook on page 40 for more help.)

Motivation Strategy

Offer background on Chief Seattle and his people. Then ask the class about the U.S. government decision to move Native Americans onto reservations in the mid- to late-1800s. What do students know about the treaties between Native Americans and whites? Were the treaties fair? Why or why not? Some background information on this topic will help students feel less apprehensive about the length and subject matter of the reading assignment.

Engaging Students

Ask students to gather examples of Native American songs, stories, books, and art, and create a display table in the back of the room. Ask students to write a card that explains what they have brought in and why they chose it. Students might visit the display table on their free time over the course of the unit.

Vocabulary Building

Learning synonyms can help a new writer build vocabulary. Good writers have at their fingertips a large vocabulary that they can call on if they get stuck for a word. They know that using the same word over and over again makes writing dull and uninspired. Have students get into the habit of thinking automatically of a synonym or two for words that they’d like to use in their own writing. You might have them practice by writing synonyms for these key vocabulary words, all of which are footnoted in the selection: compassion, eternal, relentless, prosperity, and distinct. Have students circle these words in the text. For more vocabulary work, see page 146.

Strategy Lesson: Prefixes

Show students the common prefix pre-, meaning “before in time or position,” and then write some words on the board that contain this prefix and ask for definitions: preview, precook, preteen, precaution, and presume (page 94), meaning “to suppose” or “take for granted.”

For additional practice, see the Vocabulary blackline master on page 146.

Prereading Strategies

Anticipation guides are easy to create and interesting for students to do. They work especially well with longer or more complex selections because they give students a head start on topic and theme work. As a part of the anticipation guide on page 93, students will make predictions about the reading. In most cases they will rely on their own ideas and experiences to form their predictions. Almost without thinking about it, students will activate prior knowledge and make personal connections to the people, places, and ideas Chief Seattle touches upon in his speech.

Spanish-speaking Students

En su comentario famoso, el líder indio, Chief Seattle, expresa la frustración y exasperación que han sufrido la gente india desde la llegada de los europeos en el Nuevo Mundo. Chief Seattle sabe que los hombres blancos son muy poderosos, y que los indios no tienen la fuerza ni los recursos para proteger a sí mismos. Tendrán que hacer lo que exigen los blancos. Lamenta el destino melancólico que les espera a todos los indios.
Before students begin reading, have a volunteer read aloud the directions at the top of page 94. Be sure every student understands the response strategy of mark or highlight. Remind them to pay careful attention to clues about author's purpose. Each time they see one, they should make a note of it in the Response Notes.

**Response Strategy**

**VISUALIZE** How do students picture Chief Seattle and his audience? As an alternate response strategy, ask them the “who” and “where” of Chief Seattle's speech. Have them make quick sketches of what they “see” in the Response Notes. Students may want to use these sketches to help them with the news story they write in Part IV.

**Comprehension Strategies**

Directed reading is a good comprehension strategy to use with this selection since students are likely to find it somewhat challenging. Ask students to read silently, perhaps one page at a time. At each stop and think question, have the class pause and write answers to the question. Then briefly discuss the question as a group. If there is time, ask students to work together to do a dramatic reading of the speech. This may help those who are having trouble deciding on Chief Seattle's purpose.

For more help, see the Comprehension blackline master on page 147.

**Discussion Questions**

**COMPREHENSION**
1. What will be the effect of the treaty Seattle is about to sign? *(Seattle will give up his tribe's land to the U.S. government. In exchange, the government will provide land for a reservation and protect his people from "ancient enemies."*)

**CRITICAL THINKING**
2. How did he feel about signing it? *(Answers will vary. Students might suggest that he felt sad or regretful. Remind them to support what they say with evidence from the text.)*

3. What do you think Seattle meant when he said "youth is impulsive"? *(Possible: He meant that young Native Americans often act without thinking. In other words, they often attack or destroy and only later do they consider the consequences.)*

4. What is the tone of Seattle's speech? *(Again, answers will vary. Students may say that the tone is resigned in some parts and angry in others.)*

**Literary Skill**

**PARALLELISM** To introduce a stylistic skill with this lesson, you might explain parallelism to students. Parallelism is the arrangement of similar or the same words, phrases, or clauses to emphasize an idea. Parallelism creates an underlying rhythm and can unify writing. Chief Seattle uses parallelism in his writing. For example:

- “Thus it has ever been. Thus it was when the white man first began to push our forefathers . . .”

- “Your God is not our God! Your God loves your people and hates mine! . . . Your God makes your people wax strong every day. . . .”

For practice, ask students to find two more examples of parallelism in Chief Seattle's speech.
GATHER YOUR THOUGHTS

The prewriting activities on page 101 give students the chance to organize what they've learned about Chief Seattle and the problems he mentioned as well as to prepare to use that information in a news article about the historic event. They'll begin by completing an informational cluster, which has space for two major problems, but students should feel free to add more large circles if they find additional problems.

After that, students should use the smaller circles to list specific details about the problems. Their details will come from information in the speech.

After they finish the cluster, students will plan a news article. In the middle of the page, they'll gather ideas for the lead. At the bottom of the page, they will write a quote from Seattle that they can use somewhere in their article. Remind the class that a direct quotation must be enclosed in quotation marks and that the end punctuation belongs inside the quotes.

For additional practice, have students use the Prewriting blackline master on page 148.

WRITE

On page 102, students are asked to write a news article that has as its headline: “Chief Seattle Agrees to Reservation Plan.” Remind the class that the article’s lead should answer the questions who? what? where? when? why? and how? Have students identify the location as “near Puget Sound.”

WRITING RUBRIC When students have finished their articles, show them this rubric. Ask them to revise their work with these questions in mind:
- Does my article open with a lead paragraph that describes who, what, where, when, why, and how?
- Does my article offer specifics about the treaty?
- Does it explain why Chief Seattle decided to sign the treaty and what the consequences might be?

Grammar, Usage, and Mechanics

When they are ready to proofread their work, refer students to the Writers' Checklist. Remind the class that the subject and verb of a sentence have to work together, or “agree.” A singular subject needs a singular verb. A plural subject needs a plural verb. For example:

Incorrect: Chief Seattle and his people was upset about the treaty.
Correct: Chief Seattle and his people were upset about the treaty.

WRAP-UP

Take a moment at the end of the lesson for students to think about the two selections they read in this unit. Point out the Readers' Checklist and ask students to apply both questions to both selections. Have the class explain what they found easy or challenging. Was one selection easier than the other? If so, why?

Assessment

To test students' comprehension, use the Assessment blackline master on page 149.
VOCABULARY
Words from the Selection

DIRECTIONS Substitute a word from the word box for the underlined word.

different  † sympathy  † success  † persistent  † everlasting

1. A true friend will have compassion for those who suffer from problems.


3. His teasing was relentless. He would not stop!

4. The prosperity of the farm meant that there was plenty of food for everyone.

5. "We are two distinct races, and must remain ever so, with separate origins and separate destinies."

Strategy Lesson: Prefixes

DIRECTIONS The words in the word box all contain the prefix pre-, meaning "before in time or position." Answer the questions below by writing a word from the word box.

presume  † preview  † predate  † precaution  † prefix

6. Which word means "to look at beforehand"?

7. Which word means "to suppose" or "take for granted"?

8. Which word means "care taken beforehand"?

9. Which word means "to give an earlier date"?

10. Which word means "a syllable or word at the beginning of a word"?
COMPREHENSION

Reader Response

DIRECTIONS On the lines below, write a brief journal entry about how “On the Red Man’s Trail” made you feel. Choose one of these three phrases as the opening for your entry:

- I know the feeling . . .
- I can’t really understand . . .
- If I had been . . .

My Journal Entry

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

Group Discussion

DIRECTIONS Work with a partner or a small group to answer these questions about Chief Seattle’s speech. Be ready to share your answers with the rest of the class.

1. What would you say is Chief Seattle’s biggest regret?

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

2. If you had one piece of advice for the chief and his people, what would it be?

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

3. Would you say Chief Seattle’s speech was effective? Support your opinion.

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________
PREWRITING

Writing a News Article

DIRECTIONS Follow these steps to write a news article about Chief Seattle and the treaty.

STEP 1. MAKE NOTES. Make notes about the who, what, where, when, why, and how of the treaty and Chief Seattle's speech.

<table>
<thead>
<tr>
<th>WHO</th>
<th>WHAT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HOW</th>
<th>TREATY AND CHIEF SEATTLE</th>
<th>WHERE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WHY</th>
<th>WHEN</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

STEP 2. WRITE A LEAD. The lead tells what the article is going to be about. In the lead, you explain who, what, where, when, why, and how. Write your lead here. It should be no more than three or four sentences long.

STEP 3. WRITE YOUR ARTICLE. Write your complete article in your book, on page 102.
ASSESSMENT

Multiple-Choice Test

DIRECTIONS On the blanks provided, write the letter of the item that best answers each question or completes each statement.

1. What kind of greetings did the “White Chief” send to Chief Seattle and his people?
   A. greetings of friendship  
   B. greetings of war  
   C. greetings of good will  
   D. A. and C.

2. What proposition did the White Chief make Chief Seattle?
   A. The government would buy their land.  
   B. The government would reserve land for the Native Americans to live on.  
   C. The Native Americans would be protected by the white man.  
   D. all of the above

3. According to Chief Seattle, what did the Red Man no longer have?
   A. rights  
   B. land  
   C. dignity  
   D. power

4. Whom did Chief Seattle refer to as impulsive?
   A. the spirits  
   B. old men  
   C. youth  
   D. the white man

5. What did Chief Seattle feel was happening to his people?
   A. They were growing angry.  
   B. They were fading away.  
   C. They were becoming happy.  
   D. They were becoming wealthy.

6. When comparing Native Americans to white people, the Chief said . . .
   A. they are more similar than they realize.  
   B. they are distinct and separate.  
   C. the red man is superior.  
   D. he doesn't know enough about the white man.

7. Chief Seattle said his people's religion is based on . . .
   A. the white man's god  
   B. the traditions of their ancestors  
   C. an angry God  
   D. all of the above

8. What did the Chief want most for his people?
   A. equality  
   B. peace  
   C. land  
   D. revenge

9. How did the Chief see the future of his people?
   A. uncertain  
   B. gloomy  
   C. drawing to a close  
   D. all of the above

10. What word best describes Chief Seattle?
    A. wise  
    B. nervous  
    C. unreasonable  
    D. angry

Short-Essay Test

Why do you think Chief Seattle accepted the white man’s treaty instead of putting up a fight for his people?
Unit Background  ISAAC BASHEVIS SINGER (pages 103–120).

Isaac Bashevis Singer was born in Radzymin, Poland, in 1904 and died in 1991 in Florida. The son of a rabbi, he attended a rabbinical seminary in Poland from 1920 to 1927.

He followed his older brother I. J. Singer to the United States in 1935 and went to work writing fiction for The Jewish Daily Forward, a New York newspaper, under several pseudonyms.

Singer’s novels and stories were translated from Yiddish, the language in which he preferred to write, and he wrote for young people as well as for adults. His works for children include Zlateh the Goat and Other Stories (1966), When Schlemiel Went to Warsaw and Other Stories (1968), and The Fools of Chelm and Their History (1973).

His adult fiction includes Gimpel the Fool and Other Stories (1957), The Magician of Lublin (1960), The Slave (1962), Shosha (1978), and A Crown of Feathers and Other Stories (1973), which received a National Book Award. He was awarded the Nobel Prize in Literature in 1978.

In My Father’s Court, from which the two excerpts in this unit are taken, refers to Singer’s father’s study at 10 Krochmalna Street in Warsaw, to which people of all types came to ask for rulings on Jewish law and for personal advice. This memoir covers the years before World War I.
Teaching the Introduction

Images on page 103 depict a woman at a market, a map of Europe with Poland circled, an outdoor market, and the cover of Singer’s memoir.

1. Read the unit introduction with students, and give them more information about Singer.

2. The unit introduction says that Singer “fled to the United States to escape the Nazis.” Ask students what this statement means. Who were the Nazis? Why were they invading Poland? Why might staying in Poland have been especially dangerous for Singer?

3. Singer’s story is about a washwoman, an occupation that students may wonder about. Ask the class to speculate about what a washwoman did. They can then compare their speculations with Singer’s descriptions.

Opening Activity

Assign a Singer story for students to read from one of the collections mentioned on the previous page. Alternatively, you might read aloud a story from Zlateh the Goat and Other Stories.
### Skills and Strategies Overview

**Theme** Isaac Bashevis Singer

**Reading Level** average

**Vocabulary**
- accumulated
- unwieldly
- brittle
- endure
- burden

**Prereading** story impression

**Response** react and connect

**Comprehension** double-entry journal

**Prewriting** topic sentence and details

**Writing** compare and contrast paragraph / contractions

**Assessment** style

### Background

In an introduction to one of his many collections, Isaac Bashevis Singer wrote: “I never believed that I could write for children. I always had the false impression that those who write for children are not real writers. . . .” Over the years, however, he changed his mind and came to the realization that one of the most important contributions he could make to the world of literature was to “make good books for children.” Children’s literature, he wrote, is “the only hope, the only refuge in a society that prizes junk novels and cheesy romances.”

“The Washwoman” is written in a straightforward, yet lyrical style. Singer’s love of language and simple wisdom shine through in the character of the washwoman and the young boy who worries about her.

**Unit Theme** Isaac Bashevis Singer explores themes of hard work, pride in oneself, and compassion for others in this excerpt from a memoir.

**Graphic Organizer** Even the simplest charts like the one below can help students keep track of the important elements of a story. Help students develop the habit of creating a graphic organizer like this one when they read.

### Story Analysis: “The Washwoman”

<table>
<thead>
<tr>
<th>Setting</th>
<th>Characters</th>
<th>Plot</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poland in the early half of the twentieth century. The family lives on Krochmalna Street, in Warsaw, the capital of Poland.</td>
<td>the washwoman—small, old, and wrinkled. Past seventy years old. Gentile. the narrator—observant, hard-working, curious. Young Jewish boy. Mother—loving, religious, perhaps a little superstitious. Kind-hearted.</td>
<td>In Part 1, the narrator describes the washwoman and her work ethic. In Part 2, he and his mother begin to worry when she does not return to drop off their laundry. As the winter worsens, they fear she is dead.</td>
</tr>
</tbody>
</table>
Motivation Strategy

Play a piece of music that will help set the mood for reading Singer's story. You might choose a piece written by Frédéric Chopin (an early nineteenth-century Polish composer) or one by the twentieth-century Polish composer Karl Szymanowski.

Engaging Students

Have students think about their most unique quality. Is it something about their physical appearance or something that has to do with their personality? Ask them to make a note of this quality in the margin of their books and then write a sentence or two explaining it. This quick activity will help students make a prereading connection to the theme of Singer’s story.

Vocabulary Building

As students read, point out key vocabulary words such as accumulated, unwieldy, brittle, endure, and burden. Have students circle these words in the text, and ask for volunteers to pronounce and offer definitions of these words. Then ask for sample sentences that use the words. Help students become accustomed to hearing the words in many different contexts.

Strategy Lesson: Prefixes

Knowing the prefix of a word can help students figure out the meaning of the word. Show this list of words to students: forebears, forearmed, and forecast. Tell the students that fore- means “front, in front, before, beforehand.” Have them help you separate prefixes from roots in the above words.

For additional practice on this strategy, see the Vocabulary blackline master on page 156.

Prereading Strategies

A story impression can help students make predictions about the topic (and possibly the theme) of a reading. Have students read the list of words on the left-hand side of page 104. Then ask them to think about the meaning of each word. (Students might work in pairs for this part, since some of the words may be challenging.) Next, have them write the words in sentences that you share with the rest of the class. Finish the activity by asking for predictions about the topic of “The Washwoman.”

Picture Walk

As an alternate prereading strategy, ask students to do a picture walk of the story (Parts 1 and 2) and then have them make notes about the picture that strikes them as most interesting or evocative. This activity will also serve as an excellent prereading warm-up to theme.

Spanish-speaking Students

“La lavandera” viene de la autobiografía de Isaac Bashevis Singer, In My Father’s Court. En esta selección, Singer describe la mujer vieja que lavaba la ropa de su familia. A diferencia de la gente del barrio en Polonia donde vivía Singer y su familia, la lavandera era una gentil. También era amable, pobre, pequeña, y muy fuerte.
Response Strategy

Read the directions at the top of page 105 with students. Be sure they understand that they are to react and connect to Singer's story. As they are reading, they should ask themselves questions such as “How would I feel if I were a part of this family?” and “What would my reaction be to this person?” These questions can make students’ connections to the text all the stronger.

Comprehension Strategies

A double-entry journal gives readers the chance to respond to and comment on what they’re reading. The first double-entry journal (on page 107) asks students to react to a quote about the washwoman. The second double-entry journal requires students to choose their own quote and then write their response to it. (Explain that students can choose their quotes from any part of the story up to that point.) Remind the class that no one will be checking their work, so they should feel free to be honest in their responses. Students’ reactions will strengthen their connection to the reading, which in turn will aid in their comprehension.

Word Attack

As an alternate comprehension strategy, ask students to use their word-attack skills to help with some of the more challenging vocabulary in the selection, especially the vocabulary that is essential to the meaning of the piece. For example, ask them to create a word chain for the word Gentile (page 105), which Singer uses to describe the washwoman and sharpen the contrast between her and the narrator’s Jewish family. Other key words include peasant and burden.

For more help, see the Comprehension blackline master on page 157.

Discussion Questions

Comprehension

1. Where is the story set? (on Krochmalna Street in Warsaw, Poland)

2. What is the washwoman’s job? (She collects laundry from families, washes and irons it, and then returns it when she is finished.)

Critical Thinking

3. What inferences can you make about the narrator? (Answers will vary. Students should be able to infer that he is a young Jewish boy who is keenly observant and obedient to his elders.)

4. Why is the mother bothered by the washwoman’s comment that her son looks like Jesus? (Answers will vary. Jews do not consider Jesus as the messiah as Christians do and have often suffered because of the mistaken belief that they were responsible for Jesus’ death.)

5. Do you think the narrator admires the washwoman or feels superior to her? (Again, answers will vary. Students should see, however, that his tone is an admiring one, especially in the passage where he describes how difficult it was to do laundry in those days.)

Literary Skill

Theme

One literary term to introduce with “The Washwoman” is theme. Remind the class that an author’s theme is the main idea of the piece. It is what the author wants the reader to remember most about the selection. Some stories contain one theme. Others contain several. The hard work, perseverance, and sacrifice of a poor, aged woman is a possible theme in Singer’s story. If you like, write a list of themes on the board and ask for volunteers to explain how they are developed in the selection. (Keep the list on the board while students read the continuation of the story. They might want to add to it or modify the wording of some of their themes later.)
III. GATHER YOUR THOUGHTS

Prewriting Strategies

The prewriting activities on page 108 will help students interpret Singer’s story. In addition, the activities are meant to prepare students to write a paragraph in which they compare and contrast themselves to the washwoman. To help them gather details for their comparison, students will complete a Venn diagram. Remind students to list as many descriptive words as they can think of in each of the two circles.

Next students will write a topic sentence that sums up the comparison they want to make. Students can use the sample topic sentences on page 108 or write one of their own using this formula:

(Subject) + (how I feel about the subject) = (a good topic sentence).

Students will finish by choosing details that support their comparison. The details they choose should come from the story and from their own lives. Remind the class that each detail must relate directly to their topic sentence.

Have students use the Prewriting blackline master on page 158.

IV. WRITE

Read aloud the directions on page 109 to be sure that students understand the assignment. Remind them that their compare and contrast paragraphs should begin with a topic sentence that sets up the comparison. In the next sentence, they might want to briefly introduce their support.

After students have written a first draft, have them stop and think carefully about what they’ve written. They should check to be sure that the comparison is clear and that their topic sentence is well supported.

WRITING RUBRIC
If you like, use this rubric to help with a quick assessment of students’ writing.

Do students’ compare and contrast paragraphs

• explore similarities and differences between the washwoman and themselves?
• include adequate supporting details?
• stay focused on the comparison named in the topic sentence?

Grammar, Usage, and Mechanics

Next refer students to the Writers’ Checklist and teach a brief lesson on contractions. Remind the class that an apostrophe is needed in every contraction. It takes the place of the missing letter or letters. For practice, ask them to make contractions of these words:

I will, could have, should not, will not

V. WRAP-UP

Assessment

Take a moment at the end of the lesson for students to reflect on Isaac Bashevis Singer’s writing style. Have them use the Readers’ Checklist as a starting point. They can begin by working alone to answer the three questions on the checklist. Then they can elaborate on their answers during a brief class discussion.

To test students’ comprehension, use the Assessment blackline master on page 159.
VOCABULARY

Words from the Selection

**Directions** Use context clues to figure out the meaning of the underlined words. Write your best guess about what each word means on the blanks.

1. “Mother would count out to her a bundle of laundry that had **accumulated** over several weeks.”

**accumulated** probably means

2. “She would lift the **unwieldy** pack, load it on her narrow shoulders, and carry it the long way home.”

**unwieldy** probably means

3. “In the winter it would become as **brittle** as glass and almost break when touched.”

**brittle** probably means

4. “Only God knew all she had to **endure** each time she did a wash!”

**endure** probably means

5. “The old woman did not want to become a **burden**, and thus she bore her burden.”

**burden** probably means

**Strategy Lesson: Word Families**

**Directions** The root word *fore-* means “front, in front, before,” or “beforehand.” The words in the box all contain this root. Choose the word that correctly fits in each sentence, and write it in the blank.

- forebears = ancestors
- forecast = predict a future event
- foretold = told beforehand
- foreshadowed = to represent beforehand
- forearmed = to arm in advance

6. We knew the attack was coming, so we were completely ____________.

7. The weatherman always gives a ______________ of tomorrow’s weather.

8. The fortune cookie ______________ my future.

9. My ______________ came to this country from Poland.

10. I knew what the ending of the movie would be because it was ______________ in an earlier scene.
**COMPREHENSION**

**Supporting a Topic Sentence**

**DIRECTIONS** Use the organizer below to list details about the washwoman and yourself.

1. First complete the topic sentences by adding three adjectives (descriptive words).
2. Then write one piece of support for each adjective.
3. Use the support later, in your compare and contrast paragraph.

The washwoman is ____________, ____________, and ____________.

I am ____________, ____________, and ____________.
PREWRITING

Comparing and Contrasting

DIRECTIONS Plan your compare and contrast paragraph here.

STEP 1. WRITE A TOPIC SENTENCE. Write your topic sentence on this line:

STEP 2. LIST SIMILARITIES. List three important similarities between yourself and the washwoman here:

similarity #1:

similarity #2:

similarity #3:

STEP 3. LIST DIFFERENCES. List three important differences between yourself and the washwoman here:

difference #1:

difference #2:

difference #3:

STEP 4. WRITE A CLOSING SENTENCE. Write a closing sentence that sums up the comparison and leaves your readers with something to think about.

My closing sentence:

WRITING TIP
If you want to emphasize the similarities between yourself and the washwoman, discuss them last. If you want to emphasize the differences between the two of you, then you should discuss them last.
ASSessment

Multiple-Choice Test

Directions On the blanks provided, write the letter of the item that best answers each question or completes each statement.

1. What word is not used to describe the washwoman?
   A. wrinkled  
   B. weak  
   C. old  
   D. thin

2. Why does the mother like the washwoman so much?
   A. She does a lot of work but doesn't charge a lot.  
   B. She returns the laundry the next day.  
   C. She brings the family gifts.  
   D. She also cleans the house.

3. How many times does the washwoman handle each piece of laundry?
   A. once  
   B. twice  
   C. around 10  
   D. more than 20

4. How does the washwoman dry the clothes?
   A. She uses a dryer.  
   B. She hangs them outside.  
   C. She hangs them in the attic.  
   D. She returns the clothes wet.

5. The washwoman works hard because . . .
   A. she has pride.  
   B. it is a labor of love.  
   C. her son wants her to.  
   D. A. and B.

6. What language do the mother and washwoman use to communicate?
   A. Polish  
   B. German  
   C. English  
   D. Hebrew

7. The washwoman says Singer resembles . . .
   A. his mother.  
   B. Jesus.  
   C. her son.  
   D. her brother.

8. How does the washwoman get back to her home after picking up the laundry?
   A. She rides her bike.  
   B. The narrator drives her.  
   C. She walks.  
   D. She takes the bus.

9. The washwoman does not want . . .
   A. to become a burden.  
   B. to die alone.  
   C. to have no friends.  
   D. to be bored.

10. What is the best word to describe the washwoman?
    A. cheerful  
    B. hardworking  
    C. grumpy  
    D. unhappy

Short-Essay Test

What do you predict the next part of "The Washwoman" will be about?
Skills and Strategies Overview

Theme: Isaac Bashevis Singer

Reading Level: average

Vocabulary: wailed, severe, gnarled, obstinancy, catastrophe

Prereading: anticipation guide

Response: question

Comprehension: story frame

Prewriting: main idea and details

Writing: reflective paragraph / capitalization

Assessment: depth

Background:
When Singer won the Nobel Prize in literature in 1978, the Nobel Prize committee commended him for his “impassioned narrative art which, with roots in Polish-Jewish cultural tradition, brings universal human conditions to life.”

Unit Theme: Isaac Singer explores themes of hard work, perseverance, and sacrifice in this excerpt from his memoirs.

Graphic Organizer: A story pyramid like this shows the four essential elements of a story: character, setting, conflict, and resolution.

1. Washwoman
   Name of main character

2. diligent strong
   Two words describing main character

3. Warsaw Krochmalna Street
   Three words describing setting

4. Washwoman’s life is difficult.
   Four words stating problem

5. She comes to get laundry.
   Five words describing one event

6. She doesn’t return. Family is worried.
   Six words describing second event

7. Mother sews old clothes; assumes washwoman died.
   Seven words describing third event

8. Washwoman returns, explains unfinished work kept her alive.
   Eight words describing solution

Bibliography: Other autobiographical titles from Isaac Bashevis Singer include A Little Boy in Search of God (1976); A Young Man in Search of Love (1978); Lost in America (1981); and Love and Exile: A Memoir (1984).
Before You Read

Read aloud the lesson opener to students. Remind the class that they are about to read a continuation of “The Washwoman.” Ask students what they know so far about the narrator and washwoman. Then have the class complete the prereading activity, an anticipation guide. (Refer to the Strategy Handbook on page 40 for more help.)

Motivation Strategy

Have students say what they think is the key to happiness. Is it family or friends? Is it fame and fortune? Is it something that cannot be named? Make a short list on the board. After they have finished reading the second Singer selection, ask them to say how they think the author would answer the question. The topic of personal happiness relates directly to the theme of “The Washwoman.”

Engaging Students

Divide the class into pairs and have them interview each other about the hardest work they have ever done. Set a time limit for the interviews—perhaps two minutes—and then ask the interviewer to report what he or she learned.

Vocabulary Building

Help students use context clues as they read to figure out the meanings of difficult words, especially the key vocabulary for this lesson: wailed, severe, gnarled, obstinacy, and catastrophe. Ask students to circle these words in the text. Although the footnotes define these words for students, you’ll still want to encourage them to practice defining in context. Model using context and then checking your ideas against the footnote: “I’m not sure about the word wailed. I see, though, that it is paired with the word shrieked, which I know means ‘screamed.’ The mother the narrator describes was probably shrieking and crying. Could wailed mean ‘cried’?” Be sure that students can pronounce the vocabulary words. For additional practice with these words, see page 164.

Strategy Lesson: Word Analysis

By now students have learned a number of strategies for defining new words, analyzing word parts, and understanding word origins. To help students review some of these strategies, assign the Vocabulary blackline master on page 164.

Prereading Strategies

The purpose of an anticipation guide is to explore students’ ideas about a theme or topic before they read. The statements on the guide have been chosen to pique students’ interest and help them begin thinking about the theme of “The Washwoman.” Once they have finished reading, students should return to their guides and mark “agree/disagree” in response to each statement again. Point out that what we read really can change our attitudes and beliefs. In fact, one of the reasons we read is to expose ourselves to new ideas and opinions.

Word Web

As an alternate prereading strategy, ask students to complete a word web for the word sacrifice. Draw a web on the board that has at least five spokes. At the tip of each spoke, students should write a word or phrase that relates to the word sacrifice. Help students explore the denotative and connotative meanings of the word.

Sacrifice—the act of giving up something valuable for something else.

Spanish-speaking Students

En la continuación de la selección anterior, Isaac Bashevis Singer escribe de su respeto profundo por la lavandera. Durante el invierno amargo ella no devolvió la ropa. La familia de Singer temió lo peor—que la mujer se hubiera muerto. Pero, después de dos meses, la lavandera regresó con la ropa limpia, explicando que se había puesto enferma. Dijo que Dios no le permitía que se muriera porque sabía que todavía tenía que devolver la ropa.
Response Strategy

As students begin to read, walk through the process of responding to literature. Introduce the strategy of **questioning**, and point out the example given. Then ask students to begin reading. Interrupt them after the first page to see what questions they wrote in the **Response Notes**. If they couldn't think of any, make some suggestions, such as: "What does it mean that 'no Jewish son would have acted in this manner'?" and "What does the story about the unfaithful son have to do with the washwoman?"

Comprehension Strategies

Students are asked to fill in **story frames** as they are reading the continuation of "The Washwoman." Story frames can help students understand the sequence of events. As an added benefit, story frames can prod the reader into thinking carefully about setting, character, and plot. Encourage students to reread their story frame notes once they have finished the selection. When they know the ending of the story, they may want to make some small additions or changes to what they have already written.

**DIRECTED READING**

As an alternate comprehension strategy, conduct a directed reading of Singer's story. Allow students to read at their own pace, but have them look for answers to a set of questions as they read. When they spot an answer, they can make a note in the margin of the book. You might have students watch for answers to these factual and inferential questions:

- Why does Mother become worried about the washwoman?
- What does Mother assume happened to the washwoman?
- How does the narrator feel about the washwoman?

For more help, see the **Comprehension** blackline master on page 165.

Discussion Questions

**COMPREHENSION**

1. To whom does the narrator's mother dedicate herself? (to her children)

2. What makes the winter of this story different from other winters in the author's memory? (It is colder and harsher.)

3. Why is the washwoman's absence a "catastrophe" for the family? (She has most of their clothes.)

**CRITICAL THINKING**

4. How does Mother feel when the washwoman does not return? (Answers will vary. Students might infer that she is at first a bit annoyed by the inconvenience and then becomes worried that something has happened to the woman.)

5. What words would you use to describe Isaac Bashevis Singer as a child? Support your answer. (Encourage students to make inferences about Singer using his words as support for their inferences.)

Literary Skills

**CLIMAX**

To introduce a literary term with this lesson, you might discuss climax with students. Explain that the climax is the high point or turning point of a story. Help students see that the climax occurs when the washwoman walks back into the Singer home. The denouement or resolution occurs when the woman explains why it took her so long to return.
III. GATHER YOUR THOUGHTS

Prewriting Strategies

The prewriting activities on page 119 are intended to prepare students to write a paragraph of reflection about a person they admire. To begin, students will think carefully about the meaning of Singer's story. Have them think (alone or in a group) about the questions at the top of page 119.

Next students will plan their paragraphs. Their first step will be to write a topic sentence. Have them brainstorm a short list of people they admire and then choose one.

Students will finish their prewriting session by thinking of four details that support the topic sentence. Each detail should prove that the person named in the topic sentence is worth admiring.

Have students use the Prewriting blackline master on page 166.

IV. WRITE

Set aside plenty of time for students to write their reflective paragraphs. Remind the class that reflective writing is writing that examines or comments upon some part of the writer's experience. This type of writing is a form of self-study in which the writer ponders different aspects of life to better understand what they mean and why they might be important. In this case, students will reflect on a person that is important to him or her.

WRITING RUBRIC Use the writing rubric to help students focus on the assignment requirements and for assistance with a quick assessment of their writing.

Do students' reflective paragraphs:

• begin with a topic sentence that explains the person that the writer admires?
• contain three or more details that support the topic sentence?
• end with a concluding sentence that restates the topic sentence and ties up any loose ends?

Grammar, Usage, and Mechanics

When they've completed a first draft, refer students to the Writers' Checklist on page 120 and have them revise their writing with this information in mind. Before they begin proofreading, you might teach a quick lesson on capitalization. For practice, have students edit these sentences for capitalization problems:

My Aunt and Uncle are such amazing people. Aunt Ella and uncle Frank have traveled the world. Mom and dad think they've flown more miles than anyone else in the world!

V. WRAP-UP

Take a moment at the end of the lesson for students to reflect on the depth of their understanding of Singer's writing using the Readers' Checklist. Ask the class to comment on what this story meant to them personally. What did it remind them of in their own lives? How so? Explain that these are the kinds of questions good readers ask themselves when they respond to literature.

Assessment

To test students' comprehension, use the Assessment blackline master on page 167.
VOCABULARY

Words from the Selection

DIRECTIONS Use these vocabulary words in sentences that show you understand their meaning. Check the footnotes in your book if you're not sure.

✧ wailed ✧ severe ✧ gnarled ✧ obstinacy ✧ catastrophe

1.

2.

3.

4.

5.

Strategy Lesson: Word Analysis

DIRECTIONS Write the word from the box at the right that correctly answers each question. One word will not be used.

6. Which word is a German word for a small amount of money?
   ________________

7. Which word has a prefix meaning “before”?
   ________________

8. Which word means both “strength” and “material inside a bone”?
   ________________

9. The Latin word corpus means “body.” Which word comes from this root?
   ________________

10. Which word means both “way to make up for your sins” and “money paid to free a person”?
    ________________

   groschen
   ransom
   marrow
   premonition
   corpse
   benediction
COMPREHENSION

Storyboard

DIRECTIONS Use this storyboard to show the events of “The Washwoman.” (Include information from both parts of the story.)

1. Draw sketches in the four boxes.
2. Write a description of what happens on the lines.

1.

2.

3.

4.
PREWRITING

Writing a Reflective Paragraph

DIRECTIONS Follow these steps to write a reflective paragraph about someone you admire.

STEP 1. CHOOSE A TOPIC.

STEP 2. NARROW YOUR FOCUS.

STEP 3. ASK A QUESTION. Reflective writing almost always begins with a question.
(For example: “Why is Aunt Tina worth admiring?”)

My question:

STEP 4. ANSWER THE QUESTION. Give three or four different answers to your question.

answer #1:

answer #2:

answer #3:

answer #4:

STEP 5. WRITE A TOPIC SENTENCE. Write a topic sentence that tells your narrowed topic and how you feel about it. You can use the answers you listed above for the body of the paragraph.

My topic sentence:
Name

**ASSESSMENT**

**Multiple-Choice Test**

**DIRECTIONS** On the blanks provided, write the letter of the best answer for each question.

1. How did the washwoman's son feel about her?
   A. He was worried about her.  
   B. He was ashamed of her.  
   C. He loved her.  
   D. He felt sorry for her.

2. What did Singer's mother do for her children?
   A. read to them  
   B. dedicated her life to them  
   C. sacrificed for them  
   D. B. and C.

3. What did the mother give her children to cure a cough?
   A. salt water  
   B. cough medicine  
   C. rock candy  
   D. orange juice

4. Why did parents stop sending their children to school that terrible winter?
   A. They had no books.  
   B. The weather was too cold.  
   C. The children had to work.  
   D. The school was torn down.

5. What did the mother give the washwoman to warm her?
   A. tea and bread  
   B. coffee and cake  
   C. soup and bread  
   D. hot chocolate and cookies

6. How long did the family go without their laundry?
   A. two weeks  
   B. over two months  
   C. one month  
   D. one year

7. Where had the washwoman been during the winter?
   A. on a vacation  
   B. at her son's  
   C. sick in bed  
   D. homeless

8. What did she say would not let her die?
   A. her son  
   B. her strength  
   C. the laundry  
   D. her heart

9. What happened after the washwoman returned their laundry?
   A. She took their next load.  
   B. She died.  
   C. She raised her prices.  
   D. She went to live with her son.

10. What does the narrator feel for the washwoman?
    A. love  
    B. disgust  
    C. anger  
    D. respect

**Short-Essay Test**

What does Singer mean at the end when he says, "I cannot even conceive of a world where there is no recompense for such effort"?

Teaching the Introduction

The image on page 121 is a baseball diamond with a pitcher, shortstop, outfielder, batter, catcher, and umpire.

1. Ask how many students have played baseball or have watched a baseball game.
2. Ask someone to name the positions shown on the diamond on page 121.
3. Read the unit introduction on page 121 and tell students that the selections in this unit are about decisions involving a baseball team.

Opening Activity

1. Three famous baseball players are mentioned in this story: Jackie Robinson (page 124), Warren Spahn (page 136), and [Bob] Feller (page 137). Read these three names, and ask for information about these players.
2. If any students collect baseball cards or other baseball memorabilia, ask them to bring their collections to show in class.
3. Ask students to break into small groups and come up with five tips for making wise decisions. Combine the various tips and post on the bulletin board.
Skills and Strategies Overview

**Theme**  Decisions

**Reading Level**  average

**Vocabulary** *
- represented
- illusions
- puzzled
- reflexes
- top-drawer

**Prereading**  read-aloud

**Response**  visualize

**Comprehension**  predict

**Prewriting**  graphic organizer

**Writing**  character sketch / adjectives

**Assessment**  understanding

**Background**

Jay Neugeboren’s short story “The Zodiacs” was originally published in 1969. In this story and in others, Neugeboren explores themes of friendship and growing up. “Louie Hirshfield” is the story of two seventh-grade boys—Howie and Louie—who set out to build the best junior baseball team in all of Brooklyn. In the process, the two boys learn bits and pieces about each other and a whole lot about themselves.

In the first part of the story, Louie asks Howie if he can be the manager of Howie’s baseball team. Howie agrees with some reluctance and then sits back and watches Louie create a team worth marveling at. Louie’s plan has two steps. First, he will form the best team he can (by recruiting the best pitcher he can find), and then he will generate public interest in the team’s welfare.

**Unit Theme**  Jay Neugeboren chronicles a coming of age experience shared by two seventh-grade boys who live in Brooklyn, New York, during the late 1960s.

**Graphic Organizer**  A plot chart like the one below can help students see the slow build toward the climax and resolution. Almost any plot can be charted on an organizer like this one.

- **SOMEBODY** named Louie

- **WANTS** to join a neighborhood baseball team,

- **SO** he offers to be team manager,

- **BUT** first he must convince the team to accept him.

- **SO** he makes a plan that involves recruiting a good pitcher

- **AND** generating public interest in the team.
Before You Read

Read aloud the introduction to the lesson (page 122). Be sure students understand what it means to picture or visualize something as they’re reading or listening. (Remind them that visualizing is something they do automatically. What you would like them to do is to record sketches of the pictures they see in their minds.) Then ask students to complete the prereading activity, a read-aloud. (Refer to the Strategy Handbook on page 40 for more help.)

Motivation Strategy

Ask students to tell about sports teams they’ve been a part of. Was the team any good? Why or why not? Is the memory a positive one or not? Why? Give students the chance to talk about their own team experiences before reading about Louie Hirshfield’s incredible team, the Zodias.

Engaging Students

Have one or two students use the library or Internet to find out more information about the players and teams Neugeboren mentions in his story, including Jackie Robinson, the Brooklyn Dodgers, and the Yankees. Ask students to concentrate on finding out the team records for the Dodgers and Yankees in the years 1967, 1968, and 1969. Students will enjoy hearing what your researchers uncover and can use what they’ve learned as context for “Louie Hirshfield.”

Vocabulary Building

Draw attention to key vocabulary words for this selection: resented, illusions, puzzled, reflexes, and top-drawer. Conduct a pretest for the words to see how many students are familiar with definitions. Then work together as a group to pronounce and define each. Have students circle these words in the text, and help them become familiar with these words before they begin reading the selection. For practice work, turn to the Vocabulary blackline master on page 174.

Strategy Lesson: Homographs

For an additional vocabulary strategy, you might teach a short lesson on homographs. A homograph is a word that has the same pronunciation and often the same spelling as another word, but a different origin and meaning. For example, pitcher (page 127) can mean a “baseball player” or a “container for pouring liquid.” Work with students to come up with a list of three or more homographs. Show students that it can be fun to play with language and make games with words.

For additional practice on this strategy, see the Vocabulary blackline master on page 174.

Prereading Strategies

The purpose of a read-aloud is to ease reluctant readers into a longer text or to generate interest in a story that you feel some students might be reluctant to start. (This may be the case with a story about baseball, for example.) If you like, begin with a whole-class reading of “Louie Hirshfield.” Choose a reader who will read with expression. Ask him or her to read aloud the title and the first paragraph of the story on page 123. Then have the class stop and work together to complete the listener’s guide. Be sure students understand that their job as listener is to pick up clues about character, setting, plot, and any other elements in the story that might be worth discussing.

Spanish-Speaking Students

“Louie Hirshfield” viene del cuento corto, “The Zodiacs,” escrito por Jay Neugeboren. En esta selección, el narrador describe su amigo, Louie, un adolescente joven que es muy inteligente y ambicioso. Louie sabe todo del beisbol, y está determinado a mejorar el equipo del narrador. Pero tiene que convencerle que deba engargarse del equipo antes de que se pueda realizar sus planes.
Tell students that you want them to listen actively. Active listeners take notes as they listen, jotting down words and phrases that they think are important or confusing. They also visualize the people, places, and events the writer describes. Each time they “see” something new, they should make a sketch of it in the Response Notes.

**Response Strategy**

**Predict**
As an alternate response strategy, have students make predictions as they read. Although the interrupter questions scattered throughout the text already ask for one set of predictions, you should feel free to invite students to make additional predictions about the characters and events. Students’ predictions can keep them interested and involved in the story.

**Comprehension Strategies**
At several different points in the story, students will stop and predict what they think will happen next. In addition to helping maintain interest, making predictions can forge a connection between text and reader, so that the reader feels directly involved in the action and outcome. Predictions also encourage readers to make inferential responses to a text. Post an organizer on the board that students can make notes on as they are reading “The Zodiatics.” Your organizer might be as simple as this chart:

<table>
<thead>
<tr>
<th>I predict . . .</th>
<th>What really happens . . .</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louie will</td>
<td></td>
</tr>
<tr>
<td>Howie will</td>
<td></td>
</tr>
<tr>
<td>The Zodiatics will</td>
<td></td>
</tr>
</tbody>
</table>

For more help, see the Comprehension blackline master on page 173.

**Discussion Questions**

**Comprehension**
1. Which character narrates the story: Howie, Louie, or George Santini? (Howie)
2. According to Louie, what is the problem with Howie’s baseball team? (There’s nothing really special about it. Also, the team doesn’t win as many games as it might.)

**Critical Thinking**
3. In what ways are Louie and Howie similar? In what ways are they different? (Answers will vary. Encourage students to support what they say. If you like, have them make a quick Venn diagram that explores similarities and differences between the two characters.)
4. Do you think Louie’s plan for the Zodiatics will help or hurt the team? Support your prediction. (Answers will vary. Ask students to begin by explaining Louie’s plan. Then have them say whether or not the plan will make a difference to the team.)
5. Whom does Louie remind you of in your own life? (Ask students to make a connection to their own lives. This will sharpen their thinking about the central characters.)

**Literary Skill**

**Characters**
You might use “The Zodiatics” as an opportunity to introduce dynamic and static characters. A dynamic character is one that undergoes a change over the course of a story. A static character stays the same. Many circumstances can bring about a change in a character. Plot events or action can precipitate a change, as can ideas or information from other characters. As students read both parts of “The Zodiatics,” have them note changes they see in Louie, Howie, and George Santini.
GATHER YOUR THOUGHTS

The purpose of these prewriting activities is to help students collect what they learned about the character of Louie in “Louie Hirshfield.” Their goal will be to write a character sketch about him that conveys some of the complexity of his character.

Students will begin by completing a graphic organizer about Louie. The organizer on page 129 is one that students can use with almost any fictional character. It explores some of the essentials of characterization: personality, emotional make-up, interactions with other characters, and reader response. Students will finish their preparations by planning a topic sentence and supporting details for their character sketch.

PREWRITING STRATEGIES

DETAILS

As an additional prewriting strategy, ask students to plan the details they want to use to support their topic sentences. Have students choose one supporting detail for each of the three adjectives they have used to describe Louie.

Have students use the Prewriting blackline master on page 176.

WRITE

Read aloud the directions on page 130. Remind students that a character sketch is a short piece of writing that reveals, or shows, something about a person or a fictional character. For this assignment, students are to write their impressions of Louie Hirshfield and then support those impressions with strong, compelling details.

WRITING RUBRIC

If you like, show this writing rubric to students before they begin writing, or post it on the board for them to refer to as they are working on their drafts.

Do students’ character sketches

• begin with a topic sentence that states their impression of Louie Hirshfield?
• contain three or more vivid details that support the topic sentence?
• stay focused on Louie throughout?

GRAMMAR, USAGE, AND MECHANICS

When students are ready to proofread their work, refer them to the Writers’ Checklist. Many inexperienced writers forget the comma rule when it comes to coordinate adjectives that are not joined by and. For example:

Incorrect: George is a fast consistent pitcher.

Correct: George is a fast, consistent pitcher.

WRAP-UP

Take time at the end of the lesson for students to talk about their understanding of “Louie Hirshfield.” Ask them to read and then respond to the questions on the Readers’ Checklist. Clear up any confusion about the story before moving onto Lesson 14, “George Santini.”

ASSESSMENT

To test students’ comprehension, use the Assessment blackline master on page 177.
VOCABULARY

Words from the Selection

**DIRECTIONS** Read the following words and their definitions. Then use each word in a sentence that shows that you understand its definition.

1. *resented* (felt strongly against)

2. *illusions* (false ideas)

3. *puzzled* (confused)

4. *reflexes* (abilities to respond and react)

5. *top-drawer* (first rate; very talented)

Strategy Lesson: Homographs

A homograph is a word that has the same pronunciation and often the same spelling as another word but a different meaning. For example, *pound* can mean "unit of weight" or "to hit hard again and again." Context clues can tell you which meaning is appropriate.

**DIRECTIONS** Use the clues in each sentence to tell you the meaning of the underlined words. Circle the word or words in parentheses that correctly define each word.

6. The *pitcher* threw a fast ball that struck the last batter out. (container for pouring liquid; baseball player)

7. There was a lot of *racket* coming from the upper deck of the stadium. (noise; paddle used in tennis)

8. The manager had a *fit* when the umpire called the man out. (suitable; sudden attack)

9. After he slid into home, the player had a *limp*. (lame walk; not stiff)

10. I tried to *recount* all of the things that went on today at the baseball game. (count again; tell in detail)
**COMPREHENSION**

**Predict**

**DIRECTIONS** Use this prediction chart to record the predictions you made while reading "Louie Hirshfield." Hang onto the chart and use it again while you are reading "George Santini."

<table>
<thead>
<tr>
<th>page #</th>
<th>I predict...</th>
<th>What really happens</th>
</tr>
</thead>
<tbody>
<tr>
<td>125</td>
<td>Louie wants to be on the team because...</td>
<td></td>
</tr>
<tr>
<td>126</td>
<td>When Louie asks to be team manager, Howie will say:</td>
<td></td>
</tr>
<tr>
<td>127</td>
<td>Howie will react to the team name &quot;Zodiacs&quot; by saying or doing this:</td>
<td></td>
</tr>
<tr>
<td>128</td>
<td>Louie will suggest this person as pitcher:</td>
<td></td>
</tr>
<tr>
<td>133</td>
<td>Howie and the team will say this in response to Louie's choice of pitcher:</td>
<td></td>
</tr>
<tr>
<td>135</td>
<td>Louie will be a ________ manager.</td>
<td></td>
</tr>
<tr>
<td>137</td>
<td>The Zodiacs will be a good / bad team. (circle one)</td>
<td></td>
</tr>
<tr>
<td>138</td>
<td>George Santini will / will not help the Zodiacs. (circle one)</td>
<td></td>
</tr>
</tbody>
</table>
Prewriting
Supporting a Topic Sentence

Directions: Use the organizer below to support your topic sentence. Try to use at least one direct quotation from the story as support.

1. First complete the topic sentence by adding three adjectives (descriptive words).
2. Next write one supporting detail for each adjective.
3. Then write a concluding sentence that sums up how you feel about Louie.

Louie Hirshfield is , , , and .

Try to use at least 1 direct quotation from the story as support.

My concluding sentence:
Assessment

Multiple-Choice Test

Directions: On the blanks provided, write the letter of the item that best answers each question.

1. Who narrates the story “Louie Hirshfield?”
   A. Louie Hirshfield  
   B. Jackie Robinson  
   C. Howie  
   D. George Santini

2. What is Louie Hirshfield known for at P.S. 92?
   A. He is a very bad athlete.  
   B. He is a very smart student.  
   C. He is a very quiet boy.  
   D. all of the above

3. What does Louie get excited about?
   A. baseball  
   B. science  
   C. homework  
   D. football

4. What does Louie have a great collection of?
   A. hats  
   B. autographs  
   C. baseball cards  
   D. movie posters

5. How does Howie react to Louie’s offer to be on his baseball team?
   A. He’s excited.  
   B. He laughs.  
   C. He’s surprised.  
   D. He’s angry.

6. What position does Louie want to play on the team?
   A. pitcher  
   B. outfield  
   C. catcher  
   D. none of the above

7. What do Louie and his dad admire about the Dodgers?
   A. They always play great.  
   B. They have good press.  
   C. They are good sports.  
   D. They do charity work.

8. What name does Louie suggest the team change its name to?
   A. Zodiacs  
   B. Sharks  
   C. Phantoms  
   D. Tigers

9. According to Louie, what will help the team win games?
   A. a smart catcher  
   B. a clever first baseman  
   C. a good pitcher  
   D. a solid team

10. What weakness does Louie see in Izzie?
    A. He isn’t smart enough.  
    B. He isn’t big enough.  
    C. He isn’t nice enough.  
    D. He’s not dedicated.

Short-Essay Test

What goals does Louie have for Howie’s baseball team?
In "George Santini," Neugeboren describes what happens when Louie as general manager begins implementing his plans for the team. Before the team can be successful, however, they must first accept George Santini as their pitcher.

George is the kind of boy that Howie and Louie have been told to avoid at all cost. He's rough, tough, and constantly in trouble. He also has the best pitching arm in the neighborhood, which is why Louie wants him for the team.

Jay Neugeboren chronicles a coming of age experience shared by two seventh-grade boys who live in Brooklyn, New York, during the late 1960s.

A plot line is a graphic display of the action or events in a story. After students finish reading "George Santini," show them how to fill in the events of the entire story.
BEFORE YOU READ

Remind students that this unit concerns decisions. Ask a student to briefly summarize the events of “Louie Hirshfield.” Then have them complete the prereading activity, a preview. Refer to the Strategy Handbook on page 40 for more help.)

Motivation Strategy

ENGAGING STUDENTS
Invite students to reread the final few paragraphs of “Louie Hirshfield” (page 128). What can they infer from reading that the narrator “gulped”? What might this indicate about George Santini? Listening to others’ predictions and making some of their own may pique students’ interest in reading the second half of the story.

Vocabulary Building

At this point, students should know a number of strategies for defining new words, analyzing word parts, and understanding word origins. Have students practice their word analysis skills using these key vocabulary words from the selection: pester, lackeys, diamonds, hollering, and contradict. Have students circle these words in the text. Ask them to think of synonyms and antonyms and examine words for common roots, prefixes, and suffixes. For practice with these words, see the Vocabulary blackline master on page 182.

STRATEGY LESSON: WORD FAMILIES
Tell students the root dict (from the Latin dicere) means “to say.” Write contradict on the board, tell students that contra- means “in opposition, against,” and ask someone to use contradict in a sentence.

For additional practice on this root, see the Vocabulary blackline master on page 182.

Prereading Strategies

During a preview, the reader looks carefully at the first and perhaps last paragraph of the selection, then glances through the rest of the text, paying particular attention to headlines, art, captions, interrupter questions, and vocabulary words. A preview can familiarize the reader with the topic of the selection and will provide clues about characters and setting. Encourage students to make notes after they finish their previews. The chart on page 131 is a sample of the format students might use to record their notes.

QUICKWRITE
As an alternate prereading strategy, ask students to complete a one-minute quickwrite about either Louie or Howie. Have them write everything they know about him and their opinion of what he’s really like. This quick activity will serve as a good review of Neugeboren’s plot and characters.

Spanish-speaking Students

Esta selección continua el cuento empezado en la lección anterior. Louie Hirshfield se encarga de los Zodiacs y promete a los jugadores que el equipo tenga fama. El secreto del éxito es George Santini, un adolescente agresivo que tira el béisbol rápidamente y precisamente. Como un gerente ejemplar, Louie usa otros trucos para asegurar que todos saben de y admiran a los Zodiacs.
Response Strategy

By this point, students should be fairly familiar with the process of responding as they read. Remind them to make note of their reactions to the story and any connections they find themselves making to the characters and/or events. In particular, students should feel free to jot down comments about their own team experiences, or their own interactions with the "worst kid" in their town.

Comprehension Strategies

Assign a group leader to guide the class through a directed reading of "George Santini." If you like, divide students into groups, and choose a leader for each group. (Your more advanced readers may want to read through the entire story first, and discuss the questions after they finish.) These interrupters give students a chance to take a breather from the reading and discuss elements that may be confusing or difficult. You can set the stage for a directed reading by asking a general question, such as "How do Louie and Howie feel about George Santini?"

RECIPROCAL READING

In a reciprocal reading, readers share the process of reading and responding to a text. This can make the activity easier and more enjoyable for students, as well as help refine their cooperative group skills. Ask students to do a round-robin reading of "George Santini." Have them switch readers every page or so. Before they begin, invite students to review a list of questions that ask them to make predictions, clarify action, and summarize events. Also ask them to be thinking of a question they'd like to ask you or the author about the selection. Some of the discussion questions below will work well for a reciprocal reading of the selection.

For more help, see the Comprehension blackline master on page 183.

Discussion Questions

1. What is George Santini's reputation at P.S. 92? (He is the best athlete and is reputed to be a trouble-maker and a gang leader. He is not motivated to perform at school.)

2. How does Louie convince George to play for the Zodiacs? (He tells him that he can get his name in the newspapers.)

3. What qualities does Louie have that make him a good team manager? (Answers will vary. Possible: He knows how to be persuasive; he has a great knowledge of the game; he has the ability to generate enthusiasm among his peers.)

4. What do you think Howie learns from Louie? (Answers will vary. Have students support what they say with evidence from the selection.)

5. How does the author create suspense? (Louie and George are late for the game, and since George has never practiced with the team, the other team members, and the reader, are a little worried.)

Literary Skill

ANECDEOTE

To introduce a literary skill with this lesson, you might teach a brief lesson on anecdote. Explain that an anecdote is a very short story that an author uses to make a point, develop a character, or clarify an idea. Howie tells the anecdote about Vinnie (pages 132-133) in order to shed light on George's personality. This little story about his brother supports Howie's claim that George comes from rough blood and therefore must be rough himself.
GATHER YOUR THOUGHTS

Prewriting Strategies

The prewriting activities on page 139 are meant to prepare students to write a review of "George Santini." Tell the class that a reviewer usually comments on one or more of these elements in a story: plot, character, setting, and theme. In the first activity, students will rate these elements on a scale of one to ten, ten being excellent. When they've finished, students should hold a group discussion about their ratings. Encourage students to listen carefully to other opinions about the story. Students may want to rethink their ratings based on what group members have said. In other instances, students might hear a strong piece of support for their own opinion that they can then use in their own writing.

Next, students will decide whether or not they think "George Santini" is a good story. They will choose one of the four review elements to write about and then write an opinion about it. For example, "The characters of 'George Santini' are very realistic." Students will finish the prewriting process by thinking of two or more reasons that support their opinion.

Have students use the Prewriting blackline master on page 184.

WRITE

Read aloud the directions on page 140 to be sure students understand what is expected of them. Remind the class that they will open their reviews with an opinion statement and support that opinion with facts and details from the story. Explain that for an opinion to be valid, it should have at least two pieces of support.

After students have written a first draft, have them exchange papers with an editing partner. Student editors should read the review with these two questions in mind: 1. Is the opinion clear? 2. Is the support adequate?

WRITING RUBRIC

Use this rubric when assessing the quality of students' writing.

Do students' reviews
- begin with a clear opinion statement?
- include two or more details that support the opinion?

Grammar, Usage, and Mechanics

When students are ready to proofread for grammatical and mechanical errors, refer them to the Writers' Checklist. Review the rules listed on the checklist and then ask students to fix the problems with this sentence:

I like the story The Key, which I found in a book called The Best American Short Stories of the Century.

WRAP-UP

Ask students to reflect on their enjoyment of Neugeboren's writing. Have them read and respond to the questions on the Readers' Checklist. Was there something that they particularly liked about the story? Was there something they disliked? Why?

Assessment

To test students' comprehension, use the Assessment blackline master on page 185.
VOCABULARY

Words from the Selection

DIRECTIONS Write the word from the list at the right that correctly answers each question. One word will not be used.

1. Which word means the opposite of “agree”?
   __________________________________________

2. Which word means both “baseball fields” and “precious stones”?
   __________________________________________

3. Which word is a synonym for “shouting”?
   __________________________________________

4. Which word has the root word pest?
   __________________________________________

5. The Spanish word lacayo means “foot soldier.” Which word comes from lacayo?
   __________________________________________

Strategy Lesson: Word Families

DIRECTIONS The Latin root dict means “to say.” Study the prefixes and their meanings in the left box. Then select one of the words in the right box as a substitute for the underlined word or words in each sentence and write it on the blank.

<table>
<thead>
<tr>
<th>pre- = before</th>
<th>predict</th>
</tr>
</thead>
<tbody>
<tr>
<td>bene- = well</td>
<td>benediction</td>
</tr>
<tr>
<td>male- = badly</td>
<td>malediction</td>
</tr>
<tr>
<td>e- = out of, out</td>
<td>edict</td>
</tr>
<tr>
<td>contra- = against</td>
<td>contradict</td>
</tr>
</tbody>
</table>

6. None of us dare to speak against the coach.
   __________________________________________

7. We bowed our heads for the blessing at the end of the service.
   __________________________________________

8. In the movie, the evil character uttered a curse.
   __________________________________________

9. We could tell beforehand what the end of the film would be.
   __________________________________________

10. The principal issued an order. No more gum chewing in class!
    __________________________________________

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**COMPREHENSION**

**Graphic Organizer**

**DIRECTIONS** Decide what you liked and didn’t like about “George Santini.”

1. Use this chart to keep track of your ideas.
2. Explain your reasons.
3. Then answer a question about the story.

**“George Santini”**

<table>
<thead>
<tr>
<th>characters</th>
<th>setting</th>
<th>plot</th>
<th>theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>What I liked about the...</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What I didn’t like about the...</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My reasons</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

If you had written the story, what would you have done differently?
PREWRITING

Writing a Review

DIRECTIONS In a review, you give your opinion, offer support for your opinion, and then say whether or not you could recommend the piece. Follow these steps to write a review of “George Santini.”

STEP 1. WRITE AN OPINION STATEMENT. In your opinion statement, you’ll say whether you liked the story.

My opinion statement:

STEP 2. GATHER SUPPORT FOR YOUR OPINION. Now you will need to support your opinion. Your support should come directly from the story.

fact or detail #1:

fact or detail #2:

fact or detail #3:

STEP 3. PLAN YOUR INTRODUCTION. In the first few sentences of your review, you should tell a little about the story. Write some facts about “George Santini” on the fact card.

FACT CARD

story name:

author's name:

what the story is about:

STEP 4. PLAN YOUR CLOSING. In your closing sentence, say whether or not you want to recommend the story.

My closing sentence:
ASSESSMENT

Multiple-Choice Test

DIRECTIONS  On the blanks provided, write the letter of the item that best answers each question or completes each statement.

1. What do you know about George Santini?
   A. He is older than the other boys.
   B. He is about six feet tall.
   C. He gets in trouble a lot.
   D. all of the above

2. Instead of being a star athlete in high school, George prefers to . . .
   A. be the leader of a gang.
   B. let others shine.
   C. devote his time to his studies.
   D. tutor younger students.

3. How do you think George feels about his brother, Vinnie?
   A. George thinks he is chicken.
   B. George is sad for him.
   C. George admires him.
   D. George doesn’t like him.

4. Why do the boys agree to let George play on their team?
   A. They will win games.
   B. They know George will play well.
   C. They trust Louie.
   D. all of the above

5. How does Louie get George to agree to play on the Zodiacs?
   A. He threatens to tell the cops about his fights.
   B. He promises him fame.
   C. He gives him money.
   D. all of the above

6. What is Louie’s job on the team?
   A. He arranges games.
   B. He gets permits.
   C. He keeps George happy.
   D. all of the above

7. How do you know that Howie and Izzie are excited about their first game?
   A. They show up a half hour early.
   B. They can’t sleep the night before.
   C. They invite their friends.
   D. They skip school.

8. Who is late for the game?
   A. the umpire and George
   B. George and Louie
   C. Louie and Izzie
   D. Howie and Izzie

9. What does Louie bring to the game?
   A. a reporter
   B. a record player
   C. an autographed baseball
   D. an American flag

10. How do the Zodiacs perform in their first game?
    A. They lose 0–19.
    B. They tie 9 all.
    C. They win 19–0.
    D. They forfeit the game.

Short-Essay Test

Would you say Louie is a good general manager? Support your answer with details from the story.
An excerpt from Tomás Rivera’s... Y No Se Lo Tragó La Tierra... And the Earth Did Not Devour Him and an excerpt from the nonfiction work Dark Harvest: Migrant Family Life in America by Brent Ashabranner are included in this unit.

Tomás Rivera (1935–1984) was a teacher, poet, and novelist. He was born in Crystal City, Texas to parents who had emigrated from Mexico. He received M.A. and Ph.D. degrees from the University of Oklahoma and taught English and Spanish in public schools in Texas. He became an associate professor at Sam Houston State University and professor of Spanish at the University of Texas at San Antonio. He was vice-chancellor for administration in 1976 at the University of California, Riverside, and then chancellor until his death.

Brent Ashabranner has written many young-adult books, some based on his experiences abroad. He was born in 1921 in Shawnee, Oklahoma, received degrees from and taught at Oklahoma State University, and in 1955 went to Ethiopia, Libya, and Nigeria to assist ministries of education. He joined the Peace Corps as an administrator and directed the program in India from 1964 to 1966. He then became deputy director of the Peace Corps, which he left in 1969. He began to write full-time in 1980. Dark Harvest received several awards and was an ALA Notable Book.
**Teaching the Introduction**

Photos on this page are of children working and a family of eight children.

1. After students have read the unit introduction, ask what they know about child labor and what they think could be done to prevent children from having to work.

2. Ask whether students know of any organizations that are trying to limit working hours for children or eliminate child labor entirely.

3. Tell students that the selections in this unit focus on migrant labor. Ask the class to tell what a migrant is and what they know about migrant labor.

**Opening Activity**

Ask students to brainstorm ideas for a multi-media presentation on child labor. As they read this unit, they might work together to plan a presentation, which could be given before a community group.
**Skills and Strategies Overview**

**Theme:** Child Labor  
**Reading Level:** Average  
**Vocabulary:** endured, mercy, devour, vented, subsided  
**Prewrite**
- Picture walk  
- Response: Mark or highlight  
**Comprehension:** Double-entry journal  
**Prewriting:** Word web  
**Writing:** Expository paragraph / usage  
**Assessment:** Ease

**Background**

... *And the Earth Did Not Devour Him* is Tomás Rivera’s memoir of his life as a migrant laborer in the United States. Much of the book focuses on Rivera’s experiences as a child and the harsh conditions he and his family were forced to endure as they traveled back and forth across California in search of work. There was always an undercurrent of desperation in his family, Rivera implies, and constant unanswered questions. Will we find work? Will we be treated fairly or cheated by the foreman? Will we have the stamina to stay in the field for a full day and thus earn enough money for the day’s food? These questions and others like them haunt Rivera his whole childhood.

**Unit Theme:** Tomás Rivera tells of the struggles he endured as a child laborer. He explores themes of courage and perseverance in the face of almost insurmountable difficulties.

**Graphic Organizer**

A topic sentence/supporting details organizer like this one can help students plan their expository writing.

<table>
<thead>
<tr>
<th><strong>Topic:</strong> Migrant farm workers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic Sentence</strong></td>
</tr>
<tr>
<td>The life of a migrant farm worker is terribly hard.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Detail #1</strong></th>
<th><strong>Detail #2</strong></th>
<th><strong>Detail #3</strong></th>
<th><strong>Detail #4</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>The work is back-breaking.</td>
<td>The climate can be brutal.</td>
<td>It is impossible to make enough money to get ahead.</td>
<td>There is no job security.</td>
</tr>
</tbody>
</table>

**Concluding Sentence:** It takes every ounce of physical and mental strength you have to make it as a migrant farm worker.
BEFORE YOU READ

If you have not already done so, read aloud the introduction to the unit on page 141. Ask students what they know about or have read about child labor. Make some notes on the board that you can discuss with students later. Then introduce the prereading activity, a picture walk. (Refer to the Strategy Handbook on page 40 for more help.)

Motivation Strategy

ENGAGING STUDENTS
Ask students to think of the hardest work they have ever done. What made the job difficult? How long did it last? Did students do this same job over and over again, eight hours a day, six days a week? This will help students understand the hardship young Tomás and his family face.

Vocabulary Building

Help students use context clues as they read to figure out the meanings of difficult words, especially the key vocabulary words for this lesson: endured, mercy, devour, vented, and subsided. Ask students to circle these words in the text. Remind the class that context clues can be supplied through synonyms, comparisons and contrasts, and definition and description.

For additional practice with these words, see page 192.

STRATEGY LESSON: SUFFIXES
As students read, have them note the words ending in the suffix -ness. This suffix is added to adjectives to form nouns and means “quality or condition of being ______.” Have them practice forming nouns ending in -ness from these adjectives: pale, sweet, strange, and late and then using the nouns in sentences.

For additional practice on this strategy, see the Vocabulary blackline master on page 192.

Prereading Strategies

Doing a picture walk before reading can help familiarize students with the topic of the selection. If you feel students would benefit, model the kinds of questions good readers ask themselves when they see a drawing or photograph. These questions include:

- What is this a picture of?
- Have I seen it before? If so, where?
- How does the picture make me feel?
- What is interesting or unique about it?
- What questions does the picture leave me with?

SKIM
As an alternate prereading strategy, ask students to skim the selection. This strategy can also give a quick preview of the topic. Have students skim with one or two questions in mind. In this case, you might ask them to look for answers to these two questions: “What is difficult about Tomás’s life?” and “What is he most afraid of?”

Spanish-speaking Students

“No me puedes tragar” es parte de la novela, . . . And the Earth Did Not Devour Him, escrito por Tomás Rivera. Esta selección muestra las condiciones horribles de labor en el campo. El narrador y sus hermanos tienen que trabajar todo el día y sufrir el calor del sol. El trabajo es tan duro que muchos laboradores se han puesto enfermos. Pero el narrador está determinado a sobrevivir.
Response Strategy

Remind the class that good readers make notes as they read. Explain that as they read Rivera’s memoir, they should highlight words and phrases that they think are important. To avoid the problem of having students highlight everything, tell them to highlight names, dates or times, places, and emotions or ideas.

Comprehension Strategies

In a double-entry journal, students note their individual responses to specific words, phrases, and lines from the selection. The quotations for this activity have been chosen to pique students’ interest and encourage them to make a connection to their own lives. A double-entry journal can help readers in two ways: 1. by giving them the chance to do a line-by-line analysis of the text; and 2. by showing them that their own personal responses to a text can assist them in a search for the author’s meaning. Use the double-entry journal to show your students that what they think about a text is important and relevant. Their thoughts and feelings can affect their understanding of what they’re reading.

Graphic Organizer

As an alternate strategy, have students work on a graphic organizer that shows the sequence of events Rivera describes. An important first step in critical reading is understanding what happens in the selection. Once the reader understands the content, he or she will be able to do some inferential and evaluative thinking about the text.

For more help, see the Comprehension blackline master on page 193.

Discussion Questions

1. In what ways is the sun the enemy of the Rivera family? (They work in the fields, so the sun beating down on them saps their strength and makes them sick.)

2. What happens in the field that makes Tomás so angry? (His little brother faints from the heat.)

3. How does Tomás feel when he is lying in bed that night? (peaceful and more optimistic)

Critical Thinking

4. Why do you think Tomás encourages his siblings to keep working even though he knows the job is too hard? (Answers will vary. Possible: He is hoping to make an extra bit of money for the family, or he knows that they need to put out an extra effort since their parents can’t pick that day.)

5. What do you think the title “You Can’t Swallow Me Up” means? (Answers will vary. Encourage students to reread the passage on pages 146–147 before answering the question.)

Literary Skill

Repetition

To introduce a literary skill with this lesson, point out Rivera’s use of repetition. Repeating a word or phrase serves to draw attention to or place special emphasis on a thought or idea. In “You Can’t Swallow Me Up,” Rivera repeats the word why several times, which draws attention to his feelings of frustration and helplessness. The repetition of this word, starting at the bottom of page 145, also helps highlight his sense of outrage at his family’s treatment.
III. GATHER YOUR THOUGHTS

Prewriting Strategies

The goal of the prewriting activities on page 148 is twofold. First, students will reflect on the injustice Rivera’s family was forced to endure as migrant workers. To start, they’ll create a word web that explores the denotative and connotative definitions of the word injustice and then write a sentence of their own that uses the word.

Next, students will prepare to write an expository paragraph about the life of migrant families. If you like, work as a whole class to brainstorm writing ideas for the paragraph. Students should begin by discussing what they learned from “You Can’t Swallow Me Up” and then move on to a more general discussion based on reading they’ve done outside of class. Encourage students to discuss personal work experiences that are relevant.

Have students use the Prewriting blackline master on page 194.

IV. WRITE

Be sure students understand the assignment to write an expository paragraph about the life of migrant families. To narrow the focus a bit, you might have them write about the life of a migrant child.

Remind the class that an expository paragraph is one that presents facts, gives directions, defines terms, and so on. Also remind the class that their expository paragraphs should open with a topic sentence, include support for the topic sentence in the body of the paragraph, and then end with a concluding sentence that ties up any loose ends and acts as a restatement of the topic sentence. For support, students should offer details from Rivera’s memoir in addition to details from outside reading or research.

Writing Rubric

Use this writing rubric to help students focus on the assignment requirements and to assist with a quick assessment of their writing.

Do students’ expository paragraphs

• begin with a topic sentence and contain three or more details as support?
• present information and not opinions?
• stay focused on the topic of migrant family life?

Grammar, Usage, and Mechanics

When they are ready to proofread their work, refer students to the Writers’ Checklist. For practice, ask students to choose the correct words from the parentheses to complete this sentence:

(I’/ Its) the sun that makes (they’re / their / there) clothes stick to (they’re / their / there) backs.

V. WRAP-UP

Take a moment at the end of the lesson for students to reflect using the Readers’ Checklist. If Rivera’s narrative was easy for students to read, the questions may help them figure out why.

Assessment

To test students’ comprehension, use the Assessment blackline master on page 195.
Name __________________________

** VOCABULARY **

*Words from the Selection*

**DIRECTIONS** Using context clues, fill in each blank with the most appropriate word from the box.

- endured
- mercy
- devour
- vented
- subsided

1. He imagined he saw the earth opening up to ____________________ him.
2. After her anger ____________________, she felt happy again.
3. We ____________________ the heat until noon, when we sat down in the shade.
4. Then his anger swelled up again and he ____________________ it by cursing God.
5. The weather had no ____________________ on us today; it was very hot!

**Strategy Lesson: Suffixes**

Suffixes are word parts that come at the end of a root word. Suffixes can give you clues about the meaning of a word and how to use it in a sentence. For example, if you add the suffix -ness to the adjective dark, you get the noun darkness, “the quality or condition of being dark.”

-ness = quality or condition of being ________

**DIRECTIONS** Write the root word and then the suffix of each word below. Then write what you think the word means.

**EXAMPLE:**

darkness  
dark + ness = quality or condition of being dark

6. coolness _________ + _________ = ____________________
   root  suffix  I think the word means

7. weakness _________ + _________ = ____________________
   root  suffix  I think the word means

8. dizziness _________ + _________ = ____________________
   root  suffix  I think the word means

9. freshness _________ + _________ = ____________________
   root  suffix  I think the word means

10. Write a sentence that shows you understand the meaning of coolness.
    ____________________
COMPREHENSION

Main Idea

DIRECTIONS  Answer these questions. They will help you think about the main idea of "You Can't Swallow Me Up."

1. Why do you think Tomás curses God?

2. What does he mean by the line, "Not yet, you can't swallow me up yet"?

3. How does Tomás's experience in the field with his brother change his view of the world?

4. Judging from what you've read, what changes do you predict Tomás will make in his life?
**Prewriting**

**Graphic Organizer**

**Directions:** Use this web to show the who, what, where, when, why, and how of migrant family life. Give as many details as you can.

- **What are some of the problems these families face?**
- **Who is affected by the poor working conditions?**
- **Where do they live?**
- **How can others help?**
- **Why is life so hard for them?**
- **When do their lives improve?**

**Migrant family life**
**ASSESSMENT**

**Multiple-Choice Test**

**DIRECTIONS** On the blanks provided, write the letter of the item that best answers each question or completes each statement.

___ 1. Why is Tomás's mother unable to go to work in the fields today?
   A. She has to take care of her baby.  C. She's taking care of her mother.
   B. She has to take care of her husband.  D. She has a cold.

___ 2. What are some of the effects of working too long in the sun?
   A. weakness  C. black outs
   B. dizziness  D. all of the above

___ 3. What kind of weather would be best for the children to work in?
   A. rainy  C. cloudy
   B. foggy  D. snowy

___ 4. Why are the children not looking forward to working the second field?
   A. It is full of hills.  C. It is far away.
   B. It is overgrown.  D. It is swampy.

___ 5. What does "the sun has no mercy, it can eat you alive" mean?
   A. The sun can make you sick.  C. The sun can dry up the field.
   B. The sun can burn your skin.  D. none of the above

___ 6. Which child is the first to get sick?
   A. the oldest boy  C. the youngest boy
   B. the oldest girl  D. the youngest girl

___ 7. Tomás's little brothers and sisters become afraid because . . .
   A. they are lost.  C. they meet a stranger.
   B. Tomás starts to cry.  D. all of the above

___ 8. Whom is Tomás angry with?
   A. Mom  C. the field owner
   B. Dad  D. God

___ 9. Whom is Tomás talking to when he says, "You can't swallow me up yet?"
   A. the sun  C. the earth
   B. the sky  D. the ocean

___ 10. How would you describe the children's attitude towards their job?
   A. They are determined to get it done.  C. They don't work hard.
   B. They are proud of their effort.  D. They enjoy their work.

**Short-Essay Test**

What do you think was Tomás Rivera's purpose in writing about his life?
Skills and Strategies Overview

**Theme**  Child Labor

**Reading Level**  Average

**Vocabulary**  migrant, specter, bleak, cold front, envious

**Prereading**  Think-pair-and-share

**Response**  Question

**Comprehension**  Directed reading

**Prewriting**  Graphic organizer

**Writing**  3-paragraph essay / commas

**Assessment**  Depth

**Background**  Brent Ashabranner's award-winning book, *Dark Harvest: Migrant Family Life in America* was first published in 1993. The book's thought-provoking text and powerful photographs make it one of the most important books on migrant life ever published. It is a strong reminder that poverty and despair do exist in the United States today.

Students who live in farming regions of the U.S. will be particularly interested in this book and the excerpt that appears in their *Sourcebook*. But even those who are far removed from farm life can’t help but be profoundly affected by Lali's narrative in “Migrant Family Life.” To extend students' learning about this topic, assign one of the books listed in the bibliography below.

**Unit Theme**  Brent Ashabranner describes the struggles of one U.S. migrant farmworker. Lali's story will allow students to ponder themes of hard work and courage in the face of adversity.

**Graphic Organizer**  This graphic organizer shows the story-within-a-story framework of Ashabranner's “Migrant Family Life.”

(pp. 152-153) Brent Ashabranner explains what it's like to be a migrant farmworker. He introduces reader to Lali. Expository nonfiction = factual story.

Lali's story (pp. 153-156). Tells what her life was like.

Narrative nonfiction = factual story.

**Bibliography**  The City is Our Farm: Seven Migrant Ijebu Yoruba Families by Dan Aronson (1978); La Causa: The Migrant Farmworker's Story by Dana C. de Ruiz (1992); and Cesar Chavez: Leader for Migrant Farmworkers by Doreen Gonzales (1996).
Before You Read

Read through the introduction to the lesson with students. If you feel students will benefit, show the class the story-within-a-story graphic organizer from the previous page. This will help prepare them for the narrative structure of Ashabranner's article. Then ask the class to complete the prereading activity, a think-pair-and-share.

Motivation Strategy

You might borrow Ashabranner's Dark Harvest and show students the photographs scattered throughout. As a class, do a careful picture walk through the book. Ask students to discuss the photos and what they remind them of. This will set the mood for students' reading of "Migrant Family Life."

Engaging Students

Explain that "Migrant Family Life" is a nonfiction article about a woman's difficult childhood. Ask students to recall a tough childhood experience. Have them make a note of it in the margins of their book. Students' thoughts on this topic may make it easier for them to empathize with Lali's struggles.

Vocabulary Building

Help students use context clues as they read to figure out the meanings of difficult words, especially the key vocabulary for this lesson: migrant, specter, bleak, cold front, and envious. Although the footnotes define these words, you'll still want to have students practice looking for context clues for each. Model the process for students by saying: "I'm not sure about the meaning of the word envious. I see that it appears in a sentence about good homes and clothes and new cars—something Lali didn't have. Could it mean something like jealous? I'll check the footnote and refine my definition as needed." For additional practice with these words, see page 200.

Strategy Lesson: Suffixes

Word games can help improve students' vocabulary and make them feel more confident about their language skills. Show how easy it is to attach suffixes to words. Give students two common suffixes such as -ous and -tion and have them think of words that use the suffixes. Make a list on the board of the words and then ask for volunteers to define each one. You might incorporate these words from the selection: envious, satisfaction, and education.

For additional practice on this strategy, see the Vocabulary blackline master on page 200.

Prereading Strategies

A think-pair-and-share can arouse interest in a reading and at the same time help students begin thinking about the author's message. The quotations on page 151 have been chosen to give readers clues about the topic and tone of the article. Ask students to work together to number the six sentences. As always, the correct ordering of the sentences is not nearly as important as the ideas and feelings that they provoke in the reader. Think of the activity as a warm-up to Ashabranner's message in "Migrant Family Life."

Read-Aloud

As an alternate prereading strategy, have a volunteer read aloud the first few paragraphs of "Migrant Family Life." (Be sure students notice that the first part of the article is informational. Explain that at the bottom of page 153, students will hear from Lali directly.) After the read-aloud, ask students to help you make a list of "Migrant Farmworker Facts" on the board. Students can consult this list as they are reading the rest of the selection and use the facts from the list to help them write their expository essay for Part IV.

Spanish-Speaking Students

Se examina la vida de los laboradores ambulantes en esta selección. La narradora describe el trabajo en el campo, donde ha cogido tomates, pimientos, y algodón con su familia desde su niñez. Explicó que no asistía a la escuela porque siempre tenía que viajar por los Estados Unidos en busca de trabajo. A pesar de la pobreza, dice que su familia le hacía alegre.
As students read Ashabranner's article, they should think carefully about the information offered. Any questions they have about the topic or the people described should be noted in the Response Notes. When the class is finished reading, have volunteers raise their questions to the group. Work together to find answers or refer students to the library or Internet for some research.

Response Strategy

VISUALIZE As an alternate or additional response strategy, have students visualize the life Lali describes. She offers readers detailed descriptions of her work in the fields and the family's struggles to survive. These descriptions should make it easy for students to form mental pictures as they read.

Comprehension Strategies

Directed reading is a useful comprehension strategy to use with this selection since some of your students may find it challenging. Your job as group leader will be to oversee the actual reading of the text and facilitate discussion as needed. Ask students to read silently, perhaps one page at a time. At each stop and think question, have students pause and write an answer to the question. Then briefly discuss the question as a group. If there's time, ask students to read the selection a second time, at their own pace. If necessary, pull aside a small group of students who seem to be struggling and do an oral reading in one corner of the classroom.

For more help, see the Comprehension blackline master on page 201.

Discussion Questions

COMPREHENSION 1. What do you know about Lali from reading the article? (She and her family followed the crops ten or eleven months a year. They worked in the fields from sunup to sundown, although they never made enough money.)

2. What were some of the good things about Lali's childhood? (They traveled with other families, so they were often surrounded by people they knew. They used to go into town on Saturdays for groceries, supplies, and fun, which Lali enjoyed.)

3. What was the one thing in Lali's life that she wanted most? Was she able to get it? (She wanted a record player, which she was never able to buy.)

4. How did Lali feel about the people she saw in town who had cars and nice homes? (She was never envious. She accepted it as a fact of life.)

CRITICAL THINKING 5. What is Ashabranner's tone in this article? (Answers will vary. Students might note that he is sympathetic and seems to share the outrage of the migrant farmworkers.)

6. How did Lali's story make you feel? (Answers will vary. Ask students to explain their reactions to her words and any connections they were able to make to the text.)

Literary Skill

NONFICTION Some students have a hard time reading nonfiction. They feel intimidated by writing that is filled with facts. You might use this opportunity to explain that nonfiction (both narrative and expository) doesn't have to be difficult. A graphic organizer or fact chart can make the reading process easier. Show students a few graphic organizers that will work well with "Migrant Families." For example, you might suggest they fill out a who, what, where, when, why, and how organizer or a word web with the words migrant farmworker in the center. Students can then use their organizer notes to help them uncover the main idea of the selection.
GATHER YOUR THOUGHTS

Prewriting Strategies

The prewriting activities on pages 157–158 are designed to prepare students to write a three-paragraph research essay about migrant family life. Students will begin by completing a research planner that they can then take with them to the library or Internet. Point out the final phrase on the planner: What I want to focus my essay on. Be sure students understand that their job is to write about just one aspect of migrant family life. (They won't be able to cover the whole topic in just a three-paragraph essay.) You might suggest they find out about the life of a migrant child, for example, or look for articles about migrant schooling, migrant homes, the effect of crop failures, and so on.

Next, students will decide where they should go to look for information. Work with the class to brainstorm a list of good places for research. Remind the class that an interview with someone who knows something about the topic is an excellent way to gather information. They should make notes on the graphic organizer at the top of page 158.

Have students use the Prewriting blackline master on page 202.

WRITE

When they have finished writing, ask students to give their three-paragraph essays to a writing partner for review. Writing partners should check to make sure that the topic sentence is clear and that the support is adequate. Details should be vivid and interesting.

WRITING RUBRIC

Use this writing rubric to help students focus on the assignment requirements and for assistance with a quick assessment of their writing.

Do students' research essays

- focus on one aspect of migrant family life?
- reveal information the student gleaned from research?
- follow standard three-paragraph format: introduction-body-conclusion?

Grammar, Usage, and Mechanics

Next have students proofread their work. Refer them to the Writers' Checklist and ask that they check carefully for problems with comma usage. You might want to teach a brief lesson on this topic, since commas usually cause problems for young writers. (They often use too many or too few.) Explain that commas are used to set off explanatory and introductory phrases and to separate interruptions from the rest of the sentence. For example:

Incorrect: According to Maria my sister we drove I think 500 miles yesterday.

Correct: According to Maria, my sister, we drove, I think, 500 miles yesterday.

WRAP-UP

Invite students to reflect on what Ashabranner’s writing made them think about. As a starting point, have them answer the questions about the depth of their understanding on the Readers' Checklist. Its intent is to help students think about the “bridge” they've created between the literature and their own lives.

Assessment

To test students' comprehension, use the Assessment blackline master on page 203.
Name ____________________________

VOCABULARY

Words from the Selection

DIRECTIONS Use context clues to figure out the meaning of the underlined words. On the blanks, write your best guess about what you think each word means.

1. The migrant workers stay in one area only until that harvest is over.

A migrant is probably someone who

2. The specter of no work was in our minds every time we drove up to a field.

Specter probably means

3. A bleak sky means it might rain at any minute.

Bleak probably means

4. If a cold front comes in, it can freeze the crops and then there will be no work for us to do.

Cold front probably means

5. Sometimes I felt a little envious when I saw the fancy cars and clothes other people had.

Envious probably means

Strategy Lesson: Suffixes

Suffixes are word parts that come at the end of a root word. Suffixes can give you clues about the meaning of the word and how to use it in a sentence. For example, if you add the suffix -ous to the noun mystery, you get the adjective mysterious, which means "full of mystery."

-ous = full of, having much

DIRECTIONS Write the root word and then the suffix of each word. Then write what you think the word means.

EXAMPLE: mysterious mystery + ous = full of mystery

6. envious _______ + _______ = _______ I think the word means

7. joyous _______ + _______ = _______ I think the word means

8. nervous _______ + _______ = _______ I think the word means

9. wondrous _______ + _______ = _______ I think the word means

10. glorious _______ + _______ = _______ I think the word means
**COMPREHENSION**

---

**Outlining**

**DIRECTIONS** Create an outline for your three-paragraph research essay.

1. Use the organizer below to plan your essay about migrant family life.
2. Support your ideas with facts and details from your research.

<table>
<thead>
<tr>
<th>Title:</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Introduction (paragraph 1)</td>
</tr>
<tr>
<td>The topic of my essay:</td>
</tr>
<tr>
<td>My main idea sentence:</td>
</tr>
</tbody>
</table>

(specific topic about migrant family life) + (my thoughts and feelings) = good main idea sentence

<table>
<thead>
<tr>
<th>II. Support (paragraph 2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>detail #1:</td>
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<tr>
<td>detail #2:</td>
</tr>
<tr>
<td>detail #3:</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>III. Conclusion (paragraph 3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>This is what it is like to grow up in a migrant family:</td>
</tr>
</tbody>
</table>

This is how I feel about the hardships these families face:
Prewriting

Writing an Introduction

The most important part of any essay you write will be the introduction. In the introduction, you will
1. grab your reader's attention with a story;
2. give the main idea sentence for the essay;
3. introduce your support.

Directions: Follow these steps to write a good introduction.

Step 1. Write an Anecdote. Stories can capture a reader's attention like nothing else. As often as possible, begin with a brief anecdote (a little story) that helps illustrate the point you want to make.

My essay topic:

An anecdote I've heard or read that relates to my topic:

Step 2. Write a Main Idea Statement. A main idea statement is a sentence that tells the purpose or main idea of an essay. Write your main idea statement below.

Example: (migrant families) + (their lives are difficult) = Migrant families lead very difficult lives.

My main idea statement:

Step 3. Introduce Your Support. Then tell your readers how you will support your main idea. Make the explanation one sentence long.

Example: Migrant farmworker families lead very difficult lives. They live out of their trucks all year long and never have enough food or money.

Sentence that introduces my support:
ASSessment

Multiple-Choice Test

DIRECTIONS: On the blanks provided, write the letter of the item that best answers each question or completes each statement.

1. What makes migrant life so difficult?
   A. poor pay
   B. frequent travel
   C. rundown housing
   D. all of the above

2. What did Estela say was good about migrant life?
   A. "You don't have to go to school."
   B. "You can work when you want."
   C. "It is honest work."
   D. "You are always moving."

3. What prevents a migrant worker from working?
   A. rain
   B. a cold front
   C. a broken car
   D. all of the above

4. How many months during the year did Lali and her family follow the crops?
   A. 11–12
   B. 10–11
   C. 9–10
   D. 8–9

5. How old was Lali when she first started picking cotton?
   A. 6 years old
   B. 8 years old
   C. 10 years old
   D. 12 years old

6. What did Lali like about picking peppers?
   A. They are light.
   B. They don't smell.
   C. They are green.
   D. They taste good.

7. Lali's mom probably used the church as a last resort because . . .
   A. she had lost her faith.
   B. she didn't want to beg.
   C. the church was no help.
   D. none of the above

8. Lali's parents' attitude about school was that it was . . .
   A. a waste of time.
   B. the most important thing.
   C. not as important as making money.
   D. none of the above

9. What was the one thing that Lali wanted that she wasn't able to buy?
   A. an education
   B. her own bed
   C. a doll
   D. a record player

10. Brent Ashabranner says: "To be a migrant is to be . . ."
    A. poor.
    B. free.
    C. curious.
    D. lazy.

Short-Essay Test

Does Lali have positive or negative feelings about her childhood? Use details from the selection to support your answer.
Unit Background  KAREN HESSE (pages 161–178)

Two excerpts from the novel *Letters from Rifka* by Karen Hesse make up this unit. Her book is based on a true family story.

The "letters" Rifka writes to her cousin about her journey from Russia to the United States are in fact not sent but written on the blank pages and around the margins of a book of Pushkin's poetry. The excerpts in the *Sourcebook* are the second and third letters from the novel, both written in 1919. The final letter in the novel is dated October 22, 1920 and is written when Rifka is on Ellis Island.

Karen Hesse was born in Baltimore in 1952 and lives in Vermont. She has worked as a teacher, librarian, typesetter, and proofreader. *Letters from Rifka* (1992) won several awards and was named a Best Book by the *School Library Journal*. Her other recent young-adult books include *The Music of Dolphins* (1996) and *Out of the Dust* (1997).
Teaching the Introduction

This page contains a photo of the book cover of *Letters from Rifka* and a photo of a peasant woman.

1. Tell students that during and after World War I, Jews in Russia were forbidden to travel beyond their ghettos or settlements, own property, or make a living in most professions.
   
2. After students have read the unit introduction, tell them that Rifka is the name of a Jewish girl who leaves Russia with her family in 1919 and, in a series of letters, writes about what happens on their journey to America.
   
3. Ask students to imagine that they must suddenly leave home and, besides a few clothes, could take one thing only with them. What would they take?

Opening Activity

1. The first selection in this unit lends itself to individual or group interpretation (reader’s theatre). Needed for group interpretation are readers to take the parts of a narrator, a guard, a doctor, and Mama. (A textbook or teacher’s guide that tells how to prepare scripts for oral interpretation will be useful.) If students enjoy this exercise, different groups can interpret other chapters from *Letters from Rifka*.
   
2. Before writing *Letters from Rifka*, Karen Hesse interviewed a great-aunt who journeyed to America from Russia. If students have a living relative who has immigrated to the United States, ask them to prepare a list of questions to ask the relative, arrange for an interview, tape the interview (with the subject’s permission), write the interview, and present it for the class.
September 3, 1919

Skills and Strategies Overview

**Theme**: Karen Hesse

**Reading Level**: easy

**Vocabulary**: hesitate, stench, vile, permitting, shuffle

**Prereading**: quickwrite

**Response**: visualize

**Comprehension**: retell

**Prewriting**: narrowing a topic

**Writing**: personal experience paragraph / confusing pairs

**Assessment**: style

**Background**

*Letters from Rifka* is a novel told in the form of letters. Karen Hesse's story, which is based on the experiences of her great-aunt, opens in Russia in 1919. Twelve-year-old Rifka and her family decide to flee post-revolutionary Russia and the rampant anti-Semitism of their native country.

Rifka's letters are written to a cousin who lives in the United States. In each letter she chronicles the family's pain and suffering and pours out her fears for their safety. "September 3, 1919" is from the first part of the novel. Rifka and her family have been traveling for a few days.

**Unit Theme**: Karen Hesse tells the story of a family forced to flee Russia because of anti-Semitism.

**Graphic Organizer**: A character map can help readers make inferences about the main character of a selection.

**Words to Describe Her**
- frightened
- resentful of Russians
- bold
- knows shame

**Problems She Has**
- Must flee from Russia
- Must protect herself from the Polish doctor
- Must hide her feelings and keep quiet

**What Others Say About Her**
- She talks a lot (her mother)
- A bit impractical (Tovah)

**What I Think About Her**
- brave
- strong
- intelligent
- observant

Motivation Strategy

Explain that the main character of the story they’re about to read must leave her home suddenly, in the middle of the night. Ask students how they think they would feel if this happened to them. What would their response be if they were told they would have to flee their country and never return? A brief discussion about this topic will prepare students for the topic of the story and set the mood for their quickwrites.

Engaging Students

In Letters from Rifka, Karen Hesse describes the life of her great-aunt. Ask students: “If you were to write about one of your relatives, which one would you write about and why? What stories could you tell that would interest readers?”

Vocabulary Building

Discuss with students the key vocabulary words for this selection: hesitate, stench, vile, permitting, and shuffle. Have them circle these words in the text. Encourage them to define the words in context before checking the footnotes. Students will benefit from the additional work using context clues. For more work with these words, see page 210.

Strategy Lesson: Word Families

Words that share a common root are said to belong to the same “family.” Help students become familiar with roots that appear over and over again in English. For example: auto and aut (“self”), duct (“lead”), and jus (“law”). Help students define each root and then build word families for the three.

For additional practice on this strategy, see the Vocabulary blackline master on page 210.

Prereading Strategies

The purpose of a quickwrite is to get students writing almost before they know it. Ask students to read the second paragraphs at the top of page 162 and then write about how they would feel if they had to leave their home and country. What would provoke them to make such a change? When they have finished, have them circle words or phrases that they like and may want to use in future writing.

Word Web

As an alternate prereading strategy, think of a word related to the selection that students might find synonyms for. For example, one word that comes to mind when describing Rifka is brave. Have students list two or more synonyms for the word and then write a sentence that shows they understand the word’s meaning. Use a chart like this one:

<table>
<thead>
<tr>
<th>brave</th>
<th>synonyms</th>
<th>sample sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

Spanish-speaking Students

Es el día tres de septiembre, 1919, y muchos judíos rusos son exiliados y mandados a Polanda. En esta selección, Rifka, una judía joven, escribe a su prima, describiendo el trasladamiento forzado. Ella y su familia fueron humillados y degradados por soldados e un médico. Rifka se sienta aliviada de salir de Rusia, pero se preocupa por la vida nueva en Polanda.
Response Strategy

As they read, students should visualize the events and people that Rifka describes. Ask them to draw some quick sketches of everything they “see.” Asking students to visualize gives them a purpose for reading and guarantees a closer reading of the text.

Comprehension Strategies

Be sure students understand that as they are reading, they will need to stop occasionally in order to retell the events described. Retelling can help readers make connections between events and ideas and help readers clarify in their own minds what exactly has occurred. This is a particularly good strategy to use with selections that are challenging or involve a topic that is remote from students’ personal experiences. Remind the class that when they retell, they should be thorough but brief. When they come to stop and retell, they should think of one or two sentences that summarize the events up to that point.

Predicting outcomes can enhance a reader’s enjoyment of a story. It is fun to stop every once in a while and ask: “What do I think will happen next?” or “What will she do now?” Good readers ask these kinds of questions of themselves without even thinking about it. Your goal is to get students to the point that they automatically ask these questions (make predictions) as they are reading.

For more help, see the Comprehension blackline master on page 211.

Discussion Questions

**Comprehension**
1. Why are Rifka and her family traveling? (*They are fleeing their home in Russia.*)
2. Who is Tovah? (*She is the recipient of Rifka’s letter. She lives in the U.S.*)

**Critical Thinking**
3. Why must Rifka and her family leave Russia? (*The rampant anti-Semitism has made Russia a dangerous place for Jews.*)
4. Why do you think Rifka’s mother pretends that she is not bothered by the Polish doctor’s examination? (*Possible: She wants to protect Rifka by drawing attention away from her.*)
5. Why does Rifka despise the doctor? (*He stinks and makes her feel dirty. She understands the indignity of the examination and feels he is treating her family like animals.*)
6. Do you think Rifka understands the amount of danger her family is facing? (*Answers will vary. Ask students to support what they say with evidence from the selection. Possible: She does understand, which is why she stays quiet when the doctor examines her.*)

Literary Skill

**Sensory Language**
To introduce a literary skill with this selection, you might teach a short lesson on sensory language. Remind the class that sensory language appeals to the five senses, and have students notice how heightened Rifka’s senses are. For example, she describes the smell of the doctor and the burning of her skin and scalp. Ask the class to circle words and phrases that appeal to the five senses. Then discuss the effect this imagery has upon the text as a whole.
GATHER YOUR THOUGHTS

The purpose of the prewriting activities on page 168 is to prepare students to write a personal experience paragraph about something that happened to them or their family. To begin, students will brainstorm a topic for their paragraph and then narrow the focus of their topic. Point out the example given at the top left of page 168. Show students how this writer was able to move from the very broad topic of an important experience to the much narrower topic of how he or she felt in the hospital waiting room during a sibling's surgery.

Next students will use a storyboard to plan their paragraphs. Since the writing assignment is not a long one, they should limit themselves to just four cells on a storyboard. (Longer narrative writing might require six to eight cells.) Ask them to describe what happens and then draw four quick sketches. Drawing before writing can be helpful for reluctant writers.

Prewriting Strategies

After students finish their storyboards, help them write topic sentences for their paragraphs. Remind the class that a topic sentence must clearly state the subject of the paragraph.

Have students use the Prewriting blackline master on page 212.

WRITE

Discuss the characteristics of a personal experience paragraph, and tell the class that their paragraph should read like a story—with a beginning, middle, and end. More sophisticated writers might want to write about the experience in the form of a letter and model their style on Hesse's in “September 3, 1919.”

Writing Rubric

Use this writing rubric to help students focus on the assignment requirements and for assistance with a quick assessment of their writing.

Do students’ personal experience paragraphs

• tell about an event from his or her own life?

• show a clear progression—a beginning, a middle, and an end?

• include adequate details describing the event?

• also include a discussion of how the event affected the writer?

Grammar, Usage, and Mechanics

When they are ready to proofread their work, refer students to the Writers’ Checklist. If you feel students will benefit, teach a brief usage lesson on confusing pairs such as farther/further and fewer/less. For practice, ask students to choose the words from parentheses that correctly complete this sentence:

We had (less/fewer) money than we thought, so we were able to go no (farther/further).

WRAP-UP

Take a moment at the end of the lesson for students to reflect on Karen Hesse's writing style. Ask them to read and respond to the questions on the Readers’ Checklist and then share their answers with the rest of the class. Be sure to clear up any stylistic difficulties students have before moving onto Lesson 18, “October 5, 1919.”

Assessment

To test students’ comprehension, use the Assessment blackline master on page 213.
Vocabulary
Words from the Selection

Directions To build vocabulary, answer these questions about five words from the selection.

1. If you hesitate before doing something, do you wait a bit or decide against it?

2. Is a stench something you hear or smell?

3. If a spray smells vile, does it smell good or bad?

4. If officers are permitting people to go on the train, are they allowing or not allowing them to go?

5. If I shuffle to work, am I moving quickly or slowly?

Strategy Lesson: Word Families

Directions Look at the definition of the root word -jus-. Then choose a word from the box to complete each sentence. Write your choices in the blanks.

jus- = law

unjustly justified justifiable justification justice

6. If a Russian peasant did not get what he wanted, he felt

7. In a courtroom, you should be able to find

8. He was accused of a crime he did not commit.

9. Her for missing the train was that it left early.

10. It was that the boy did not want to be separated from his mother.
COMPREHENSION

Retell

DIRECTIONS  Retell Rifka's story in the boxes below.

1. Use your own words, not the author's words.
2. Be sure to include all important details.

BEGINNING


MIDDLE


END
Prewriting
Writing a Personal Experience Paragraph

Directions On this story frame, tell about an experience that happened to you or your family. Then use the story frame to help you write your personal experience paragraph.

The incident took place (where)

(when)

was there when it happened.

was also there.

I was while the incident was taking place.

The main problem was

Another problem was

The problems were solved when

The whole thing ended when
**ASSessment**

**Multiple-Choice Test**

**Directions** On the blanks provided, write the letter of the item that best answers each question or completes each statement.

____ 1. The train is taking Rifka and her family to . . .
   A. the United States.
   B. Russia.
   C. Poland.
   D. Canada.

____ 2. Why are Rifka and her family forced off the train?
   A. There isn’t any room for them.
   B. A doctor wants to examine them.
   C. They’ve forgotten to pay.
   D. It is the wrong train.

____ 3. What privacy do the guards allow the family?
   A. They are examined in a private room.
   B. They are allowed to keep some clothes on.
   C. Men and women are separated.
   D. They change behind curtains.

____ 4. How does the doctor act towards Rifka and her mother?
   A. worried
   B. kind
   C. indifferent
   D. mean

____ 5. Rifka’s observation of the doctor is that he . . .
   A. smells bad.
   B. doesn’t know what he is doing.
   C. seems very young.
   D. can’t see well.

____ 6. According to Rifka, the physical does not bother her mother because . . .
   A. she is trying to protect Rifka.
   B. she doesn’t understand the language.
   C. she has met the doctor once before.
   D. all of the above

____ 7. What does the doctor ask Rifka?
   A. “How bad do you want to leave?”
   B. “How old are you, my child?”
   C. “Are you sick?”
   D. “Do you speak Russian?”

____ 8. What happens to Rifka and her mother in the building?
   A. They meet up with the rest of the family.
   B. They get sprayed to prevent diseases.
   C. They get their clothes back.
   D. They are killed.

____ 9. What happens to the candlesticks?
   A. They are taken away and examined.
   B. They are sprayed.
   C. They are stolen.
   D. all of the above

____ 10. How does the experience with the doctor make Rifka feel?
   A. happy
   B. dirty
   C. loved
   D. better

**Short-Essay Test**

What is the main thing that happened to Rifka and her family on September 3, 1919?
October 5, 1919

Skills and Strategies Overview

Theme: Karen Hesse
Reading Level: Easy
Vocabulary: torment, erupted, typhus, lapsed, fretted
Prereading: walk-through
Response: predict
Comprehension: reciprocal reading
Prewriting: using anecdotes
Writing: autobiographical paragraph / usage
Assessment: depth

Background

"October 5, 1919" is another excerpt from Karen Hesse’s Letters from Rifka. In this letter to her cousin Tovah, Rifka describes her terrible bout with typhus and how everyone in the family except for the oldest child, Saul, became deathly ill from the disease.

Before students begin reading, you might offer a little information about typhus. Consider explaining the following: Typhus is an acute infectious disease that is transmitted by lice or fleas. Louse-borne typhus, which is also called European typhus, has occurred in widespread epidemics during wartime or other periods when sanitation has not been strictly observed. Symptoms appear approximately ten days after the victim has been bitten by an infected body louse, and they include high fever, pain and stiffness in the muscles and joints, and headache. During the second week of the disease, the patient often becomes delirious.

The mortality rate for typhus can be as high as 50 to 70 percent if the disease is allowed to progress unchecked. Today, an antibiotic such as tetracycline can halt the disease. In 1919, of course, no such cure existed.

Unit Theme: A twelve-year-old Russian girl narrates the trouble she and her family endure after they are forced to leave their homeland.

Graphic Organizer: An organizer like this one requires students to name a character trait and then support what they’ve said with evidence from the selection.

Example:
She says how she feels about people, including her impressions of her brother Saul.

Trait: outspoken
Rifka
Naïve

Example:
She takes in everything around her and is able to retell it all in precise detail.

Trait: intelligent
Loyal

Example:
She seems to have no inkling of the gravity of her illness, or her family’s plight. Or does she choose not to know?

Example:
Wants to stay with her family, even when they are being carted off to the hospital.
Before you begin this lesson, ask a volunteer to review what happened in "September 3, 1919." Have another volunteer say what they know or can infer about Rifka. Then tell students to complete the prereading activity, a walk-through. (Refer to the Strategy Handbook on page 40 for more help.)

**Motivation Strategy**

In "October 5, 1919," Rifka describes a terrible illness that she and most of her family members suffered. Ask students to think of a time they were really sick or their family was struck with an "epidemic" of colds or the flu. What happened? Who took care of everyone? Help students make a connection between their own lives and the topic of this second letter from Rifka.

**Engaging Students**

Borrow a copy of the film Doctor Zhivago, which is set during approximately the same time period as Hesse's novel. Although the plot of the movie is completely different from the plot of Letters from Rifka, the movie can provide students with some fascinating background about this time period in Russian history.

**Vocabulary Building**

**Word analogies** help students sharpen their higher-level thinking skills. Also, any practice you can give students with this skill will be helpful, since analogies are an important part of most standardized tests. Show students this list of key vocabulary words from the selection: **tormented, erupted, typhus, lapsed, and fretted.** Ask them to circle the words in the text and then pronounce and define each word. Then have them complete the word analogy exercise on the Vocabulary blackline master on page 218.

**STRATEGY LESSON: SUFFIXES** As students read, point out words with the suffix -ing, such as aching, chasing, nursing, crushing, and guarding. Model for students how to separate the suffix from the root word (crush + ing). Remind the class that when a suffix is added to a word, it changes the way the word is used in a sentence.

For additional practice on this strategy, see the Vocabulary blackline master on page 218.

**Prereading Strategies**

A walk-through of a reading encourages students to become actively engaged in the text. Students will make personal connections when they consider what they already know about the author, the subject, and situations depicted in the art. Ask a volunteer to read aloud the title and several paragraphs on page 171. Then thumb through the selection with students to help them get an idea of the story's length. Ask leading questions that can assist students in describing the art. Also have students tell you words or phrases they noticed as they were thumbing through the selection. Students can note these on the chart.

**Quickwrite**

As an additional prereading strategy, have students do a quickwrite about either Rifka or the situation her family is facing. Remind students that quickwriting cannot be "right or wrong." They should feel free to jot down whatever thoughts come to mind. Later, they may want to use their quickwrite to assist in an analysis of character or plot.

**Spanish-speaking Students**

Esta selección continúa el cuento de Rifka. Ha pasado un mes, y la familia de Rifka está en Polonia. No pueden ir a los Estados Unidos como habían esperado porque Rifka está muy enferma. En la carta a su prima, Rifka describe la enfermedad, sus pesadillas, y el temor de separarse de su familia.
Before students begin the selection, remind them that they should keep track of the **predictions** they make as they are reading. When they finish, have them make a few more predictions about what they think will happen to Rifka and her family. Each time they make a prediction, they should make a note of it in the **Response Notes**.

**Response Strategy**

**Question**
As an alternate or additional response strategy, encourage students to list questions as they read. Model this for students, suggesting questions such as these: “What is Rifka’s sickness? Why are her parents taken away in a cart? Why is she acting so delirious?” Use students’ questions as the basis for a whole-class discussion after the reading.

**Comprehension Strategies**

In a **reciprocal reading**, pairs of students alternate reading aloud to each other. Occasionally the reader will interrupt in order to ask questions designed to elicit factual and inferential responses. Four types of questions are used in a reciprocal reading: 1. questions that ask students to clarify the problem, characters, and setting (pages 173 and 174); 2. questions that ask students to predict outcomes (page 172); 3. questions that ask readers to summarize the events (page 175); and 4. questions about the literature, author’s message, and main idea (page 176).

**Double-entry Journal**
A double-entry journal can also encourage active response to a text. For a double-entry journal, students find statements, quotations, ideas, or events in the selection, record them, and then note their thoughts and feelings. To help students get started, you might ask them to respond to this quotation: “As for the child, she will probably die. Most do. That’s how it goes with typhus.”

For more help, see the **Comprehension** blackline master on page 219.

**Discussion Questions**

**Comprehension**
1. What illness does Rifka have, and where did she get it? *(She has typhus. The medical student thinks she picked it up before leaving Russia. Rifka thinks she got it from the doctor at the Polish border.)*

2. Why do the three men refuse to take Rifka to the hospital, even though she begs to go? *(They say the hospital is only for the dying. Rifka is on her way to recovering.)*

**Critical Thinking**
3. Would you say Saul is a good nurse or a bad one? Support your answer. *(Students might infer from what Rifka says that Saul is rough with her when she is sick, but he does stay by her side and protect her when she is trying to hurt herself.)*

4. How would you describe Rifka’s writing style? *(Her tone is matter-of-fact and conversational. She uses descriptive language, but keeps her sentences short and simple.)*

**Literary Skill**

**Setting**
Review with students the setting of the first letter from Rifka. Details in Rifka’s second letter show that the setting has changed somewhat. Tell students that setting, the time and place in which events in a narrative occur, is sometimes described by the narrator and sometimes suggested through action and dialogue. Ask students to point out clues to this new setting. They should note the date, the town of Motziv in Poland, and Rifka’s first sentence. Other clues include mention of Papa’s cousin and the floor of the shed.
GATHER YOUR THOUGHTS

Prewriting Strategies

The purpose of the prewriting activities on page 177 is to help students write an autobiography paragraph of their own. Students will begin by writing an anecdote about a time they were very sick. Remind the class that anecdotes (brief stories) are used to make a point or shed some light on an idea or emotion.

After students finish their anecdotes, they'll move on to a graphic organizer that will help them plan their paragraphs. To complete the organizer, they will brainstorm details about the illness: time, place, people involved, and events. Ask students to strive to be as specific as possible when writing their details. Since their assignment involves writing just a paragraph, students will need to pick and choose from the details on the organizer. Explain that the opening of the paragraph should set the scene by giving information about time, place, and the nature of the illness. After that, they should describe how they felt and who took care of them. Encourage students to use chronological order to tell what happened.

Have students use the Prewriting blackline master on page 220.

WRITE

Remind students that their assignment is to write an autobiography paragraph about a time they were sick. If they like, they can use “October 5, 1919” as a model for their style. Students should begin with a topic sentence and then tell about the event using chronological order. Remind them that sensory words can add vibrancy and immediacy to a piece of writing.

WRITING RUBRIC

Use this writing rubric to help students focus on the assignment requirements and for assistance with a quick assessment of their writing.

Do students’ autobiographical paragraphs
• open with a sentence that indicates the illness to be described?
• include descriptive details about time and place?
• stay focused on this one event throughout?

Grammar, Usage, and Mechanics

After students have written a first draft, have them stop and think about the story they've told. Ask them to read it carefully to be sure that it makes sense and that it is ordered properly. Then have them proofread their writing, looking carefully for grammatical, mechanical, and usage errors. Draw their attention to the Writers’ Checklist if they haven’t noticed it already. Ask a volunteer to explain the correct usage of two, too, and to.

WRAP-UP

At the end of the lesson, ask students to reflect on the depth of their understanding using the Readers’ Checklist. Help them express what this story made them think about or reminded them of in their own lives.

Assessment

To test students’ comprehension, use the Assessment blackline master on page 221.
VOCABULARY

Words from the Selection

Analogies are comparisons between two words that are related in the same way. For example rich : poor :: happy : sad (Say: “Rich is to poor as happy is to sad.”)

Directions
Use the vocabulary words in the word box to finish the analogies. First, figure out the relationship between the first pair of words. Then fill in the blank with a word that helps to express the same relationship for the second pair.

♦ tormented ♦ erupted ♦ typhus ♦ lapsed ♦ fretted

1. hate : dislike :: exploded : ______________________
2. call : shout :: ______________________ : teased
3. start : begin :: worried : ______________________
4. end : finish :: ______________________ : fell
5. Poland : country :: ______________________ : disease

Strategy Lesson: Suffixes

Directions
The suffix -ing can show an action, act, or process. Write the word from the list at the right that fits each sentence.

6. Dad was good at ______________________ me back to health.
7. Mom was ______________________ me how to speak Russian.
8. If you leave a young child alone, some may say your ______________________ skills are weak.
9. The tall man was ______________________ the train so that no one would board yet.
10. I’ve heard that ______________________ one of those new planes is difficult.
COMPREHENSION

Directed Reading

DIRECTIONS Answer these questions about “October 5, 1919.” Your answers can help you understand Karen Hesse’s story.

1. Who is Rifka and what kind of person is she?

2. How does Rifka feel about her family’s situation?

3. Why does Rifka decide she doesn’t want to die? What does this show about her?

4. What kind of physical and emotional pain does Rifka experience because of the typhus?

5. What advice would you give Rifka if she wrote a letter to you?
PREWRITING

Writing an Autobiographical Paragraph

DIRECTIONS Follow these steps to write an autobiographical paragraph.

A. CHOOSE A TOPIC. Before you can write a paragraph about yourself, you need to decide what you want to say. First think of a topic. (Your book asks you to write about an illness that you remember well.)

My topic:

B. GATHER DETAILS. Use this storyboard to show what happened first, what happened next, and what happened after that when you were sick.

C. WRITE A CONCLUSION. Say what you learned about yourself from your illness. Make this your concluding sentence.

My concluding sentence:
**ASSESSMENT**

**Multiple-Choice Test**

**DIRECTIONS** On the blanks provided, write the letter of the item that best answers each question.

___ 1. Why are Rifka and her family stuck in Poland . . . ?
   A. They don't have enough money.  
   B. They are sight-seeing.  
   C. Rifka gets sick.  
   D. Papa gets a job.

___ 2. What symptoms does Rifka have that show she is very sick?
   A. Her head starts pounding.  
   B. Her body aches all over.  
   C. She gets a rash on her skin.  
   D. All of the above.

___ 3. What allows the family to stay in the town of Motziv?
   A. They have family there.  
   B. It has a cheap hotel.  
   C. There are lots of jobs.  
   D. They stay with a student.

___ 4. Which member of the family do Rifka say is good at nursing?
   A. Mama  
   B. Papa  
   C. Saul  
   D. Nathan

___ 5. What disease do Rifka and her family catch?
   A. chicken pox  
   B. mumps  
   C. typhus  
   D. measles

___ 6. Whom does Rifka think she gets the disease from?
   A. the Polish doctor  
   B. someone in Russia  
   C. Saul  
   D. Tovah

___ 7. What does the medical student say after seeing Rifka?
   A. "She seems like a fighter."  
   B. "She has a long road ahead of her."  
   C. "She is doing great!"  
   D. "She will probably die."

___ 8. Which member of the family doesn't get sick?
   A. Saul  
   B. Nathan  
   C. Papa  
   D. Mama

___ 9. How does Rifka feel about being left with Saul?
   A. excited  
   B. not happy  
   C. frightened  
   D. guilty

___ 10. What does Rifka dream about?
   A. getting better  
   B. the candlesticks  
   C. the Polish doctor  
   D. her cousin, Tovah

---

**Short-Essay Test**

What three words would you use to describe Rifka? Explain your choices.
Unit Background  SELF-RELIANCE (pages 179–202)

A novel excerpt and an excerpt from an autobiography are included in this unit.

*Girl Named Disaster* by Nancy Farmer is the story of Nhamo, whose mother has died and whose grandmother has told her to flee marriage to a cruel man who already has three wives and go in search of her father. "Escape" is from Chapter 13 of the novel. Nhamo is alone in a boat on the Musengezi River in Mozambique on her way to Zimbabwe as the excerpt begins.

Nancy Farmer was born in 1941 in Phoenix, Arizona, and now lives in Menlo Park, California. She received a degree from Reed College in 1963 and was with the Peace Corps in India from 1963 to 1965. She then lived for seventeen years in Africa. Her books include *Do You Know Me?* (1993), *The Warm Place* (1995), and *The Ear, the Eye and the Arm*, a 1995 Newbery Honor Book.

*Living Up the Street: Narrative Recollections* by Gary Soto won the American Book Award in 1985. Soto was born in Fresno, California, in 1952 and graduated magna cum laude from California State University in 1974. He received an M.F.A. in creative writing from the University of California, Irvine in 1976 and began teaching at Berkeley in 1977. He received a Guggenheim fellowship in 1979 and a Levinson Award from *Poetry* in 1984. His books include *Baseball in April and Other Stories* (1990), *Who Will Know Us?* (1990), and *New and Selected Poems* (1995). He is known primarily as a poet and writer for young adults.
Teaching the Introduction

Three young Africans, a young Hispanic boy, and a yawning hippopotamus are shown on page 179.

1. When students have read the unit introduction, ask why it is important to teach young children to be self-reliant. Then ask students to tell when they have been in a situation that required them to rely totally on themselves.

2. Ask students what they would tell someone who was facing one of the following situations that required self-reliance: being lost in a woods; being thrown from a boat in deep water; being in a stalled car in a snowstorm; facing a bully on the playground.

Opening Activity

Ask students to write a paragraph describing a scary situation requiring someone to be self-reliant. The situation can be real or fictitious. Tell students to try to use words that make the reader’s heart pound.
**Skills and Strategies Overview**

**Theme**: Self-reliance

**Reading Level**: Average

**Vocabulary**: craved, dozed, outskirts, foraging, miserable

**Prereading**: Anticipation guide

**Response**: Clarify

**Comprehension**: Story frame

**Prewriting**: Story map

**Writing**: Story / comma splices

**Assessment**: Meaning

**Background**

In Nancy Farmer’s critically acclaimed novel *A Girl Named Disaster*, eleven-year-old Nhamo flees from her Shona village and an arranged marriage to a cruel stranger. At the start of her journey, Nhamo is a frightened and confused young girl who nevertheless must find the inner strength to battle a series of named and unnamed fears. By the end of the novel, Nhamo is a self-assured young woman who has come to know the river and Africa’s mystical, luminous spirits. Even more important, Nhamo learns the lesson that she alone is responsible for her fate.

*A Girl Named Disaster* broke some long-standing barriers in children’s literature. The adventurous protagonist is a black girl who learns to rely on herself in a male-dominated world. In addition, Farmer’s novel, which is set in contemporary Mozambique and Zimbabwe, offers readers a new perspective on the cultural diversity of today’s world.

**Unit Theme**: Young Nhamo must rely on herself to quell her fears during a dangerous trip down the river.

**Graphic Organizer**: Students may be confused by the story-within-a-story structure of this selection. An organizer like the one below can help.

```
protagonist: Nhamo
setting: present-day Mozambique
conflict: Nhamo must flee from a difficult situation at home.
storyteller: Nhamo

protagonist: Mwari
setting: the dawn of time.
conflict: The sun and moon are jealous of rulers
```

**Bibliography**: If students enjoy Nancy Farmer’s writing, you might suggest they try *The Ear, the Eye and the Arm* (1994); *Runnery Granary* (1996); or *The Warm Place* (1995).
BEFORE YOU READ

Read through the introduction to the lesson (page 180) with students. The purpose of these opening paragraphs is to introduce the theme and the literature. Ask students to think of a time they felt really and truly afraid. Then have them complete the prereading activity, an anticipation guide. (Refer to the Strategy Handbook on page 40 for more help.)

Motivation Strategy

In “Escape,” the protagonist is afraid for her life. Ask students to talk about a time they were afraid. What happened? Who was there? How did things turn out in the end? A short discussion before they begin reading will help students connect the literature to their own lives.

ENGAGING STUDENTS

Borrow Nancy Farmer’s A Girl Named Disaster from the library. The book is divided into three parts: Nhamo’s life in the village, her adventures on the river, and her life after escaping. Read aloud sections from the first part of the novel. Help students get to know Nhamo before they begin reading the excerpt in the Sourcebook.

Vocabulary Building

Farmer’s vocabulary in “Escape” will be difficult for some students, so it’s particularly important that they apply what they’ve learned about using context clues. Remind students to start by looking for synonyms in the word’s environment. These are the easiest context clues to find and apply. Students should circle these key vocabulary words in the text: craved, dozed, outskirts, foraging, and miserable. Ask them to try to use context clues to define each. For additional practice with key vocabulary, see page 228.

STRATEGY LESSON: IDIOMS

As an additional vocabulary lesson, you might spend some time discussing idioms. An idiom is a phrase or expression that means something different from the ordinary meanings of the words. For some students, especially students who speak English as a second language, idiomatic expressions are perplexing. You might offer this advice: To understand an idiom, try picturing the action described. Ask students to visualize “When darkness fell” (page 183).

For additional practice on this strategy, see the Vocabulary blackline master on page 228.

Prereading Strategies

Use the anticipation guide on page 180 as a warm-up to Farmer’s story. An anticipation guide asks students to activate prior knowledge about a topic or idea and then apply that knowledge to a set of statements about the story. An anticipation guide will help arouse students’ interest in the selection. Have your students revisit the anticipation guide as they are reading and later, when the reading is completed. Students can observe how their responses changed or stayed the same as a result of reading “Escape.”

Spanish-speaking Students

Nhamo es una joven de África que está en un barco remando cuando unos hipopótamos le rodean. Ella sabe que tiene que salir del río lo más rápido que sea posible porque los hipopótamos son animales peligrosos. Tiene que tener mucho cuidado en no perturbarlos. Nahmo piensa en los cuentos de su abuela para quietar los nervios.
It is important that students keep clear in their minds the many problems Nhamo faces on her journey down the river. Each time she mentions a new problem, students should clarify the difficulty by making a comment in the Response Notes. Later, when students need to think critically about the character of Nhamo, they’ll be able to return to their notes.

Response Strategy

**PREDICT** As an alternate response strategy, ask students to keep track of their predictions as they read and write them in the Response Notes. (For example, they might predict what will happen to Nhamo in her face-off with the hippopotamuses.) Their predictions will make them feel more involved in the story and help hold their interest to the end.

Comprehension Strategies

**Story frames** are particularly helpful to students who have trouble seeing how an entire narrative holds together. Most story frames ask readers to concentrate on the protagonist and the main problem he or she faces in the story. The story frames scattered throughout “Escape” ask students to comment on setting, character, conflict, and resolution. If you like, ask students to read aloud the notes they made on their story frames after they finish reading the selection. Use these frames as a quick review of the essentials of Farmer’s story.

**RECIPROCAL READING** As an alternate strategy, have students do a reciprocal reading of the narrative. This will help those who are struggling with the language or action of the piece. First, assign reading partners. Then have students take turns reading aloud, switching every page or so. As they read, students should work together to 1. clarify the problem, characters, and setting; 2. predict outcomes; 3. summarize events; and 4. raise questions about the literature. Have them make notes about anything they and their reading partner can’t figure out.

For more help, see the Comprehension blackline master on page 229.

Discussion Questions

**COMPREHENSION**

1. What is the setting of “Escape”? (*an unnamed river near Zimbabwe*)
2. Why does Nhamo tell herself a story? (*to quell her fears*)
3. What is Nhamo’s story about? (*Ask students to summarize the story of Mwari, which begins at the bottom of page 184.*)

**CRITICAL THINKING**

4. How does Nhamo feel as she paddles down the river? (*Answers will vary. Possible: she feels excited and frightened at the same time. She is happy to be on her way, although she is worried about the danger that surrounds her.*)
5. What does Farmer mean when she writes “Something let go deep in Nhamo’s spirit” (page 188)? (*Answers will vary. Possible: Nhamo’s fears have begun to subside. The story worked its “magic” and now she can sleep peacefully.*)

Literary Skill

**CREATION MYTH**

To introduce a literary skill with this lesson, you might explain to students that the story Nhamo tells herself is an example of a creation myth. Creation myths are symbolic narratives about the beginning of the world. Most cultures have creation myths that are unique to that particular culture. In almost all creation myths, there is a supreme creator who directs the emergence of the world through various stages of development.
GATHER YOUR THOUGHTS

The prewriting activities on pages 189–190 will help students reflect on the story they have just read while at the same time prepare them to do some writing of their own.

Students should begin by completing the story map on page 189. Remind them to use their story frame notes to help them with this activity. Next they'll prepare to write their own story about a frightening journey or escape. The story can be pure fiction or based on an event from their own lives. Have them brainstorm ideas for their writing using the web at the top of page 190. Then they will use the storyboard at the bottom of the page to organize their thoughts.

Prewriting Strategies

If you feel students would benefit from an additional prewriting activity, you might have them create a character map that shows three or more traits of their protagonist. Have them fill in the blank character map on the Prewriting blackline master, page 230.

WRITE

Set aside plenty of time for students to write their stories. Some students may need help from you or others as they write their stories. Watch carefully for plots that meander or seem disjointed in some other way.

WRITING RUBRIC
Use this rubric to help students focus on the assignment requirements and for help with a quick assessment of their stories.

Do students' stories

- have a beginning, middle, and end?
- explore the topic of a frightening journey or escape?
- contain information about the main character?
- include a conflict and resolution?

Grammar, Usage, and Mechanics

Once they have finished their first drafts, students can revise their work using the Writers' Checklist as a guide. Remind the class that a comma splice occurs when two simple sentences are joined by just a comma. For practice, ask students to fix the comma splices in these sentences:

Incorrect: Nhamo rowed the boat, she pulled toward shore. She saw hippopotamuses, she saw them protecting their young.

Correct: Nhamo rowed the boat, and she pulled toward shore. She saw hippopotamuses. She saw them protecting their young.

WRAP-UP

Before leaving the selection by Nancy Farmer, give students the opportunity to say what her writing meant to them. Did it make them rethink some of their own ideas or experiences? If so, how? Students can use the questions on the Readers' Checklist as springboards for additional comments or discussion.

Assessment

To test students' comprehension, use the Assessment blackline master on page 231.
VOCABULARY

Words from the Selection

Directions To build vocabulary, answer these questions that use words from the selection.

- craved
- dozed
- outskirts
- foraging
- miserable

1. If you craved a special food, did you want to eat it, or did you throw it away?

2. If you dozed, did you fall into a deep or light sleep?

3. If you live on the outskirts of town, are you in the middle of the town or on the edge?

4. When you are foraging, are you looking for food or using the oven?

5. When you feel miserable, are you in a good or bad mood?

Strategy Lesson: Idioms

An idiom is a phrase or expression that means something different from what the words actually say. For example, “Lunch is on the house” means “Lunch is free.”

Directions Draw a line from the underlined idioms in Column A to their meanings in Column B.

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. Darkness fell over the land.</td>
<td>A. discourage</td>
</tr>
<tr>
<td>7. Since no one was talking, Jeremy decided that he would have to be the one to break the ice.</td>
<td>B. avoided coming to the point</td>
</tr>
<tr>
<td>8. When asked about crime, the mayor beat around the bush.</td>
<td>C. in a difficult position</td>
</tr>
<tr>
<td>9. We tried to throw cold water on Mike’s plan to hike 50 miles.</td>
<td>D. make a beginning</td>
</tr>
<tr>
<td>10. When the last bus sped past at midnight without me, I realized I was up a tree.</td>
<td>E. nighttime came</td>
</tr>
</tbody>
</table>
COMPREHENSION

DIRECTIONS Use this word web to explore the word self-reliance.

1. List words, phrases, and situations from the story and from your own life that you think of when you hear these words.

2. Then answer three questions about the word.

1. What is your definition of self-reliance?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

2. When was the last time you had to rely on your own intelligence to get a job done or make a decision?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

3. How does self-reliance as a theme relate to the story “Escape”?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
**Prewriting**

**Character Map**

**Directions** Use this character map to show what the main character of your story is like. Be as detailed as possible.

<table>
<thead>
<tr>
<th>HOW THE CHARACTER ACTS AND FEELS</th>
<th>HOW OTHERS FEEL ABOUT THE CHARACTER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Character Name:**

<table>
<thead>
<tr>
<th>HOW THE CHARACTER LOOKS</th>
<th>HOW I FEEL ABOUT THE CHARACTER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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ASSessment

Multiple-Choice Test

Directions: On the blanks provided, write the letter of the best answer for each question.

1. What is Nhamo’s destination?
   A. her village
   B. Mwari
   C. the river
   D. Zimbabwe

2. What is she afraid of on the river?
   A. snakes
   B. crocodiles
   C. hippopotamuses
   D. the water

3. What helps her to escape her enemy?
   A. shallow water
   B. shelter
   C. her boat
   D. a spear

4. Where does Nhamo spend the night?
   A. in the jungle
   B. in her boat
   C. Zimbabwe
   D. at a camp

5. How does Nhamo feel about going ashore?
   A. She feels afraid.
   B. She feels safe.
   C. She feels excited.
   D. She feels relieved.

6. What does Nhamo do to make herself feel better?
   A. sleeps
   B. tells herself a story
   C. prays
   D. goes for a swim

7. According to the story, who has the power to make things grow?
   A. Nhamo
   B. Mwari
   C. Mother Earth
   D. the sun

8. What do the sun and moon complain to Mwari about?
   A. the animals
   B. the people
   C. Mother Earth
   D. A. and B.

9. What were the animals created from?
   A. mud
   B. water
   C. clay
   D. dirt

10. What is Mwari’s final creation?
    A. the hippopotamus
    B. people
    C. fish
    D. flowers

Short-Essay Test

How do Nhamo’s feelings about her journey change from the beginning of the selection to the end?
**Skills and Strategies Overview**

**Theme** Self-reliance

**Reading Level** average

**Vocabulary** extravagant, relieved, scampering, hurled, indifferent

**Prereading** skim

**Response** react and connect

**Comprehension** graphic organizer

**Prewriting** supporting an opinion

**Writing** paragraph of opinion / apostrophes

**Assessment** understanding

**Background**

Gary Soto is a poet, short story writer, and essayist who focuses much of his writing on his childhood experiences in the barrio of Fresno, California. The short story "Fear" is taken from his 1985 memoir, *Living Up the Street.* In this story, Soto explores the topic of bullies and proves to readers that words can be as effective as fists when it comes to a school-yard menace. Like all good writers, however, Soto knows better than to preach to his audience. Instead, he tells a straightforward story and allows readers to draw their own inferences about theme.

To encourage students to make a connection between the narrative and their own lives, have them ask this question of themselves as they are reading: “What would I do if I were faced with this situation?”

**Unit Theme** Gary Soto tangles with a bully and comes out a winner.

**Graphic Organizer** A circular story map can help students understand the plot of a story that begins and ends in approximately the same place.

- Frankie T. is misbehaving.
- pins Gary on the ground
- The boys discuss Thanksgiving dinner and Christmas.
- lets him go and suggests the monkey bars
- Gary warns Gary again and walks away.
- Frankie warns Gary's class watch as Frankie is punished by the teacher.
Motivation Strategy

Ask students to make a list of tips and techniques of how to deal with a bully. Have them first determine their audience. (For example, you might have them make the list for third-, fourth-, and fifth-graders.) This activity will help students begin thinking about the topic and theme of the selection.

Engaging Students

Ask students to tell about a time they had an encounter with a bully. What happened, and how did things turn out? Were they afraid, or did they feel strong in the face of the bully's threats? Help students make a connection between their own lives and the topic of this selection.

Vocabulary Building

Have students use context clues as they read to figure out the meanings of difficult words, especially the key vocabulary for this lesson: extravagant, relieved, scampering, hurled, and indifferent. Have students circle these words in the text. Although the footnotes provide definitions for these words, keep in mind that the more practice they have using context clues, the easier the activity becomes. Model searching for context clues by saying: “I don’t know the meaning of the word hurled. I can check the sentence in which it appears for synonyms or antonyms. I see that Mr. Koligian, right before he ‘hurls’ Frankie T., grabs him up into his arms. I also know from reading previous sentences that Mr. Koligian is very angry. After he ‘hurls’ Frankie T., the boy ends up against a building. Could hurled mean ‘threw’? I’ll check the footnote definition to see if my guess is correct.” For additional practice with these words, see page 236.

Strategy Lesson: Spanish

As an alternate or additional vocabulary strategy, ask students to pronounce and then define these Spanish words:

- cabrón, (cah BRONE), crazy goat
- ese, (eh SAY), slang for “man”
- manaña, (man YAN ah), tomorrow

Ask students to use the words in sentences of their own. For additional practice with Spanish words, see the Vocabulary blackline master on page 236.

Prereading Strategies

Skimming introduces readers to the selection topic and at the same time alerts them to any problems they might have (such as challenging vocabulary) during their close readings. When they skim, students should look quickly at the first sentence of every paragraph. They should pay particular attention to key words and phrases and watch for repeated or unfamiliar words. Ask them to keep in mind the skimming boxes on page 193 as they read. They should watch for ideas that relate to the theme of the selection.

Spanish-speaking Students

En "Temor" Frankie es un abusador en el quinto grado que molesta a todos sus compañeros de clase. Les amenaza, insulta, y pega. Frankie es muy pobre, su padre ha abandonado a la familia, y su madre está deprimida todo el tiempo. Por eso, los jóvenes en la clase se sienten tristes que el maestro castigue a Frankie. Todos tienen miedo de Frankie, pero también tienen compasión por su situación desafortunada.
Before students begin their close readings, be sure they understand that you want them to react and connect to the story Soto tells. Each time they “meet” a character who seems familiar or read about an event that reminds them of their own life, they should make a note of it. In addition, they should feel free to comment on any scene in the story that reminds them of something else they’ve read, or a movie they’ve seen, or even a song they’ve heard on the radio.

Response Strategy

**Question** When questions come up as students read, it is important that they make note of them right away, so that they don’t lose track of what they want to ask. Tell them to write the questions they want to ask the author, another reader, and you in the Response Notes. When they’ve finished reading, have volunteers read their questions aloud. Work as a class to find answers.

Comprehension Strategies

As you know, graphic organizers keep students organized and on task as they read. For this selection, students will complete three different story organizers that can help them think about and remember the essential elements of the story. Remind them to consider each organizer carefully and jot down as many notes as they like in each box. If you decide to conduct an after-reading discussion, students can use notes from the organizers to help form their responses.

For more help, see the Comprehension blackline master on page 237.

Discussion Questions

**Comprehension**
1. Who are the central characters of “Fear”? (the narrator—Gary Soto—and Frankie T.)

2. Why does Frankie T. pick on Gary? (Answers will vary. Possible: He’s a bully and picks on anyone he sees.)

3. Why do you think Frankie T. lies about his Thanksgiving dinner? (Possible: He wants someone to envy him. He wants people to think that he will have what he saw on TV.)

**Critical Thinking**
4. How does Frankie feel when he hears about Gary’s dinner? (Answers will vary. Possible: He feels envious and it makes him angry. This is why he starts threatening Gary all over again.)

5. How do the children in the class feel when Frankie T. is hurled across the room? (Answers will vary. Possible: They feel empathy and shame. They understand his home life and know that it is no better than their own. They feel that Mr. Koligian should take this into account.)

Literary Skill

**Tone** Tone is the author’s attitude or feeling toward the subject or audience. An author’s tone can be serious, humorous, satiric, and so on. In “Fear,” Soto’s tone reveals the depth of his feelings about his topic. Clearly he has empathy for this bully—even though the bully frightened Soto when he was a child. He alludes to Frankie’s terrible home life twice and works hard to make Frankie a character that readers will feel sorry for rather than hate. For practice examining tone, ask students to find places in the story that make them feel sorry for Frankie T. Why do they feel empathy rather than anger? How do the author’s word choices and details affect their feelings about the bully?
GATHER YOUR THOUGHTS

The prewriting activities on pages 200–201 show students how to form an opinion and then support that opinion with evidence. Before they begin, remind the class of one important point: When writing an opinion paragraph or point of view paper, the writer uses his or her own thoughts and ideas to create the opinion statement but supports that opinion with proven facts and details. The strongest, most convincing opinions are supported with evidence from the following sources:

- books, magazines, newspapers, or Internet articles;
- expert testimony (from someone who knows about the topic);
- personal experience (I saw this once . . .).

Prewriting Strategies

**OPINION STATEMENT**

At the bottom of page 200, students are asked to write an opinion statement for their paragraph. Your students may need some help with this writing. If this is the case, explain that an opinion statement is similar to a topic sentence. Writers often use this formula when writing an opinion statement:

(A specific topic) + (a specific opinion about that topic) = a good opinion statement.

(Bullying) + (how I feel about it and/or how it can be stopped) = my opinion statement.

For additional practice, have students use the Prewriting blackline master on page 238.

WRITE

Read aloud the directions on page 201. Remind the class that a paragraph of opinion presents information to support or prove a point.

After students have written a first draft, have them stop and reflect on what they’ve written. They should ask themselves: Is my opinion statement clear? Have I provided adequate support?

**WRITING RUBRIC**

Use this rubric when you are ready to evaluate students’ writing.

In their opinion paragraphs, do students

- present a clearly-worded opinion?
- provide adequate facts and details to support the opinion?
- stay focused on the topic of bullying throughout?

**Grammar, Usage, and Mechanics**

When students are ready to proofread for grammatical and mechanical errors, refer them to the Writers’ Checklist. Review the rules for creating possessives and then have students edit the following sentence for errors:

Marias mother called all the students’ parent’s to invite them to a picnic.

WRAP-UP

Take a moment at the end of the lesson for students to think about Soto’s story and the theme of the unit. Have them begin by reading and responding to the Readers’ Checklist to determine their understanding of a piece of literature.

Assessment

To test students’ comprehension, use the Assessment blackline master on page 239.
Name

VOCABULARY

Words from the Selection

DIRECTIONS Read the sentences from “Fear.” Use context clues and your knowledge of the story to figure out what the underlined words mean. Then write the meaning of the words on the lines.

1. “My family was slightly better off than Frankie’s, though I sometimes walked around with cardboard in my shoes and socks with holes big enough to be ski masks, so holidays were extravagant happenings.”

2. “Incredibly relieved, I jumped from the bars and ran looking over my shoulder until I turned onto my street.”

3. “Frankie scared most of the school out of its wits and even had girls scampering out of view when he showed himself on the playground.”

4. “Mr. Koligian pulled and tugged at his body until it was in his arms and then out of his arms as he hurled Frankie against the building.”

5. “We knew his house and, for some, it was the same one to walk home to: The broken mother, the indifferent walls, the refrigerator’s glare which fed the people no one wanted.”

Strategy Lesson: Spanish

DIRECTIONS The words in the box are Spanish. Use context clues to help you complete each sentence with a word from the box. If there is a word you don’t know, skip it and come back to it at the end.

- cabrón - ese - tortillas - siesta - mañana

6. He called me a “__________________,” so I knew he was making fun of me.

7. I can’t go today, but I will go ____________________.

8. We often eat ____________________ with our meals.

9. “Hey ____________________! Where are you going?”

10. On hot summer days, it is nice to take a ____________________ in the afternoon.
COMPREHENSION

Directed Reading

DIRECTIONS  Answer these questions with a partner. Be as detailed as possible in your answers.

1. What kind of person is Frankie T.?

2. Would you say the narrator is a brave kid or a coward?

3. Why do you think Frankie T. lies about his Thanksgiving dinner and Christmas presents?

4. How does the narrator know he is lying?

5. Why do the children feel shame when Mr. Koligian punishes Frankie T.?

6. Do you feel sorry for Frankie T., or do you dislike him? Explain your answer.
PREWRITING

Writing a Paragraph of Opinion

DIRECTIONS Follow these steps to write an opinion paragraph.

STEP 1. WRITE AN OPINION STATEMENT. Use this formula to help you write your opinion statement:

MY OPINION STATEMENT

Bullies are

STEP 2. SUPPORT YOUR OPINION. Now gather support for your opinion. Use facts and details from these sources:

1. Gary Soto's "Fear" or another story;
2. "an expert" (your teacher, a friend, a family member, or anyone else who knows something about the topic);
3. personal observations or experiences (I once knew a bully who . . .)

STEP 3. WRITE. Write your opinion paragraph.

→ Open with your opinion statement.
→ Then give your support.
→ End with a closing sentence that says your opinion statement in a slightly different way.

My closing sentence:
**ASSESSMENT**

**Multiple-Choice Test**

**DIRECTIONS** On the blanks provided, write the letter of the item that best answers each question or completes each statement.

___ 1. What grade is the narrator in?
   A. first  
   B. fifth  
   C. eighth  
   D. twelfth

___ 2. What holiday meal does Frankie describe?
   A. Christmas  
   B. Easter  
   C. Passover  
   D. Thanksgiving

___ 3. What will Frankie actually have for his holiday feast?
   A. a turkey  
   B. tortillas  
   C. yams  
   D. ham

___ 4. How do you know the narrator is not rich?
   A. He puts cardboard in his shoes.  
   B. He doesn’t have enough food.  
   C. He is homeless.  
   D. He has to work instead of go to school.

___ 5. What do the students do when Frankie ruffles through their lunch bags?
   A. yell for help  
   B. fight with him  
   C. nothing  
   D. run home

___ 6. Who is scared of Frankie?
   A. the girls  
   B. the boys  
   C. the whole school  
   D. all of the above

___ 7. Why was Frankie treated roughly by the teacher?
   A. He got in a fight.  
   B. He called the teacher a name.  
   C. He didn’t do his homework.  
   D. He teased a little girl.

___ 8. How do the students feel when Frankie gets in trouble?
   A. They are glad.  
   B. They feel shamed.  
   C. They feel embarrassed.  
   D. They feel satisfied.

___ 9. What is Frankie missing in his life?
   A. a father  
   B. love  
   C. someone to take care of him  
   D. all of the above

___ 10. Frankie’s behavior can be described as . . .
    A. bullying.  
    B. angry.  
    C. attention seeking.  
    D. all of the above

**Short-Essay Test**

Do you think Frankie’s home life excuses his bullying at school?
Unit Background  SLAVERY (pages 203–218).

An account by former slave Charles Ball and first-person narratives about slavery collected by Julius Lester in To Be a Slave are included in this unit.

Julius Lester has had a varied career as producer and host of a radio show in New York City, professional musician and singer, and professor of African-American studies at the University of Massachusetts in Amherst. He has also been a writer-in-residence at Vanderbilt University. Lester was born in St. Louis in 1939 and received a B.A. from Fisk University in 1960. To Be a Slave was nominated for the Newbery Award. Lester's other works include How Many Spots Does a Leopard Have? and Other Tales (1989), From Slave Ship to Freedom Road (1998), and Pharaoh's Daughter: A Novel of Ancient Egypt (2000).
Teaching the Introduction

Images on page 203 show slaves on a plantation, a sailing ship, and a diagram showing how slaves were transported on a British slave ship.

1. Read the unit introduction to students, and ask students whether they think most people in the United States were or were not aware of the “pain and humiliation” of slavery.

2. Ask someone to tell when slavery was abolished in the United States.

Opening Activity

1. Descendants of slaves have often had difficulty tracing their family history, but old records that help people to discover their origins are recovered from time to time. Some students might like to investigate the recent discoveries of old slave records in Louisiana.

2. Some students might research what Abraham Lincoln said about slavery and read his words to the class.
Charles Ball, who was taken in slavery when he was just a boy, offers a harrowing description of the life of a slave. Ball’s autobiography, which was originally published in 1837, chronicles his life as a slave, from his capture to his ordeal on various Southern plantations, to his eventual escape to the North.

“Taken in Slavery” is an excerpt from the first part of Ball’s book. In this section, he explains to readers how he was forced to watch in horror as grown men and women were shackled and starved, babies were thrown overboard, and people of all ages died of heat, exhaustion, and the indignity of being captured and imprisoned.

UNIT THEME Charles Ball offers an eyewitness account of life on a slave ship.

GRAPHIC ORGANIZER Help students get into the habit of searching for a main idea each time they read nonfiction. This organizer shows the main idea and supporting details of Ball’s article.

MAIN IDEA
Men and women captured and held as slaves were treated like animals.

DETAIL #1
They were shackled.

DETAIL #2
Their young were killed.

DETAIL #3
They were herded by the hundreds into the holds of ships.

DETAIL #4
They were forced to scramble and fight for their food.

BIBLIOGRAPHY Your stronger readers might also want to try these first-hand accounts written by Americans who were held as slaves: Fifty Years in Chains by Charles Ball (average, 1837); Six Women’s Slave Narratives (challenging, collected in 1989).
Motivation Strategy

Ask students to retell a story about slaves that they may have read or seen on television. Have them explain which parts stay with them most and why. Allow the class to work together to set the mood for the reading.

Engaging Students

In preparation for the prereading activity, have students call upon their prior knowledge of slavery. Make a fact list on the board that students can refer to as they read. Initiate discussion by asking: “What do you know about slavery in the Americas?”

Vocabulary Building

Help students use context clues as they read to figure out the meanings of difficult words. (Many of the words in this selection may be unfamiliar to students.) Point out the key vocabulary words for this lesson: irons, substance, disengage, exceeded, and obliged. Have students circle these words in the text. Context clues can be found in the word’s environment—that is, in surrounding words and phrases. Even though the footnotes define key vocabulary words for students, they still should try to define each word on their own. Once they understand how to search for clues, they’ll get into the habit of doing it automatically. For additional practice with these words, see page 246.

Strategy Lesson: Irregular Verbs

Most verbs are “regular.” This means that the past tense is formed by adding -ed. But the past tense of some verbs is formed in other ways. Irregular verbs often cause trouble for non-native speakers. For example, the word took, the past tense of take, appears on page 205. Other irregular verbs include: run-ran, give-gave, leave-left, and taught-taught. The best way for non-native speakers to learn these tenses is to memorize them.

For additional practice on this strategy, see the Vocabulary blackline master on page 246.

Prereading Strategies

The purpose of a K-W-L is to activate prior knowledge and allow students to take responsibility for their own knowledge gaps. In the K column, students will make notes about African-American slavery. Later, they’ll chart what they learned about the topic in the L column. A K-W-L can show students that ultimately they are responsible for their own learning.

SKIM

As an alternate prereading strategy, ask students to skim “Taken in Slavery.” (You might tell them to skim for an answer to these questions: “Who is the narrator of the selection?” and “What aspect of slavery does this writer focus on?”) Have students make notes about words, phrases, or ideas that pop out at them. Also have them look carefully at the footnoted material and the interrupter questions. A quick skim beforehand will make the article seem like familiar territory during their close readings.

Spanish-speaking Students

En esta selección, Charles Ball describe su experiencia en el viaje de África a los Estados Unidos. Fue uno de los pocos esclavos que sobrevivió el pasaje. Describe con detalle vivido las condiciones malísimas. La gente se murió cada día de hambre, enfermedad, y en ciertos casos, se suicidaron.
Before they begin reading, remind students to mark or highlight important facts or details that help them answer questions from the K-W-L chart. Have them make a note of ship conditions, treatment of men vs. women, and words or phrases that offer information about tone.

If students need to do a second reading of the article, have them use a different color ink to write their second set of notes. This will help them see that doing an additional reading can strengthen their understanding of the material.

**Response Strategy**

**REACT AND CONNECT** As an alternate response strategy, ask students to write their reactions and connections to Ball’s memoir in the Response Notes. Students should note connections between what Ball describes and what they themselves have heard about slavery. What information is familiar? What information is new? Students can use these notes on their K-W-Ls.

**Comprehension Strategies**

You may find that the best comprehension strategy to use with nonfiction is a directed reading. The reason for this is simple. Many students are intimidated by nonfiction. They worry that it will be too hard or that they will miss important details. A directed reading allows you to closely monitor students’ reading progress. In addition, it helps you gauge students’ understanding of a text. If you feel students will benefit, have them work as a group to answer the three stop and think questions that are scattered throughout the text. Or you might review their work as a class after they’ve finished.

For more help, see the Comprehension blackline master on page 247.

**Discussion Questions**

**COMPREHENSION**

1. How does Charles Ball know about life on a slave ship? (He was taken into slavery as a boy and sent on a ship to Charleston. He witnessed these atrocities firsthand.)

2. Why did Charles have trouble standing after arriving in Charleston? (because he had been cramped for so long on the boat)

**CRITICAL THINKING**

3. Why do you think the men took the babies and threw them overboard? (Possible: They decided the babies would be of no “use” to them.)

4. How does Ball feel about his experience on the slave ship? (Answers will vary. Possible: outraged, humiliated, angry.)

5. Do you think Ball is a reliable or unreliable narrator? (He is reliable, since he was actually there to see the things he describes.)

**Literary Skill**

**AUTOBIOGRAPHY** Remind the class that an autobiography is a record of a life that is written by the subject himself or herself. The advantage of reading an autobiography is that it can offer an interesting glimpse into the life and thoughts of the writer. The disadvantage is that autobiographical writing is highly subjective. The writer offers only the information that he or she wants the reader to know. Remind students that when they are studying a historical topic such as slavery, it is important to read a variety of sources including autobiographical, biographical, and informational writing.
GATHER YOUR THOUGHTS

Before they begin the prewriting activities, remind students to return to their K-W-L charts on page 204. Have them write what they learned in the L column. Then have them do the clustering activity on page 208. Clustering is an excellent prewriting strategy because it can help students see connections between events and ideas that they didn’t notice as they were reading. Remind students to be as thorough as possible in filling out each of the circles.

Next students will plan the letter they would like to write to Charles Ball. First they will write a sentence that tells how they feel about his memoir. Then they will list three reasons to support how they feel and finish by describing what they learned from Ball’s writing.

PREWRITING STRATEGIES

GROUP DISCUSSION

As an alternate prewriting activity, hold a group discussion about Ball’s memoir. Ask students to exchange ideas and opinions about the writing. If you like, have groups keep track of their comments on the Prewriting blackline master on page 248.

WRITE

Remind students of the purpose of their letters. They will be writing to Ball in order to say how his memoir made them feel.

WRITING RUBRIC

Use this rubric to help students focus on the assignment requirements and to assist with a quick assessment of their writing.

In their letters to Ball, do students
• open with a topic sentence that tells their feelings?
• respond to the story of life on the slave ship?
• end with a sentence that explains what they learned from the memoir?

GRAMMAR, USAGE, AND MECHANICS

After students have written a first draft, point out the Writers’ Checklist and explain how it can help them during the revision process. (Also be sure to refer students to the Writers’ Checklist on page 38, which can help them with proper letter-writing form.)

At this point, you may want to teach a brief usage lesson on confusing word pairs such as bring/take and accept/except. (Other confusing word pairs include affect/effect; allusion/illusion; can/may; and beside/besides.) For practice, ask students to correct problems with these sentences:

• The slaves were not allowed to bring anything along with them to Charleston. (should be take)
• They had nothing accept the clothes on their backs. They were just supposed to except this rule without complaining. (should be except in the first sentence and accept in the second.)

WRAP-UP

Take a moment at the end of the lesson for students to reflect using the Readers’ Checklist. Test the depth of students’ understanding of the selection by asking them to explain how it relates to the theme of the unit.

ASSESSMENT

To test students’ comprehension, use the Assessment blackline master on page 249.
VOCABULARY

Words from the Selection

DIRECTIONS Use context clues to find the meaning of the underlined words. Circle the correct meaning.

1. “After we had been at sea some days, the irons were removed from the women, and they were permitted to go up on deck...”
   (a) minerals (b) chains (c) chords (d) metals

2. “...and amongst these were three children, so young that they were not able to walk, or to eat any hard substance.”
   (a) food (b) object (c) bread (d) drink

3. She struggled to disengage herself from the guard.
   (a) tie (b) attach (c) bond (d) free

4. Conditions were crowded because the number of slaves he brought on board exceeded those who died.
   (a) matched (b) was under (c) outnumbered (d) explained

5. We could not stand or lie down and were obliged to stay seated during the entire journey.
   (a) forced (b) happy (c) asked (d) nervous

Strategy Lesson: Irregular Verbs

The past tense of most verbs is formed by adding -ed: walk/walked; talk/talked. But the past tense of some verbs is formed in other ways.

DIRECTIONS The verbs in Column A are in the present tense. The past tense of each verb is somewhere in Column B. Draw a line between the verb in Column A and its past tense in Column B.

<table>
<thead>
<tr>
<th>Column A (present tense)</th>
<th>Column B (past tense)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. blow</td>
<td>came</td>
</tr>
<tr>
<td>7. come</td>
<td>had</td>
</tr>
<tr>
<td>8. sell</td>
<td>sold</td>
</tr>
<tr>
<td>9. bring</td>
<td>blew</td>
</tr>
<tr>
<td>10. have</td>
<td>brought</td>
</tr>
</tbody>
</table>
COMPREHENSION

Group Discussion

DIRECTIONS Get together in a small group and discuss "Taken in Slavery."

1. First choose a group leader.
2. Use the questions on the discussion cards to start things off and keep the conversation moving.
3. Make notes on the lines.

Discussion question #1

What would you say is the worst thing that happened to the slaves on the boat to Charleston? Explain.

Discussion question #2

Why do you think the slaves were treated so badly by the sailors on the ship?

Discussion question #3

What did you learn about slavery from reading Ball's memoir?

Discussion question #4

What questions do you have for Charles Ball?
Name ________________________________

**PREWRITING**

*Writing a Letter*

**DIRECTIONS** Follow these steps to write a letter.

**STEP 1. CHOOSE A RECIPIENT.** Your first step is to decide who will receive your letter. You'll also need to consider what you know about this person.

*My recipient: Charles Ball*

*What I know about him:*

**STEP 2. KNOW YOUR PURPOSE.** Your next step is to be sure you know why you're writing the letter. Are you writing to ask a question? Are you writing to complain or give a compliment? Are you writing to react to something you heard or saw?

*Purpose of my letter:*

**STEP 3. WRITE A TOPIC SENTENCE.** The topic sentence for a letter follows this formula:

(Ball's memoir) + (how it made me feel) = my topic sentence.

*My topic sentence:*

**STEP 4. LIST SUPPORT.** Say why you felt this way. List three or more reasons. (Check what you wrote in the organizer on page 208.)

*reason #1:*

*reason #2:*

*reason #3:*

*reason #4:*

**STEP 5. WRITE A CONCLUSION.** Use your conclusion to say what you learned from reading Charles Ball's memoirs.

*What I learned:*

**STEP 6. WRITE YOUR LETTER.** Use another piece of paper or the writing lines on pages 209 and 210 in your book.
Name ________________________________

ASSessment

Multiple-Choice Test

**Directions** On the blanks provided, write the letter of the item that best answers each question or completes each statement.

___ 1. How many people were seized from Ball's village?
   A. 20  
   B. 10  
   C. 5  
   D. 100

___ 2. What happened to the people seized from the village?
   A. They were chained.  
   B. They were put on a ship.  
   C. They were killed.  
   D. A. and B.

___ 3. What happened to the three babies?
   A. They were thrown overboard.  
   B. They were set free with their mothers.  
   C. They were given away.  
   D. They were chained.

___ 4. How many of the three mothers survived?
   A. all  
   B. one  
   C. two  
   D. none

___ 5. Charles Ball compares the ship to a . . .
   A. home.  
   B. hotel.  
   C. prison.  
   D. camp.

___ 6. What were the captives fed on the ship?
   A. nothing  
   B. yams  
   C. cornmeal  
   D. dried meat

___ 7. How many captives died on the journey?
   A. one-fourth of them  
   B. one-third of them  
   C. half of them  
   D. none

___ 8. Who was permitted up on deck when the ship was sailing?
   A. the men  
   B. the children  
   C. the women  
   D. all of the above

___ 9. When they were in the ship, most prisoners had to stay . . .
   A. in a sitting position.  
   B. standing.  
   C. flat on their backs.  
   D. all of the above

___ 10. What happened to Ball once the boat reached Charleston?
   A. He was set free.  
   B. He was bought by a trader.  
   C. He was ill.  
   D. He was sent back home.

Short-Essay Test

Why do you think the women threw themselves overboard? What does this tell you about them?
"Misery Days" and "A Child's Pain" are excerpts from Julius Lester's award-winning book, To Be a Slave, first published in 1968.

In the foreword to his book, Lester writes that when he was ten, his father told him that the Lester family history went back to a bill of sale and no further. For Lester, receiving this information about his family was one of "the defining moments of [his] life." Nearly fifteen years later, Lester began compiling the words of former slaves. Some of the narratives he included in his book had been published before; others were completely new. As narrator, Lester introduces some stories and provides missing details and information about others.

UNIT THEME Julius Lester offers eyewitness accounts of the brutality and indignity of African-American slavery.

GRAPHIC ORGANIZER After they finish reading, students might do a section-by-section summary of the selection. Their summaries might look like this:

**JULIUS LESTER'S COMMENTS**
Lester describes what it was like to be a slave. Slaves were beaten for no reason and separated from their families. This caused tremendous pain.

**"MISERY DAYS"**
Frank Cooper and his siblings poke fun at their mother for the scars she has on her back and her reference to her "misery days." To show her children what it was like to be a slave, she whips each of them until they bleed.

**"A CHILD'S PAIN"**
An anonymous woman tells of her childhood as a slave. She watched as her mother was sold off and then resisted when her master "invited" her to come to Mississippi with him. Even though the master tried to be kind, she was still devastated and tried to run away.
Before You Read

Remind the class of the theme of the unit (slavery). Explain that the selections they are about to read are eyewitness accounts of slavery. Then ask students to complete the prereading activity, a picture walk. (Refer to the Strategy Handbook on page 40 for more help.)

Motivation Strategy

Borrow a copy of Julius Lester’s book, To Be a Slave. Show students Tom Feelings’s illustrations. How do these pictures make them feel? Does Feelings adequately capture the horror of slavery? Why or why not? Work together on a picture walk of the book and take this opportunity to model for students what they should notice on their own picture walks of the Lester selection in the Sourcebook.

Vocabulary Building

Help students use context clues as they read to figure out the meanings of difficult words, especially the key vocabulary for this lesson: trifling, wielded, lenient, disfiguring, and inquiring. Some or all of these words may be unfamiliar to students. Have students circle these words in the text. Pronounce the words, and have students search for context clues as they are reading. After they’ve made a guess at the definitions, they can check the footnotes and then refine their own definitions as needed. For additional practice with these words, see page 254.

Strategy Lesson: Suffixes

If you feel students need some additional vocabulary work, you might teach a short lesson on suffixes. Write this sentence on the board: The slave owners treated the slaves with cruelty. Point out that treated has the suffix -ed (which indicates past tense) and cruelty has the suffix -ty (meaning “state of” or “quality of”). Thus, slaves of the past lived in a horrible (or cruel) state. For practice, help students separate suffix from root in these words from the selection: wielded and administered.

For additional practice on this strategy, see the Vocabulary blackline master on page 254.

Prereading Strategies

As a prereading warm-up, students are asked to do a picture walk through the selection. Remind the class that during a picture walk, the reader looks at all art, photographs, and captions. These elements can provide valuable clues about the topic and message of the piece. When they have finished their picture walks, students are asked to respond to any two photos and then make a prediction about the selections. Have them return to the pictures later, after reading both “Misery Days” and “A Child’s Pain.” At that point, students should be able to see a connection between the art and the main idea of the selection.

Anticipation Guide

As an alternate or additional prereading strategy, you might have students complete an anticipation guide. Give students a series of statements about the topic of the reading. (For example: Slaves were whipped only if they made major mistakes.) Ask them whether or not they agree with the statements. After they have finished reading the selection, they can return to the statements to see whether they would like to change any of their answers. This reading strategy shows students that they are indeed affected by what they read. The articles and stories they read in school and at home can give them new ideas and help refine the ideas they already have.

Spanish-Speaking Students

En “Los días de infelicidad” una madre intenta convencer a sus hijos que su vida como una esclava haya sido horrible. Cuando les muestra sus cicatrices, se ríen. Les pega a sus hijos para que se sientan un poco del dolor que tenía que aguantar ella. En “El dolor de una niña” una esclava joven no quiere trasladarse para trabajar en otra plantación. Como esclava, sin embargo, no tiene otra opción.
Response Strategy

Ask a volunteer to read aloud the directions at the top of page 212. Be sure students understand that any question they want to ask about the selection is valid, no matter how trivial it might seem. Point out the example given. The reader asked a question about a relatively insignificant point, but it is something he or she was curious about. (If students are curious, tell them that potlicker, page 214, is the broth in which meat or vegetables are cooked.) Sometimes these little questions about a selection can "piggyback" one upon the other, until the reader asks a question that gets at the central meaning of the selection.

Comprehension Strategies

In their reciprocal readings of "Misery Days" and "A Child's Pain," you might have pairs of students alternate reading aloud to each other. This way, students can ask each other for comprehension help if they feel they need it. Each time a reader comes to an interrupter question, he or she should read it aloud and work with a partner to come up with an answer. Students should then note the answer in their own books. There are four types of questions used in a reciprocal reading: 1. questions that ask students to clarify the action, characters involved, or time frame; 2. questions that ask students to predict what will happen next; 3. questions that ask readers to summarize the events; and 4. questions about the literature, author's message, or main idea. These questions can be asked in any order, of course. The literature dictates the sequence of questions.

For more help, see the Comprehension blackline master on page 255.

Discussion Questions

**Comprehension**
1. Why was Roberta Manson's father whipped? *(because he looked at a slave that was killed and cried)*

2. Why did Frank Cooper's mother whip her children? *(The children made fun of her experiences as a slave, so she whipped them to show what those days were like.)*

**Critical Thinking**
3. Why do you think slaves were so closely examined? *(Potential buyers wanted to be sure that the slave wasn't diseased or otherwise unable to work.)*

4. Why do you think Mammy disliked talking about her slave days? *(Answers will vary. Possible: The memory was too painful to speak of.)*

5. What do you think was Lester's purpose in gathering these slave narratives into a book? *(Student answers. They might suggest that he wanted readers to hear what former slaves had to say in their own words.)*

Literary Skill

**Oral History**
Tell students that the first-person accounts of slavery collected by Julius Lester are a type of oral history. Oral history is historical information obtained through interviews, usually tape recorded, with people who have first-hand knowledge of a topic or period. (Students have probably seen television interviews with people who participated in a past historical event such as the Vietnam War or the Civil Rights Movement.) Ask students to compare the two narrators of these oral histories—Frank Cooper and Anonymous. How are their "voices" different or the same? Which narrator sounds more angry or upset?
GATHER YOUR THOUGHTS

Prewriting Strategies

The goal of the prewriting activities in the Sourcebook is twofold. First, the activities are designed to help students make thoughtful analyses of the literature they’ve just read. Second, the activities are meant to prepare students to do some writing of their own. The writing assignment, as you know, relates to the literature that precedes it.

Students will begin the prewriting process by summarizing the three parts of the Lester selection. Help students see which part belongs to Julius Lester, which belongs to Frank Cooper, and which belongs to the anonymous female narrator. Also be sure to remind students that in a summary, they note only the most important details. Names, dates, places, and times are examples of important details.

Part B on page 217 asks students to get ready to write a reflective paragraph about Lester’s writing. Remind the class that preparing to write a reflective paragraph often begins with a question. In this case, students will ask: “What have I learned from this reading?”

Have students use the Prewriting blackline master on page 256.

WRITE

Tell students to open their reflective paragraphs with a sentence about how the selection made them feel and what they learned. Then they’ll write one or more sentences reflecting on the three parts of the Lester piece. The final sentence of the paragraph is the student’s chance to draw conclusions about the reading.

WRITING RUBRIC

You might post this rubric on the board before students begin writing so that they are clear about your expectations for the assignment.

Does your reflective paragraph

• begin with a topic sentence that states your overall reflection on the reading?
• include in the body three or more sentences that comment upon the three different parts of Lester’s writing?
• end with a concluding sentence that restates the topic sentence and reiterates what you learned from the reading?

Grammar, Usage, and Mechanics

Students should know that the subject and verb of a sentence must always agree. Still, it might be a good idea for them to review the information on the Writers’ Checklist. For practice, ask students to correct sentences similar to the first one here:

Incorrect: Julius Lester write many books.
Correct: Julius Lester writes many books.

WRAP-UP

Take a moment for students to talk about the meaning or the lesson using the Reader’s Checklist. What were their impressions? Did they learn anything new?

Assessment

To test students’ comprehension, use the Assessment blackline master on page 257.
VOCABULARY
Words from the Selection

DIRECTIONS Using context clues, fill in each blank with the most appropriate word from the list.

trifling  wielded  lenient  disfiguring  inquiring

1. He __________________________ a large knife and used it to cut the rope from the boat.

2. She did not want to say anything about the __________________________ scars she saw on her mother’s back.

3. Several people have been __________________________ about the Help Wanted sign.

4. My sister told a long story, but I did not listen to the __________________________ details.

5. My parents are kind, so they gave me a __________________________ punishment.

Strategy Lesson: Suffixes

DIRECTIONS Study the suffixes and their meanings in the box. Circle the suffix in the underlined words and then write the meaning of the word on the line.

-ed = past tense  -ty = state of

6. All city affairs are administered by the city council. __________________________

7. The council thought the pet show was showing cruelty toward animals. __________________________

8. Volunteers wielded rakes and hoes in the public garden. __________________________

9. When they built a stone dragon in the park, some people questioned their sanity. __________________________

10. Raising more money for the food bank at first seemed an impossibility. __________________________
## COMPREHENSION

### Double-entry Journal

**DIRECTIONS** Use this double-entry journal to record your thoughts about “Misery Days” and “A Child’s Pain.”

1. Read the quotations in the left-hand column.
2. Write how they make you feel in the right-hand column.
3. You may want to use some of your ideas in your reflective paragraph.

<table>
<thead>
<tr>
<th>Quotations</th>
<th>My thoughts and feelings</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The typical slave experience was . . . characterized by a vicious cruelty.” (page 212)</td>
<td></td>
</tr>
<tr>
<td>“They whipped my father ‘cause he looked at a slave they killed and cried.” (page 212)</td>
<td></td>
</tr>
<tr>
<td>“Now,’ she said to us, ‘you have a taste of slavery days.’” (page 213)</td>
<td></td>
</tr>
<tr>
<td>“They ‘zamine you just like they do a horse; they look at your teeth, and pull your eyelids back and look at your eyes, and feel you just like you was a horse.” (page 214)</td>
<td></td>
</tr>
</tbody>
</table>
**Prewriting**

*Writing a Reflective Paragraph*

**Directions** Use this paragraph planner to help you plan your reflective paragraph.

Question I Will Reflect On

What did I learn from reading "Misery Days" and "A Child's Pain"?

my topic sentence

I learned ___________ , ___________ , and ___________.

Support

I learned ___________ from Julius Lester's comments.

Support

I learned ___________ from "Misery Days."

Support

I learned ___________ from "A Child's Pain."

Concluding Sentence

In conclusion, I feel I was able to learn just a little / a great deal from reading this selection.

(circle one)
**Assessment**

**Multiple-Choice Test**

**Directions** On the blanks provided, write the letter of the item that best answers each question or completes each statement.

___ 1. In "Misery Days," what was on Cooper's Mammy's back?
   A. bite marks  
   B. a tattoo  
   C. cuts  
   D. scars

___ 2. How does Mammy refer to her slave days?
   A. as the good old days  
   B. as misery days  
   C. as ancient history  
   D. as slave days

___ 3. What does Mammy do to help the children understand what it was like to be a slave?
   A. reads to them  
   B. shows pictures  
   C. whips them  
   D. A. and C.

   A. feeling them like horses.  
   B. pulling on their hair.  
   C. looking in their ears.  
   D. listening to their voices.

___ 5. In "A Child's Pain," what happened to the narrator's mother?
   A. She died.  
   B. She was sold.  
   C. Major Ellison bought her.  
   D. She ran away.

___ 6. What does the narrator say she ate?
   A. buttermilk  
   B. bread  
   C. pot likker  
   D. all of the above

___ 7. In "A Child's Pain," who bought the narrator?
   A. Mr. Armstrong  
   B. her mother  
   C. Major Ellison  
   D. no one

___ 8. What happened when the narrator had to go with her new owner?
   A. She walked alongside the buggy.  
   B. She hid in her house.  
   C. She ran for the woods.  
   D. She cried.

___ 9. Why did her owner want her to ride inside the buggy?
   A. It was a long ride.  
   B. He was afraid she would run away.  
   C. He liked her.  
   D. He wanted her to be comfortable.

___ 10. The narrator of "A Child's Pain" was clearly a _______ girl.
   A. brave  
   B. obedient  
   C. content  
   D. silly

**Short-Essay Test**

How did "Misery Days" and "A Child's Pain" make you feel?
Unit Background

ELIZABETH BORTON DE TREVIÑO (pages 219–238)

Two excerpts from *I, Juan de Pareja* make up this unit. The first excerpt is from the first chapter of the fictional account of the 17th-century Spanish painter Velazquez and his slave; the second excerpt is from the fourth chapter.

Although little is known about Velazquez or Juan de Pareja, it is known that Velazquez inherited his slave from relatives in Seville, that Velazquez painted a portrait of Pareja, and that he gave Pareja his freedom. (The “mistress” mentioned in the second excerpt is the wife of Velazquez and not the “mistress” mentioned in the first excerpt.)

Elizabeth Borton de Treviño was born in 1904 in Bakersfield, California. She received a B.A. degree from Stanford in 1925 and studied violin at the Boston Conservatory of Music. She worked as a reporter and writer and was publicist for the Mexico City Tourist Department. She was also first violinist in the Vivaldi Orchestra from 1962 to 1967. Her adult books include *My Heart Lies South: The Story of My Mexican Marriage* (1953, 1972) and *The Greek of Toledo: A Romantic Narrative about El Greco* (1959). Her books for young adults include *Casilda of the Rising Moon: A Tale of Magic and of Faith, of Knights and a Saint in Medieval Spain* (1967) and *Beyond the Gates of Hercules: A Tale of the Lost Atlantis* (1971).
A map of Spain, a Spaniard acquiring slaves, and the cover of *Juan de Pareja* are shown on page 219.

Tell students that artists and musicians in the past frequently had to rely on wealthy or titled people to support them. Velázquez became court painter to King Philip IV of Spain in 1623, thus assuring that he would be busy doing portraits and paintings for the rest of his life.

**Opening Activity**

Assign students to find out what they can about Velázquez and Juan de Pareja and their art. Velázquez’s portrait of Pareja is in the Metropolitan Museum of Art.
Elizabeth Borton de Treviño’s 1965 novel *I, Juan de Pareja* is a masterpiece of children’s literature. It is the story of Juan, an African slave who assists the Spanish painter Velazquez and in so doing becomes an accomplished artist in his own right. Velazquez nurtures Juan’s talent and supports his interest despite a law against teaching a slave to paint.

The first excerpt reprinted in the *Sourcebook* comes from chapter one of the novel. Juan is born to a slave who has worked in the Velazquez family for years. After his mother dies, he is made a page. Juan’s “mistress” treats him with some kindness, although much of her behavior to him is dictated by her capricious nature, which he has trouble understanding. Some of the time, the Señora is coolly indifferent to Juan’s needs and remains confident in the knowledge that he has been put on this earth to serve her. It is for this reason that she teaches him to read and write, so that he can help her compose letters to relatives who live in Portugal and Madrid.

**UNIT THEME** Elizabeth Borton de Treviño explores the relationship between a slave and his “mistress.”

**GRAPHIC ORGANIZER** A web like the one below can help students see the complexities of Juan’s character.

**BIBLIOGRAPHY** Students might also enjoy these novels by de Treviño: *El Guero: A True Adventure Story* (reprint, 1991); *Leona, a Love Story* (1994).
BORN INTO SLAVERY / STUDENT PAGES 220-229

BEFORE YOU READ

Read through the introduction to the lesson with students. If you have not already done so, provide background information on de Treviño and *I, Juan de Pareja* to give students some context for the reading. Then have them turn to the prereading activity, a read-aloud. (Refer to the Strategy Handbook on page 40 for more help.)

Motivation Strategy

Ask students to describe their favorite childhood scene. What does it look, sound, smell, and feel like? These questions will help students better understand Juan’s loving reflection on his memories of his mother. Juan tells the reader that even though many, many years have gone by, he can still hear her voice, feel the rustle of her gown, and feel her arms around him.

Engaging Students

Ask students to think about an injustice they have heard about or witnessed. What happened? What made the situation unjust? How was the problem solved? These questions will help prepare the class for the topic of “Born into Slavery.”

Vocabulary Building

Draw attention to the key vocabulary words for this lesson: hastily, lavish, slender, torment, and compose. Have students circle these words in the text, volunteer definitions for the words, and use the words in sentences of their own. For more practice, have students complete the Vocabulary blackline master on page 264.

Strategy Lesson: Homophones

Homophones can be tricky for students who speak English as a second language. As an alternate or additional vocabulary strategy, you might teach a short lesson on common homophones, words that are pronounced the same but have a different origin and meaning, such as blew/blue and peace/piece. Explain that the meaning of such words is usually made clear by the context of the sentence in which they appear, but it may be necessary to memorize the word’s spelling. For practice, give students a list of homophones (see below) and have them use each in a sentence.

| cite/site/sight | principal/principle |
| complement/compliment | stationary/stationery |
| see/sea | die/dye |

For additional practice on this strategy, see the Vocabulary blackline master on page 264.

Prereading Strategies

A read-aloud shows students that reading does not have to be a solitary activity. Critical readers know that sharing a book or story can make the reading process easier and more enjoyable. Reading partners can take turns reading aloud, stopping as often as necessary to ask each other questions or make comments about the text. Encourage students to share information, ideas, and interpretations of Borton de Treviño’s story. Stress that every reader will have a slightly different take on a character or situation. What is most important here is a free exchange of ideas, with both readers contributing their own thoughts about the selection.

Spanish-speaking Students

“Nacido esclavo” viene de la novela *I Juan de Pareja*, escrito por Elizabeth Borton de Treviño. En esta selección, Juan describe su vida como un esclavo viviendo en Sevilla, España en el siglo diecisiete. Está muy triste al morirse su madre, pero su dueña es bastante cariñosa y compasiva. De hecho, decide que es suficientemente inteligente para aprender a leer y escribir.
Response Strategy

Students should read de Treviño’s story with a partner, switching readers every half page or so. The student who is reading should read with expression. The student who is listening should follow along in the book. Both students should visualize the characters and situations the author describes. Ask them to make quick sketches in their books that they can complete or refine later, after they have finished reading the excerpt.

Comprehension Strategies

A double-entry journal gives students the chance to “sound off” about parts of a reading that are interesting, puzzling, or thematically important. In the left side of each double-entry journal box there is a quotation from the story. Students should read the quotation carefully and then explain their thoughts and feelings in the right-hand box. You might expand upon this activity by having students choose one or two quotations to respond to on their own. Remind them to choose quotes that they think are particularly interesting or important.

PICTURE WALK As an alternate prereading strategy, ask students to do a picture walk of the story (Parts 1 and 2) and then have them make notes about the picture that strikes them as most interesting or thought-provoking. This activity will also serve as an excellent prereading warm-up to the mood of de Treviño’s writing.

For more help, see the Comprehension blackline master on page 265.

Discussion Questions

1. Who narrates this story, Juan the boy or Juan the man? (Juan the man tells the story of his early years.)

2. How does the mistress treat Juan? (She is kind sometimes and cruel other times. It depends on how she is feeling and what she wants.)

3. Why is Juan grateful to his mistress? (She taught him to read and write.)

CRITICAL THINKING

4. How does Juan feel about his mother? Support your answer. (Refer students to pages 221–223 and have them reread Juan’s description of his mother. He clearly adored her and misses her very much.)

5. What are some of the things that make young Juan’s life difficult? (Answers will vary. Possible: He is not free to do as he likes. The mistress hits him when she feels like it and is completely unpredictable. In addition, he misses his mother and seems lonely.)

Literary Skill

SIMILE To introduce a literary skill with this reading, you might teach a short lesson on simile. Remind the class that a simile is a comparison of two things in which a word of comparison (like or as) is used. Elizabeth Barton de Treviño uses three similes in this part of her story to give the narrative a poetic flavor and make her descriptions easier to visualize. Ask students to look for similes in the story and then explain what each means. Students might suggest these:

- Juan’s mother’s hands are “like two dark birds.” (page 223)
- Her “smile and her melting eyes” were “like a touch.” (page 223)

Both similes highlight the beauty of Juan’s mother and her gentle personality. They also serve to sharpen the contrast between his mother’s nature and the mercurial nature of the mistress.
GATHER YOUR THOUGHTS

The goal of the prewriting activities on page 227 is to help students prepare to write a character sketch about an interesting character of long ago. To begin, they'll develop a cluster about the character that includes information about physical appearance and the character's personality.

After that, students will complete a character map that will assist them in inventing additional details about the character. When they write their paragraphs, students should use information from both the character map and the cluster.

PREWRITING STRATEGIES

VISUALIZE After students have finished their organizers, you might ask them to sketch their character, perhaps with details that indicate the time and place in which the character lived.

Have students use the Prewriting blackline master on page 266.

WRITE

Students are to write a character sketch of a historical character of their own invention. Take a moment to review the characteristics of this type of writing. A character sketch is a short piece of descriptive writing that reveals something important about a real person or a fictional character. In a character sketch, the writer offers his or her opinion of the character and then supports that opinion with clear and specific details.

WRITING RUBRIC

Use this rubric to help students focus on the assignment requirements and for assistance with a quick assessment of their writing.

Do students' character sketches

- have the character introduce himself or herself?
- establish the historical period to be described?
- offer specific details about the character that can help the reader understand him or her?

GRAMMAR, USAGE, AND MECHANICS

When they are ready to proofread their work, refer students to the Writers' Checklist. At this point, you might want to introduce a brief lesson on capitalizing days of the week, months of the year, and particular events in history. Also remind students to capitalize the names of specific nationalities and groups of people. For practice, have students correct this sentence:

Incorrect: Juan's mistress was portuguese, although she lived in spain.

Correct: Juan's mistress was Portuguese, although she lived in Spain.

WRAP-UP

Ask students to reflect on their enjoyment of "Born into Slavery." (Students' comfort-level with and enjoyment of the story will be particularly important, since they will read a continuation in the next lesson.) Ask the class to read and answer the questions on the Readers' Checklist.

ASSESSMENT

To test students' comprehension, use the Assessment blackline master on page 267.
Name ____________________________

VOCABULARY

Words from the Selection

DIRECTIONS To build vocabulary, answer these questions about five words from the selection.

1. If you made a decision hastily, did you think it through or make it quickly?

2. When you give someone a lavish present, are you being generous or cheap?

3. If you describe someone as slender, is the person fat or thin?

4. If you torment another person, do you bring him pain or happiness?

5. When you compose a letter, are you reading it or writing it?

Strategy Lesson: Homophones

DIRECTIONS A homophone is a word that has the same pronunciation as another word but a different spelling and meaning. For example, blue and blew are homophones. Choose the homophone in parentheses that correctly fits each sentence, and write it in the blank.

6. I saved my money so I could afford to (by/buy) a nice present for my mom.

7. I found a beautiful (piece/peace) of jewelry.

8. I also found a picture of a ship at (sea/see).

9. A sharp (pane/pain) went through my heart when I saw the price of the picture.

10. However, I (new/knew) she would like it.
**COMPREHENSION**

**Graphic Organizer**

**DIRECTIONS** Use this Venn diagram to show what you know about Juan, his mother, and the mistress.

1. List characteristics of each character in the outside circles.
2. Write what they have in common in the middle sections.

- Traits Juan and his mother have in common
- Traits all 3 have in common
- Traits Juan and the mistress have in common
- Traits Juan's mother and the mistress have in common
PREWRITING

**Writing a Character Sketch**

**DIRECTIONS** Follow these steps to write a character sketch.

**STEP 1.** Plan a historical setting for your character sketch. Make some notes here.

Period in history:

Place:

What is important to know about this period in history:

**STEP 2.** Decide on a character and write his or her name.

Character's name:

**STEP 3.** List three characteristics of the person you have named.

characteristic #1:

characteristic #2:

characteristic #3:

**STEP 4.** Have the character introduce herself or himself.

I, ___________, was born in ___________ on ___________.

(name) (place) (date)

**STEP 5.** Write your character sketch on pages 228 and 229 of your book.
ASSessment

Multiple-Choice Test

DIRECTIONS On the blanks provided, write the letter of the best answer for each question.

1. What did Juan’s mother receive from his father?
   A. a gold bracelet  
   B. gold earrings  
   C. a gold ring  
   D. A. and B.

2. The people in Juan’s time lived in fear of what disease?
   A. cancer  
   B. the plague  
   C. the measles  
   D. Lyme disease

3. How did Juan’s mother comfort him?
   A. by telling him stories  
   B. by playing games  
   C. by singing to him  
   D. by baking cookies

4. What was Juan’s mother’s job?
   A. cook  
   B. seamstress  
   C. field worker  
   D. nanny

5. What does Juan wear that was his mother’s?
   A. her ring  
   B. her earring  
   C. her necklace  
   D. all of the above

6. What happened to Juan’s mother’s gold bracelet?
   A. The mistress wears it.  
   B. It was lost.  
   C. It was melted down.  
   D. It was returned to Juan’s father.

7. What is Juan’s job?
   A. planter  
   B. house boy  
   C. field worker  
   D. page boy

8. What does the mistress teach Juan?
   A. proper manners  
   B. to sew  
   C. to read  
   D. to sing

9. What task does the mistress hope Juan will be able to help her with?
   A. writing letters  
   B. writing a book  
   C. reading to her  
   D. all of the above

10. How does Juan feel about the mistress?
    A. He doesn’t like her.  
    B. He is angry with her.  
    C. He is devoted to her.  
    D. He is frightened of her.

Short-Essay Test

Juan was influenced by two women: his mother and the mistress. What do you think he learned from each of these women?
Skills and Strategies Overview

**Theme**
Elizabeth Borton de Treviño

**Reading Level**
challenging

**Vocabulary**
Palette, easels, refuses, task, taut, grieved

**Prereading**
think-pair-and-share

**Response**
clarify

**Comprehension**
reciprocal reading

**Prewriting**
supporting an opinion

**Writing**
paragraph about literature / end punctuation

**Assessment**
ease

**Background**
The second excerpt from *I, Juan de Pareja* concerns Juan's early work for his master, the famed painter Diego Velázquez. Students might benefit from some background on this artist.

Diego Rodríguez de Silva y Velázquez (1599–1660) was a Spanish baroque artist who, with Francisco de Goya and El Greco, is part of the great triumvirate of Spanish painters. Many of Velázquez's paintings show his strong interest in everyday life. He painted kitchen scenes, street scenes, and many portraits of famous and ordinary Spanish citizens.

In 1623 Velázquez was named official painter to Spanish King Philip IV. For two decades or so, Velázquez concentrated on royal portraits, although he did experiment with mythological and religious scenes. His portraits of court jesters and dwarves were celebrated for their delicate style and sympathetic form.

During the last 20 years of his life, Velázquez was much in demand. In 1649 he painted the magnificent portrait *Juan de Pareja* in honor of a slave he had trained to be a painter. It is considered one of his finest paintings.

**Unit Theme**
Elizabeth Borton de Treviño describes the unique relationship between a slave named Juan and his famous master, the artist Velázquez.

**Graphic Organizer**
Borton de Treviño offers readers an interesting glimpse into the job of preparing to paint in the 1600s. A sequence organizer like the one below can help students keep track of the steps in the process.

Step 1. Grind the colors using mortars and pestles. Create fine powders of color.

Step 2. Mix the powders into the oils.

Step 3. Arrange the palette with little mounds of oil paint.

Step 4. Build the frames.

Step 5. Stretch the cotton or linen canvasses to fit the frames.

Step 6. Prepare the cloth to take the paint using various coatings.
BEFORE YOU READ

Tell students that they are about to read a second excerpt from *I, Juan de Pareja*. Ask for a brief summary of "Born into Slavery." Have students take their time completing the prereading activity, a think-pair-and-share. (Refer to the Strategy Handbook on page 40 for more help.)

Motivation Strategy

In "My Master," Juan is reduced to tears because he cannot do one of his assigned tasks. Ask students to tell about a time they were frustrated by a task that involved working with their hands. What happened? Why was the task so difficult? Did they give up or ask for help? These questions will make it easier for students to understand the frustration Juan feels in his master's studio.

Engaging Students

Check the library for a book of Velázquez's paintings. Show some of these paintings to the class and then ask them to comment on characteristics they see in his art. After they finish reading the selection, students might return to the paintings and explain connections they see between the art and his personality as portrayed by the author. For example, students might note the delicacy of Velázquez's painting style, which seems in keeping with the Juan's description of the artist's slim, sensitive hands.

Vocabulary Building

Help students use synonyms as a shortcut to memorizing the full definitions of unfamiliar or difficult words. Show students the key vocabulary for this lesson: palette, refuse, task, taut, and grieved. Have students circle the words in the text and offer a synonym for each word. A quick vocabulary exercise like this one can help prepare students to read a selection that is full of unfamiliar vocabulary. For additional practice with these words, see page 272.

Strategy Lesson: Antonyms

As an alternate vocabulary strategy, teach a lesson on antonyms. Knowing an antonym for a word may serve to reinforce the definition of a given word. To make things interesting, have students race to see how many antonyms they can find for a set of words from the selection. You might suggest these words for the activity: bare, ascended, taut, precisely, spoiled, and enthusiasm.

For additional practice on this strategy, see the Vocabulary blackline master on page 272.

Prereading Strategies

Students are asked to complete a think-pair-and-share before they begin reading "My Master." A think-pair-and-share can help students become actively involved in a selection even before they begin reading. In addition, this activity can help refine students' ability to work cooperatively in a group. During the "pair" exercise, students should build upon other's ideas and help the group reach consensus on the ordering of the statements from the text. When they have finished reading, students might try putting the statements in order again, without looking at the selection. You could use this activity as a quick check of students' recall and understanding of the plot sequence.

Spanish-speaking Students

"Mi dueño" continúa el cuento empezado en la selección anterior. Además de trabajar para la dueña, Juan trabaja para el dueño. Explica que su dueño es mucho más exigente. Él insiste, por ejemplo, en que aprenda todos los detalles de un taller. Como resultado, Juan aprende mucho del trabajo en el taller y cultiva unos dones muy útiles.
Ask students to read this part of Borton de Treviño’s story on their own. Have them read the directions at the top of page 231, and then reiterate the importance of making notes as they read. Encourage them to make comments that clarify the action and events of the story. In addition, they should try to note words and phrases that they think are particularly interesting. Point out the example on page 231. Explain that the reader has made a comment that sheds light on the effect (and perhaps purpose) of the sentence.

Response Strategy

VISUALIZE Since this part of the story takes place in an artist’s studio, it makes sense that the reader would try to visualize the surroundings as he or she reads. As an alternate or additional response strategy, you might have readers make little sketches of everything they “see” in the story. Ask them to watch carefully for descriptions of the room. What does it look like? How does Juan feel about it? Students should draw one or two pictures in the Response Notes.

Comprehension Strategies

In a reciprocal reading, readers share the process of responding to a text. This simple strategy can make the reading process easier and more enjoyable for students. Ask the class to read “My Master” silently on their own. Then divide students into small groups and have the groups work together on a second reading. Each time the reader comes to an interrupter question, he or she should stop and address the question to the group. Remind the class that it is not important to reach consensus on an answer. Part of the fun of interpreting and discussing a story is listening to other people’s ideas about it.

For more help, see the Comprehension blackline master on page 273.

Discussion Questions

COMPREHENSION 1. What is Juan’s job in the art studio? (He is an assistant to the artist and is responsible for mixing the paints and preparing the canvasses.)

2. Why does he cry shortly after he begins working for the master? (He is discouraged. He feels he’ll never be able to stretch the canvas properly.)

3. How does Juan feel about his duties? Support your answer. (He takes pride in his work and enjoys what he does in the studio. He seems to take pleasure in describing the steps involved in preparing for a day of painting and is relieved that the master is kind to him.)

CRITICAL THINKING 4. In what ways is the Juan of “My Master” different from the Juan of “Born into Slavery?” (Answers will vary. Possible: He seems happier and more at ease. He enjoys his work and feels that there is some purpose to his life.)

5. What words would you use to describe Juan? (Answers will vary. Possible: intelligent, loyal, calm, patient, and so on.)

Literary Skill

STYLE Style is the distinctive way a writer uses words and sentences to suit his or her ideas. Help students think about sentence length, language, and imagery in these excerpts from I, Juan de Pareja. Would they describe the style as leisurely or fast-paced? Is the language formal or informal? Do students have a clear picture of the studio, its contents, and its smells from the author’s descriptions?
Gather Your Thoughts

Prewriting Strategies

The prewriting activities on page 236 are meant to help students gather what they’ve learned from reading Borton de Treviño’s story and then use that information to write a paragraph about literature. First, students will decide whether or not they liked the writing. Remind them that they’ll be required to support their response with three reasons or examples.

Next, students will make notes about the characters, setting, plot, writing style, and theme of “My Master.” (If you like, have them also add information from “Born into Slavery.”) Encourage students to use a separate piece of paper if their notes are running long.

Students will finish by stating an opinion of the selection and then choosing three details that support that opinion. In their concluding sentence, they’ll rephrase the opinion statement and then strive to leave readers with something to think about.

Have students use the Prewriting blackline master on page 274.

Write

The directions on page 237 ask students to write a paragraph about literature. Explain that when they write about literature, it is important to give readers a sense of what the piece is about. They should use the information from the organizer on page 236 to briefly summarize the characters, setting, plot, and style. In addition, they may want to make a comment about the theme of the selection.

Writing Rubric

Use this rubric to help students focus on the assignment requirements and for assistance with a quick assessment of their writing.

Do students’ paragraphs about literature

• open with a sentence that states their point of view about “My Master”?

• contain three or more details and examples from the text that support this point of view?

• include a discussion of some of the major elements of the story, including characters, setting, plot, theme, and writing style?

Grammar, Usage, and Mechanics

When students are ready to revise, have them consult the Writers’ Checklist for end punctuation problems. Remind the class to end all sentences with the correct punctuation. In addition, they should check to be sure that periods are placed inside quotation marks. For practice, ask students to check for punctuation problems in these sentences from the story:

“No” he said “These are professional secrets Keep them in your head”

Wrap-Up

Ask students to reflect on whether or not they found the story easy to read. Have them use the Readers’ Checklist as a starting point for their comments. If students found the reading difficult, have them explain why. Then ask, “What reading strategies could you use to make a story like this one easier to read and understand?”

Assessment

To test students’ comprehension, use the Assessment blackline master on page 275.
VOCABULARY

Words from the Selection

DIRECTIONS Substitute a synonym from the word box for the underlined word or words.

- palette - refuse - task - taut - grieved

1. I felt **sad** that I couldn’t do the job properly.

2. The artist mixed his colors on a **board** he held in his hand.

3. I stretched the canvas **tight** over the frame.

4. There was a pile of **trash** that had been in the corner all week.

5. The **job** he gave me was a difficult one.

Strategy Lesson: Antonyms

An antonym is a word that means the opposite of another word. For example, cry is an antonym for laugh.

DIRECTIONS Find the word in Column B that is the opposite of the word in Column A. Then draw a line between the two words. If there is a word you don’t know, skip it and come back to it when you’ve finished the rest of the column.

**Column A**

- 6. enthusiasm
- 7. ascended
- 8. precisely
- 9. created
- 10. bare

**Column B**

- A. inaccurately
- B. destroyed
- C. boredom
- D. filled
- E. descended
COMPREHENSION

Evaluate

DIRECTIONS Use these scales to rate “My Master.” Then answer some sentences about the literature.

THE PLOT IS...

1 2 3 4 5 6 7 8 9 10
not at all interesting

1 2 3 4 5 interesting

THE CHARACTERS ARE...

1 2 3 4 5 6 7 8 9 10
not easy to relate to

1 2 3 4 somewhat easy to relate to

THE SETTING IS...

1 2 3 4 5 6 7 8 9 10
not easy to understand

1 2 3 4 sort of easy to understand

THE THEME IS...

1 2 3 4 5 6 7 8 9 10
not at all well-developed

1 2 3 fairly well-developed

very interesting

easy to relate to

easy to understand

well-developed

What is your favorite part of “My Master”? Why?

What is your least favorite part?

What would you say is the theme of this story?
PREWRITING

Writing about Literature

DIRECTIONS  Prepare to write a paragraph about Elizabeth Borton de Treviño and her story.

STEP 1. First do a one-minute quickwrite about the topic. Write everything you can think of about the author and “My Master.”

One-Minute Quickwrite

STEP 2. Now read what you wrote. Highlight words, phrases, and ideas that you think are interesting and would like to use in your paragraph about literature.

STEP 3. Finish by writing an opinion statement for your paragraph. Use this formula:

(A specific statement) + (a specific opinion) = a good opinion statement.

(Borton de Treviño and “My Master”) + (how I felt about them) = my opinion statement.
Name __________________________

ASSessment

Multiple-Choice Test

DIRECTIONS On the blanks provided, write the letter of the best answer for each question.

1. Who takes care of Master and his personal belongings?
   A. Juan
   B. his wife
   C. the maid
   D. none of the above

2. Where does Master want Juan to work?
   A. in his studio
   B. in the fields
   C. in the house
   D. in the barn

3. What was the first duty Juan learned?
   A. to grind colors
   B. to wash brushes
   C. to stretch cotton
   D. to build frames

4. What does Juan have to arrange each day?
   A. the brushes
   B. the easels
   C. the model
   D. the palette

5. What is the hardest task for Juan?
   A. mixing the colors
   B. cleaning the brushes
   C. grinding the colors
   D. making frames

6. Which of Juan's skills are weak?
   A. painting
   B. carpentry
   C. writing
   D. all of the above

7. How does Juan finally get it right?
   A. He looks at a model.
   B. He keeps practicing.
   C. His master shows him.
   D. He gives up.

8. What does Juan have to do once the canvas is stretched?
   A. prepare the paint
   B. begin painting
   C. prepare canvas to take the paint
   D. build the easel

9. How would you describe Master's attitude toward Juan?
   A. restless
   B. unkind
   C. patient
   D. impatient

10. How does Juan probably feel about working for the Master?
    A. useful
    B. helpless
    C. bored
    D. lonely

Short-Essay Test

Explain the relationship between Juan and his master.
**MRS. OLINKSI**

**II. Read**

(Student's answers will vary.)

**What do you know at this point about Mrs. Olinksi?**

(Mrs. Olinksi is a teacher who is in a wheelchair because she is a paraplegic.)

**What 2 or 3 things have happened so far in the story?**

(Mrs. Olinksi has introduced herself to the students and told them why she's in a wheelchair. Hamilton Knapp is rude to Mrs. Olinksi when he asks her to write a little higher on the board. Mrs. Olinksi assigns seats and passes out supplies to the class.)

**What happened in Mrs. Olinksi's room at lunchtime?**

(Somebody erased the word "paraplegic" that she had written on the board and replaced it with the word "cripple").

**Sequence Organizer:**

1. Mrs. Olinksi introduces herself to her class on the first day of school. She explains that she is in a wheelchair because she's a paraplegic.

2. The narrator talks about people in the class and how he knows them. He also describes their behavior outside of class. He focuses on one girl, Nadia Diamondstein.

3. Over the lunch period, somebody erases the word "paraplegic" that Mrs. Olinksi had written on the board, and replaces it with the word "cripple." First it appears that Julian Singh is guilty, but it turns out that he was only planning to erase the word "cripple." Hamilton Knapp is the guilty one.

**Assessment**

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**THE DAY IT RAINED COCKROACHES**

**I. Before You Read**

**WHERE DOES THE STORY TAKE PLACE?**

The story takes place in a town called Travis, which looks like 1920s Kansas.

**WHEN DOES IT TAKE PLACE?**

The answer is not clear from the first paragraph. It is set in the modern era, however, because of the mention that a movie was filmed in the town.

**WHO ARE THE CHARACTERS?**

The first paragraph doesn't explain the characters in detail. The only mention of people is that there is a group of some sort driving into town.

**II. Read**

(Student's answers will vary.)

**Who is involved?**

(a young narrator, a mother, and a sister named Betty)

**When does the story take place?**

(The story takes place in the contemporary era. The narrator mentions a coal power plant, an airport, and movies.)

**Where does the story take place?**

(The story takes place in a town called Travis, which resembles 1920s Kansas. The narrator and his family have just moved to town. The action of the story is set in their new house.)

**What is the problem?**

(The new house is infested with cockroaches. The narrator is frightened of cockroaches and has had nightmares about them. The mother has bought insect bombs to kill the roaches.)

**What happens at the end?**

(The mother hadn't read the directions on the roach bombs. She was supposed to have opened all the closet doors so they couldn't hide and escape the fumes. When the narrator opens the closet many live cockroaches rain down on him.)

**How is the problem solved?**

(The mother says she'll get more roach bombs. Betty, the sister, tries calmly to kill as many roaches as she can by stepping on them. The narrator just screams and jumps around.)

**Vocabulary**

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**Assessment**

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EYEWITNESS TO THE BOSTON TEA PARTY

I. Before You Read

(Student answers will vary.)

NAMES OF PEOPLE
Robert Sessions, Mrs. Davis, young men, officer on board the ship

NAMES OF PLACES
Faneuil Hall, Fort Hill, Boston, Connecticut

DATES
December 13th
December 16th

INTERESTING PHRASES
"It was truly a crude disguise..."; "a pin might be seen hanging on the wharf." Although there were many people on the wharf, entire silence prevailed... "...the deck was swept clean, and everything put in its proper place."

Who and what is "Eyewitness to the Boston Tea Party" about?
(It is about a man named Robert Sessions who witnessed the Boston Tea Party. He describes who was involved, how they acted, and what happened that night.)

II. Read

(Student answers will vary.)

What are the disguises for?
(By rebelling against the British laws, the Americans are committing a crime. They wear disguises so the British won't know who was involved in the tea party.)

Who is telling this story?
(Robert Sessions, who unwittingly helped the rebels dispose of the tea.)

What was the purpose of the "tea party"?
(The purpose was to demonstrate the rebels' dissatisfaction with British rule and the burdensome British taxes. The tea party foreshadowed the American Revolution.)

Was the party wild and out-of-control or peaceful and orderly? How do you know?
(It was peaceful, according to Sessions. He says that the colonists who participated threw the tea overboard, maintained perfect silence, and invited an officer on the ship to observe them and verify that only tea was damaged.)

Vocabulary
1. most of them
2. gather there
3. lifting it
4. won
5. disturbed them
6. allure
7. ochre
8. contemporary
9. rendezvous
10. wharf

Assessment
1. B 6 C
2. B 7 B
3. C 8 A
4. A 9 C
5. D 10 C

LEXINGTON AND CONCORD

II. Read

(Student answers will vary.)

Which rider do you think will be successful in delivering the warning—Dawes or Revere?
(Most students will probably say Revere, as they will recognize the name and the story of his famous ride.)

III. Gather Your Thoughts

A. WRITE A TOPIC SENTENCE
what the author says about it:
(The author focuses on the first battles of the American Revolution and how they were fought.)

your topic sentence:
(“Lexington and Concord” focuses on the first battles of the American Revolution and how they were fought.)

B. LIST DETAILS
Detail #1:
(The British wanted to surprise Concord to take away an American store of arms, but the Bostonians who were spying on the British found out about it beforehand.)

Detail #2:
(When the British reached Lexington, where they were to arrest Sam Adams and John Hancock, Parker’s army was already assembled and waiting for them. There were only 70 Americans to the 600 British, but it was here that the first shots of the Revolutionary War were fired because the Americans refused to give up their guns.)

Detail #3:
(The Americans were able to outfight the British as they retreated from Concord, by using flank attacks and ambushes and with constant reinforcements as militias from various towns arrived to fight.)

Vocabulary
1. associate
2. moderate
3. expedition
4. ambushes
5. retreated
6. disband
7. dishonest
8. disagree
9. disarm
10. discontinue

Assessment
1. B 6 B
2. B 7 C
3. B 8 A
4. C 9 C
5. C 10 C
I. Before You Read

What is the title of the story? "Ready" from Johnny Tremain

Who is the author? Esther Forbes

What place names did you notice? The Queen’s Stable Yard, the Common, Dr. Warren’s House, Salem, the Charles River, Charleston, Cambridge, Boston, Hancock’s Warehouse, Concord, Lexington, Christ’s Church

What character names did you notice? Johnny Tremain, Colonel Smith, Lieutenant Sturgis, Earl Percy, Dr. Warren, Gage, John Hancock, Sam Adams, Paul Revere, Billy Dawes, Dr. Church

I. Read

(Student’s answers will vary.)

What is Revere going to do? (He is going to warn John Hancock and Sam Adams that the British are preparing to move and that they may be planning to capture them. He plans first to row to Charleston and then ride to Lexington to tell them about the British threat.)

What, in one or two sentences, happens in “Ready”? (Johnny Tremain watches as the Bostonians prepare for the coming war. Paul Revere and Dr. Warren talk about what the British may be planning and how to warn the Americans in the countryside about the threat.)

II. Read

Write 3 things that have happened up to this point. (Johnny Tremain tells Dr. Warren that he has learned that the British are moving out tonight and that Lexington and Concord are where they are headed. Dr. Warren tells Johnny to fetch Billy Dawes and Paul Revere. Billy Dawes dresses as a drunken farmer so he can avoid British guards and sneak out of Boston.)

What did Johnny do after he left Dawes? (Johnny went to see Paul Revere, as Dr. Warren had asked him to.)

What did Revere ask Johnny to do first? (He asked him to run to Copp’s Hill and see whether the British have moved any warships besides the Somerset into the mouth of the Charles River.)

What did Revere tell him to do after that? (Johnny was to go to Robert Newman, the sexton in Christ’s Church, and tell him to hang two lanterns.)

What is the title and name of the author? ("It’s Tonight" from Johnny Tremain by Esther Forbes.)

What happens in the beginning? (Johnny Tremain tells Dr. Warren the British will move out that night and probably head for Lexington and Concord. Warren sends him to summon Billy Dawes and Paul Revere.)

What happens in the middle? (Johnny fetches Billy Dawes and then Paul Revere. He runs more errands for Revere to help him prepare for the evening. Johnny tells Robert Newman to hang two lights in Christ’s Church as a way of signaling the British plans to move.)

How do things end? (Johnny returns to Dr. Warren’s, where Paul Revere has arrived. Revere and Warren share a few jokes. Revere urges Warren to go to Charlestown because he could be hanged for high treason if there were fighting the next day. Warren refuses because he wants to help organize the revolutionary effort in Boston and keep track of the British. The two friends act casually as Revere leaves, but both know they have dangerous tasks ahead of them.)

What is the setting? (The setting is Boston the night before the Revolutionary War breaks out. Specific places where the action takes place are: Dr. Warren’s office, Billy Dawes’s home on Ann Street, Paul Revere’s home on North Square, Copp’s Hill, and Christ’s Church.)

II. Assessment

I. Before You Read

1 A 2 B 3 C 4 D 5 A

II. Read

1 A 2 B 3 C 4 D 5 A

I. Before You Read

1 ugly 2 tall and thin 3 no 4 stop it 5 in danger

II. Read

1 B 2 B 3 D 4 A 5 A

Vocabulary

1 briskly 2 merely 3 piteously 4 shortly

1-5 Sentences will vary.

6 B 7 A 8 E 9 C 10 D
**HANGING OUT**

**III. Gather Your Thoughts**

**A. REFLECT**

**WHERE HE IS**
He is at a pool hall called Benny's, a popular hangout for junior high school kids.

**WHO ELSE IS THERE**
Steve, B.J. Jackson, Smokey Bennet, and Midget among others

**NARRATOR’S TROUBLE**
The narrator’s trouble is that Biff wants to kill him.

**WHAT THE PROBLEM IS**
Biff is upset at Rusty James because he has said something to Anita at school. Biff says that he wants to kill him.

**HOW HE FEELS ABOUT IT**
RustyJames seems undisturbed. He says that he gets annoyed when people want to kill him for "some stupid little reason." He doesn't think that this is a big deal.

**BEING FOURTEEN**

**I. Before You Read**

2. "You'll see what it's like when you get to ninth grade and have to worry about grades to get into college."
4. "The worst thing is that the more I realize what I want to do, the stricter everyone becomes."
1. "It's hard coping with a ten-year-old sister who wants to be a stand-up comic and treats the family as a captive audience for all her routines."
3. "It's absolutely disgusting being fourteen. You've got no rights whatsoever."

**Vocabulary**
1-5 Paragraphs will vary.
6 finale
7 final
8 finish
9 infinite
10 define

**Assessment**
1 C 6 A
2 D 7 C
3 B 8 A
4 D 9 C
5 B 10 B

**II. Read**

(Students' answers will vary.)

**Who is Linda, and why is Lauren upset with her?**
(Linda is Lauren's ten-year-old sister. Lauren is upset because Linda is annoying her while she studies for a Spanish quiz.)

**What things is Lauren upset about?**
(She is upset because her older sister has her own room and is pretty. She's upset with her mother because she lives in a dream world and is always trying to win things. She's upset with her father for complaining about his job, and with Sandy Linwood for stealing her boyfriend.)

**Vocabulary**
1 listening to
2 small
3 help you
4 because you wanted to
5 good reasons
6 fantasy
7 routines
8 coping
9 absolutely
10 justifiable

**Assessment**
1 B 6 C
2 C 7 D
3 D 8 D
4 A 9 B
5 A 10 C
ATTACK

II. Read (Students’ answers will vary.)

Where and when does the story take place?
(The story takes place on land where Native Americans have long lived. It is set during the time when white men and Indians fought bloody battles.)

Who is the story about?
(The story is about the narrator, Sarah Nita, and her sister, Kaibah. They are with their dog, Silver Coat.)

What 3 things have happened so far?
(Sarah Nita and Kaibah are at the top of a mesa watching sheep graze and tending to their goat. From their vantage point, they see a red cloud approaching their family’s hogans below. The red cloud turns out to be men on horseback. They attack the family, set fire to their homes, and steal their horses. Sensing danger, Silver Coat prevents Sarah Nita and Kaibah from helping their family.)

III. Gather Your Thoughts

Use a storyboard to show the main events from the story in the order they happened.

1. Kaibah and Sarah Nita are at the top of a mesa herding sheep and tending to their goat. They are relaxed and at peace, and they enjoy watching the animals.

2. They see a mysterious red cloud in the distance moving closer to their family’s hogan.

3. Men on horseback emerge from the red cloud. They attack the families, set fire to the hogans, and drive the people off the land.

4. The girls try to run down to their family, but the dog, Silver Coat, won’t let them. He is protecting the girls from harm.

5. Later, after the soldiers are far away, Silver Coat lets the girls pass. They see the destruction up close. All of the family’s personal items are strewn about and the hogans are burning.

6. Sarah Nita calls out for her family but gets no response. She cries as though she were a wounded animal.

Vocabulary

What problem does the character face?
(The problem is that the men in blue have killed their family, burned their home, and stolen their property and horses. She and her sister are the only survivors.)

What does the character hope will happen?
(She hopes Monster-Slayer will kill the men in blue and save her family.)

What is the turning point of the story?
(The turning point occurs when Silver Coat lets the girls pass.)

What happens in the end?
(Kaibah and Sarah Nita return to their home to see what little remains and see up close the destruction that has occurred there. They herd the surviving sheep in an effort to continue their own lives.)

Assessment

1. B
2. C
3. C
4. D
5. B

ON THE RED MAN’S TRAIL

II. Read (Students’ answers will vary.)

Who is the “Great White Chief”?
(Seattle is referring to the President of the United States in Washington.)

Whom does Chief Seattle blame for the difficulties between white people and Native Americans?
(He blames young people for being impulsive, cruel, and irrational in battle. He says that the wise voices of old men can convince the youth that violence is a bad solution to conflict.)

What does Chief Seattle mean when he says “Your God is not our God”?
(He means that Native Americans have experienced extreme hardship, while the white people have prospered. The white people’s God is good only to them.)

How do you know if Chief Seattle will or will not move his people to a reservation?
(He will move his people to a reservation because he says he must. It is clear that the Native Americans are reluctant to move. But Chief Seattle knows that peace and the survival of his people depend on their obeying the white men.)

III. Gather Your Thoughts

Problem 1:
Numbers of Native Americans are low.

“Therewas a time when our people covered the whole land, but now there are relatively few Native Americans still alive.

Problem 2:
Native Americans and whites are too different to coexist peacefully, according to Seattle.

He cites religious differences as a problem. The lack of mutual understanding and appreciation indicates to Chief Seattle that the two races cannot live together.

Seattle says that his people are ebbing away quickly, and therefore it makes no difference where they spend the rest of their lives. All that is left for him is to prepare stoically to meet his doom, as does the wounded doe that hears the approaching footsteps of the hunter.

Vocabulary

1. sympathy
2. everlasting
3. persistent
4. success
5. different
6. preview
7. presume
8. precaution
9. predate
10. prefix

Assessment

1. D
2. D
3. A
4. C
5. B

10 A
THE WASHWOMAN

Assessment
1. increased
2. hard to carry
3. likely to break
4. withstand
5. additional responsibility
6. forearmed
7. forecast
8. foretold
9. forebears
10. foreshadowed

THE WASHWOMAN continued

II. Read (Students’ answers will vary.)

Who are the main characters in this story?
(The main characters are the washwoman, the mother, and the narrator.)

What is the setting of the story?
(It is winter and very cold. The action takes place in a city where both the family and the washwoman live.)

What 3 things have happened so far in the story?
(It is revealed that the washwoman has a wealthy son, who did not invite her to his wedding or give her money. The washwoman goes to the house on a very cold winter day to fetch a large bundle of laundry. The bundle of wash covers her completely. The washwoman stumbles down the street to her home with the bundle of laundry on her back. It is uncertain whether she will make it, because she doesn’t look very strong. The mother prays for her.)

What is the conflict, or problem, in this story?
(The family doesn’t know where the washwoman is or if she’s all right. They also don’t have their clothes and bedding and are worried they may not see them again. The problem is the disappearance of the washwoman.)

How is the problem solved?
(The washwoman shows up at their door one day over two months after she’d taken the laundry. She has the bundle, and she explains that she had been sick, but as soon as she was able to stand again, she resumed washing.)

Vocabulary
1-5 Sentences will vary.
6. groschen
7. premonition
8. marrow
9. corpse
10. ransom

III. Gather Your Thoughts

A. Reflect

1. What was admirable about the washwoman?
(She was committed to fulfilling her promises and finishing her work.)

2. What does Singer mean by the last lines of the story?
(He means that the washwoman will enjoy a beautiful reward after death for having shown such dedication. God will reward her for her efforts and hard work.)

3. What do you think the theme of the story is?
(The theme of the story is that one commands respect and dignity for leading an exemplary life. Luxury and privilege have nothing to do with the content of one’s character.)

Assessment
1 B 6 B
2 D 7 C
3 C 8 C
4 B 9 B
5 A 10 D
**LOUIE HIRSHFIELD**

**I. Before You Read** (Students’ answers will vary.)

Where does the story take place?
(The story takes place in Brooklyn, a borough of New York City.)

When does it take place?
(The story takes place between 1947 and 1957, when Jackie Robinson played for the Brooklyn Dodgers.)

Who is Louie?
(Louie is a friend of the narrator. He is very smart but is a poor athlete.)

**Vocabulary**

1-5 Sentences will vary.
6 baseball player
7 noise
8 sudden attack
9 lame walk
10 tell in detail

**III. Gather Your Thoughts**

**A. ANALYZE A CHARACTER**

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<th>How He Acts</th>
<th>How He Feels</th>
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<td>He is shy, but willing to share his ideas with those who listen. He is uncomfortable revealing details about himself. He is not arrogant or haughty.</td>
<td>He is nervous and excited to share his ideas with the baseball team.</td>
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**Assessment**

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**B. DEVELOP A TOPIC SENTENCE**

Think of 3 words to describe Louie. Write them below.
(Answers will vary. Three possible words are: interesting, analytical, and unathletic.)

Then write a topic sentence by filling in the blanks with the 3 descriptive words. (Louie Hirshfield is interesting, analytical, and unathletic.)

---

**GEORGE SANTINI**

**I. Before You Read**

(Students’ answers will vary.)

Who are the characters in “George Santini”? 
(The main characters are George Santini, Louie, Izzie, and Howie.)

What do the pictures remind you of?
(baseball, cities, and youth)

What are some key vocabulary words?
(saluting, Victrola, hollering, umpire)

**Vocabulary**

1 contradict
2 diamonds
3 hollering
4 pester
5 lackeys
6 contradict
7 benediction
8 malediction
9 predict
10 edict

**II. Read**

(Students’ answers will vary.)

Who is George Santini, and what is he like?
(He is a year older than the rest of the team. He is very big, athletic, and is the leader of the toughest gang in the neighborhood.)

What is the setting for the story?
(The setting is a baseball field on a Saturday morning in April.)

How would you describe George Santini?
(He is slightly arrogant because he shows up just before the game, never having gone to any of the practices. But he is a talented pitcher.)

How is the problem resolved?
(George helps the team win, so Louie has fulfilled his promise of success as the team’s manager.)

**Assessment**

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YOU CAN’T SWALLOW ME UP

III. Gather Your Thoughts

What it means
being treated unfairly or
differently from others
for no valid reason

Examples from the selection
It is unjust that the nine-year-
old brother has to work in the
hot sun from dawn till dusk to
help support the family.

What it’s like
difficult,
upsetting,
frustrating,
sad

Where it occurs
Some students
may mention the
workplace, as that
is the focus of this
story.

Vocabulary
1. devour
2. subsided
3. endured
4. vented
5. mercy
6. dark + ness = quality or
   condition of being dark
7. weak + ness = condition of
   being weak
8. dizzy (or dizzy) + ness =
   condition of being dizzy
9. fresh + ness = quality or
   condition of being fresh
10. Sentences will vary.

Assessment
1 B 2 6 C
2 D 7 B
3 C 8 D
4 A 9 C
5 A 10 A

MIGRANT FAMILY LIFE

I. Before You Read (Students’ answers will vary.)

6. “Sometimes someone asks me if I was envious of people I saw in towns who had good homes
   and good clothes and big new cars.”
2. “If everyone works, the family may be just a little less poor.”
4. “We traveled in a truck with a canvas tarpaulin over the back.”
5. “The kids all rode back there with the bedding, food, pots and pans, and clothes.”
1. “To be a migrant is to be poor.”
3. “We started picking in the morning and didn’t stop until it was dark.”

II. Read (Students’ answers will vary.)

What are some reasons that migrant families are poor?
(The work is unsteady. Migrants must travel around and search for new accommodations in every
place they go. They never know how much money they can earn because their expenses change.)

Why do many migrant families choose work over school?
(Migrant families need the money their children earn in the fields. Also, they move around a lot
and the children are unable to go to any one school for more than a month or so. Many of these
families speak only Spanish so their children have difficulty in English-speaking classrooms.)

How does Lali feel about her childhood?
(She says that it was hard, but that her family was close. Sometimes they went into town to get
ice cream and see movies. She says she was never envious of those who had more than she did.)

Lali’s childhood:

What was difficult . . .
(constant poverty, always travelling, began picking cotton at age 10; worked from dawn until
dark, had to deal with extremes in the weather, very little education, no real “home”)

What was good . . .
(family always together, traveled with 5 or 6 other families, always with people they knew, all
poor, so all the same, sometimes would go to town and see movies or get treats, did honest work)

Vocabulary
1 moves around in search of
   work
2 dreaded possibility
3 gloomy
4 cold weather
5 jealous
6 envi (envy) + ous = full of
   envy
7 joy + ous = full of joy
8 nerv(e) + ous = full of nerves
9 wond(e) + ous = full of
   wonder
10 glori (glory) + ous = full of
   glory

Assessment
1 D 6 A
2 A 7 B
3 C 8 C
4 B 9 D
5 C 10 A
**SEPTEMBER 3, 1919**

**II. Read** (Students' answers will vary.)

What have you learned so far about Rifka and her family?
(They are on a train headed for the Polish border with Russia. They are Jewish and subject to discrimination. The family has been humiliated, robbed, and degraded because they are Jewish.)

How does Rifka’s mother act in front of the doctor?
(She acts like she doesn’t care that he is examining her. She is doing this to protect Rifka.)

**How does Rifka feel about the doctor’s exam?**
(The doctor made her feel dirty. He disgusts her.)

**Vocabulary**

1. wait a bit
2. smell
3. bad
4. allowing
5. slowly
6. justified
7. justice
8. unjustly
9. justification
10. justifiable

**Assessment**

1 C 6 A
2 B 7 C
3 C 8 B
4 D 9 C
5 A 10 B

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**OCTOBER 5, 1919**

**I. Before You Read** (Students’ answers will vary.)

What I learned from reading the opening paragraphs:
(Rifka has gotten sick, the family is off the train and is now staying in Poland awaiting her recovery.)

I noticed these vocabulary words:
(tormented, Cossacks, nightmares)

I noticed these dates and times:
(October 5, 1919, first few weeks)

I noticed these place names:
(America, Poland, Motziv)

I noticed these character names:
(Tovah, Rifka, Papa, Mama)

**II. Read** (Students’ answers will vary.)

Will Rifka recover or not? Explain how you know.
(She will recover. She has obviously survived to write about her experience.)

What does the medical student think is wrong with Rifka?
(He thinks she has typhus and that somebody in Russia gave it to her. He says she will probably die from the disease.)

Why does Rifka feel like her “life was over”?
(She says this after her mother and father become ill with typhus and go to the hospital. She is scared she won’t see her parents again and that she’ll be alone in the world.)

**Who is Saul, and why is he taking care of Rifka?**
(Saul is her older brother. He is taking care of Rifka because the rest of the family is at the hospital, and he is the only healthy one.)

**Vocabulary**

1. erupted
2. tormented
3. fretted
4. lapsed
5. typhus
6. nursing
7. teaching
8. parenting
9. guarding
10. piloting

**Assessment**

1 C 6 A
2 D 7 D
3 A 8 A
4 B 9 B
5 C 10 B
ESCAPE

II. Read (Students' answers will vary.)

1. What is the setting of the story?
   (The setting is a river in Africa, somewhere near Zimbabwe.)
2. Who are the characters up to this point?
   (The only human character who is present is Nhamo. She is thinking about her great-grandfather, and she is being threatened by hippos.)
3. What is the conflict or problem of the story?
   (Nhamo wants to get down the river to Zimbabwe, but the hippos are bumping her raft. As they are dangerous animals, she can't travel the way she wants to.)
4. Who is Mwari, and why do you think Nhamo is telling this story?
   (Mwari is a godlike figure. The story she tells is a creation myth that focuses on how Mwari made the world. Nhamo is probably telling the story to pass the time and take her mind off her problem, as well as to make her feel better about the hippos, which she calls "ugly and bad-tempered").
5. How has Nhamo's problem been solved?
   (She is able to go to sleep now. She feels at peace because of the way the breeze seems to whisper her name. The natural setting that first made her feel uncomfortable now makes her feel comfortable.)

Vocabulary
1. wanted to eat it
2. light
3. on the edge
4. looking for food
5. bad
6. E
7. D
8. B
9. A
10. C

Assessment
1. D  6
2. C  7  B
3. A  8
4. B  9
5. A  10  B

III. Gather Your Thoughts

A. Analyze a Story

Main Characters: (Nhamo, the hippos, nature, Mwari)

Setting: (a river near Zimbabwe)

Conflict: (Nhamo wants to get down the river and make it to Zimbabwe. She also needs to eat. The hippos are threatening her and won't let her continue forward to get to shore.)

Event #1: (Nhamo is floating down the river when a hippo emerges from the water and appears next to her. Other hippos surface and bump her boat. She is scared and paddles to shore to escape the danger.)

Event #2: (Nhamo goes back on the river. However, she can't move downstream because of the hippos. She eats the last of her food and, because of the presence of the hippos, is unable to return to shore to cook more. She tells herself a story about Mother Nature and Mwari to calm her.)

Event #3: (Nhamo becomes frustrated and upset. She feels a breeze across her face that seems to whisper her name. She feels at peace and is able to fall into a deep and restful sleep.)

FEAR

I. Before You Read

Idea in First Paragraph:
(Frankie T. is going to do bad things in the future. He is a bully and he is mean to the narrator.)

Characters' Names:
(Frankie T., Mr. Koligian, the other students, the narrator)

Words or Phrases to Describe Fear:
("nervous and red-faced from struggling," "I thought of running but knew he would probably catch me," "I looked away to a woman teacher walking to her car and wanted very badly to yell for help," "I thought he was going to hit me," "He stared with such a great meanness that I had to look away").

Idea in Last Paragraph:
(Frankie has a bad home life, which makes him unhappy and mean. The other kids at school are sorry for him when they see how Mr. Koligian treats him, because they know that his life is difficult.)

II. Read (Students' answers will vary.)

How would you describe Frankie? Write 3 words to describe him below.
(bully, dangerous, mean)

What the Character Says:
(He says the family is going to have a wonderful Thanksgiving dinner, that the teacher can't help the narrator, and lies a lot.)

What he does:
(He beats up the narrator and tries to be friendly.)

What People Say about Him:
(He's a liar and that he really won't have the Thanksgiving dinner he describes. The narrator also describes him as a bully.)

What He Says:
(He says that his family will have ham for Thanksgiving, and that they are slightly better off than Frankie's family. He also says that he's scared of Frankie but knows that his behavior is a result of his having come from a troubled home.)

What He Does:
(He pretends to be friends with Frankie so he won't get beaten up but looks for an opportunity to escape whenever he's around him.)

What People Say about Him:
(Nobody really says anything about the narrator. Frankie makes fun of him.)
TAKEN IN SLAVERY

11. Read (Students' answers will vary.)

Why do the women throw themselves into the river?
(They are distraught that their children, whom they had carried onto the ship, were thrown overboard. In despair and desperation, they jumped in after them.)

What do you know about the person telling this story (the narrator)?
(He was brought over to the U.S. on a slave ship. He had lived in a village in Africa, and he was among the 20 people from his village who were captured.)

What made life on the slave ship so horrible?
(The captives were packed in so close together that they couldn't lie down. There was not enough room to stand on the ship, so they sat the entire time. The men were shackled, and there was nothing to eat but yams. One-third of the captives died on the journey as a result of the terrible conditions.)

III. Gather Your Thoughts

How they are treated
They are treated horribly and inhumanely. They are chained and unable to move.

How they feel
They feel extremely hot, confined, hungry, and weak. After they get to Charleston, the narrator says he couldn't even straighten his limbs for a full week.

Persons held as slaves
Living conditions on the ship

What they do
They struggle to survive the journey to the U.S. They are confined and have no other option than to remain where they are and await their arrival.

The living conditions are extremely poor. Children are thrown overboard, men are in iron shackles, and no one may stretch out. There is not enough food, so many of the captives die.

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MISERY DAYS AND A CHILD'S PAIN

11. Read

(Students' answers will vary.)

Why does the mother whip her children?
(When she shows them the scars on her back from beatings she suffered as a slave, they think she is telling a funny story. She becomes angry and whips them to demonstrate how horrible it feels.)

What frightened this young slave girl so much?
(She didn't want to leave the plantation to which she had grown accustomed. She didn't know if she could trust Mr. Ellison, but was scared enough to leave with him.)

III. Gather Your Thoughts

JULIUS LESTER'S COMMENTS:
(He says that most slave masters were cruel, disciplining their slaves through whippings. Although some masters were sympathetic to the plight of slaves, most ruled with a heavy hand.)

"MISERY DAYS":
(This selection focuses on the way that slavery made children feel. The narrator was separated from her family because she was a slave. She felt scared and confused because people she didn't know made the decisions about her and where she would live her life.)

"A CHILD'S PAIN":
(This selection focuses on the way that slavery made children feel. The narrator was separated from her family because she was a slave. She felt scared and confused because people she didn't know made the decisions about her and where she would live her life.)

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**BORN INTO SLAVERY**

**I. Before You Read** (Students’ answers will vary.)

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**MY MASTER**

**I. Before You Read**

5. “These are professional secrets. Keep them in your head.”
4. “Once properly stretched on the frame, the cloth had to be prepared to take the paint.”
2. “Much later, I had to learn to stretch cotton canvas to the frames, and when I had learned the trick of it, I was set to doing the same with linen.”
1. “First, I had to learn to grind the colors.”
3. “My corners didn’t fit, or the side pieces were not precisely to measurement, or the pegs were too clumsy.”

**II. Read** (Students’ answers will vary.)

**Vocabulary**

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**What do you think Juan’s job will be in the studio?**
(Student may say will help Master with various choirs there.)

**What is Juan’s master training him to become?**
(He is being trained to become a painter’s apprentice and to do all the things that need to be done in a painter’s studio.)

**How could you tell Juan enjoys his work?**
(He gets very upset when he fails at something he’s trying to do, and he clearly admires the work that his master does and wants to emulate him.)

**How would you describe Juan’s life?**
(Juan seems quite happy and fulfilled with what he is doing. He appears to be treated well and to have a good relationship with his master. Overall, his life seems to be a good one.)

**III. Gather Your Thoughts**

**A. REACT TO LITERATURE**

**Character:** (The narrator is a servant of an artist.)

**Setting:** (Master’s home and studio in 17th century Spain.)

**Plot:** (The plot focuses on Juan learning to assist Masters in their work.)

**Writing Style:** (Treviño writes clearly, avoiding wordiness and using descriptive language. She writes from the first-person point of view.)

**Theme:** (The theme of the story is that pride and dignity result from increased responsibility and good relations with others)

**Assessment**

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PE signals a pupil's edition page number.
TG signals a teacher's edition page number.