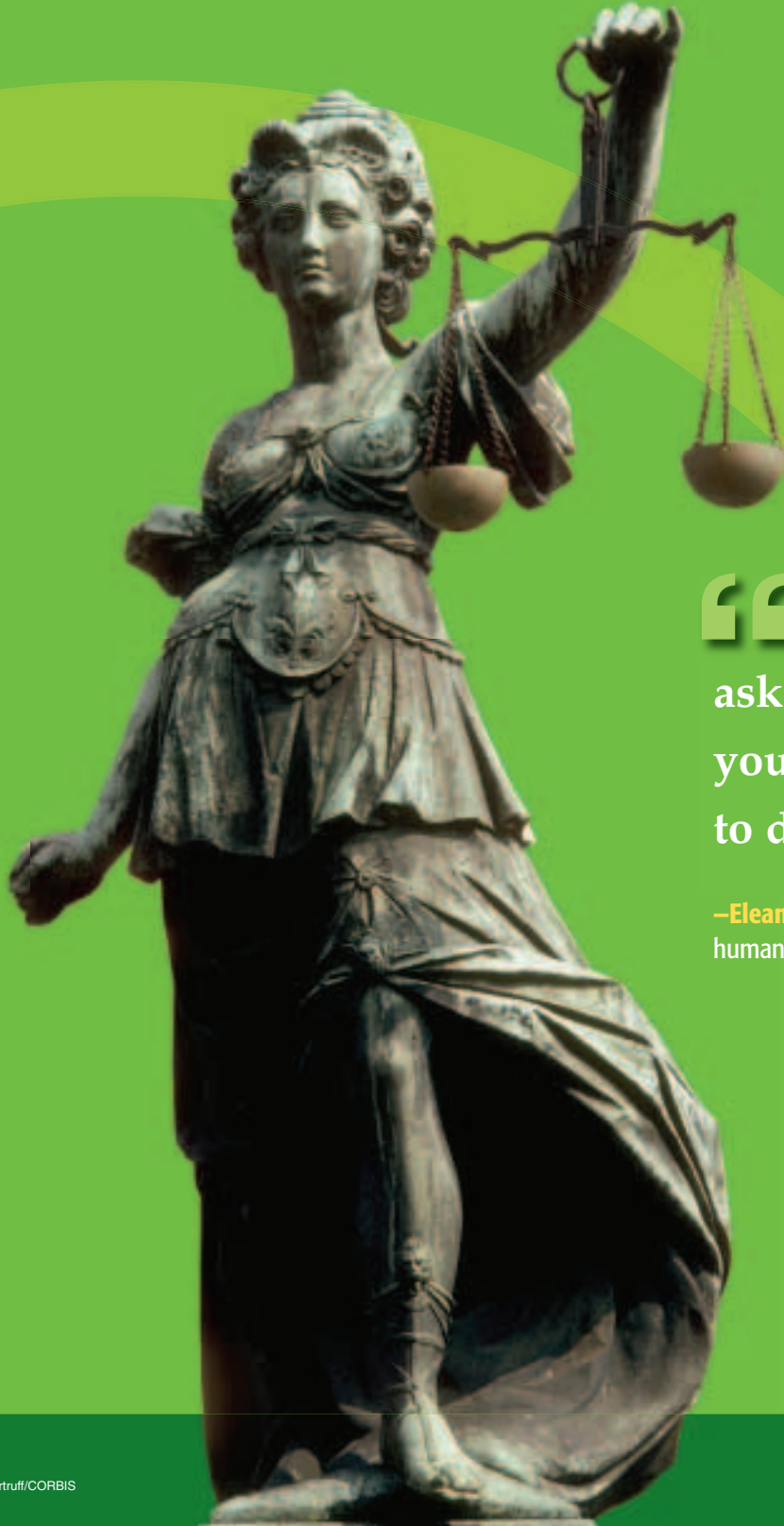


UNIT 3



What's Fair and What's Not?



“ It’s not fair to ask of others what you are not willing to do yourself. ”

—**Eleanor Roosevelt**, First Lady, human rights activist, and diplomat

LOOKING AHEAD

The skill lessons and readings in this unit will help you develop your own answer to the Big Question.

UNIT 3 WARM-UP • Connecting to the Big Question

GENRE FOCUS: Persuasive Writing

And Ain't I a Woman? 257
by Sojourner Truth

READING WORKSHOP 1 Skill Lesson: Distinguishing Fact and Opinion

Preserving a Great American Symbol 264
by Richard Durbin

Looking for America 270
by Elizabeth Partridge

WRITING WORKSHOP PART 1 Persuasive Essay 278

READING WORKSHOP 2 Skill Lesson: Clarifying

Two Advertisements 286

Stray 292
by Cynthia Rylant

READING WORKSHOP 3 Skill Lesson: Inferring

Dressed for Success? from *TIME FOR KIDS* 302
by Melanie Bertotto

Eleven 308
by Sandra Cisneros

WRITING WORKSHOP PART 2 Persuasive Essay 314

READING WORKSHOP 4 Skill Lesson: Identifying Problems and Solutions

from *50 Simple Things Kids Can Do to Save the Earth* 322
by The EarthWorks Group

Greyling 328
by Jane Yolen

COMPARING LITERATURE WORKSHOP

The Scholarship Jacket 339
by Marta Salinas

The Circuit 347
by Francisco Jiménez

UNIT 3 WRAP-UP • Answering the Big Question

UNIT 3 WARM-UP

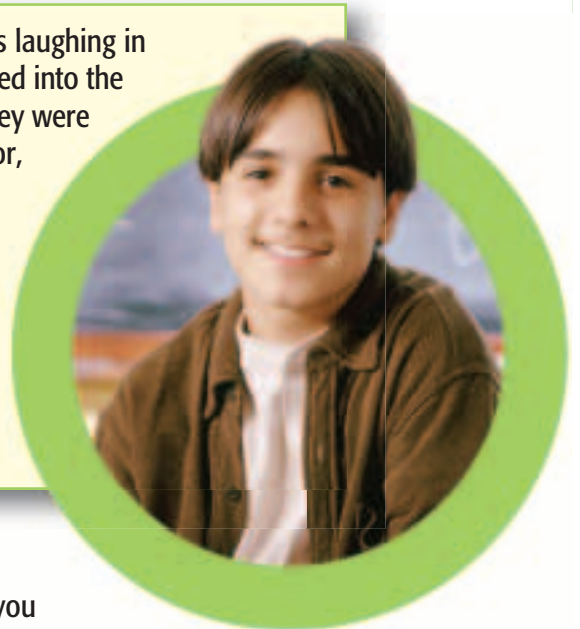
Connecting to The **BIG** Question **What's Fair and What's Not?**

You've seen it happen. Or maybe it has happened to you. Someone is treated differently from others. Somebody gets to do something you don't. A decision or rule doesn't make sense. What do you do when you think something's unfair? In this unit, you'll read about people in various situations that they thought were unfair. You'll learn how they felt and how they reacted.

Real Kids and the Big Question

JODI knows that any player who misses three soccer practices is off the team. Because Jodi has to walk her little brother home after school, she has already missed two practices. If she misses another practice, she can't play on the soccer team. What advice would you give Jodi?

HECTOR heard students laughing in the cafeteria. When he walked into the cafeteria, he realized that they were laughing at his new neighbor, Stella. Whenever she got close to a table, suddenly there was no room to sit there. Hector remembered what it was like to be the new kid. What would you do if you were Hector?



Warm-Up Activity

In a small group, talk about how you would feel and what you would do if you were Jodi or Hector. Then tell about a situation you experienced that was unfair. Describe how you felt and what you did.

You and the Big Question

The question of what's fair or unfair comes up in many situations. As you read the selections in this unit, think about how you would answer the Big Question.

Literature  online

Big Question Link to Web resources to further explore the Big Question at www.glencoe.com.

Plan for the Unit Challenge

At the end of the unit, you'll use notes from all your reading to complete the Unit Challenge.

You'll choose one of the following activities:

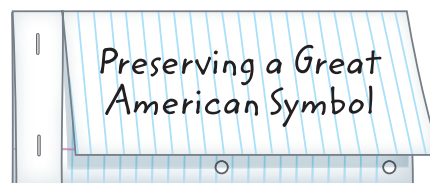
- A. TV Call-In Show** With members of your group, you'll write questions and answers about what's fair and what's not for a television call-in show that your group will present.
 - B. A Rap or Song** You'll write a rap or song about something you feel is unfair and what you think can be done about it.
- Start thinking about which activity you'd like to do so that you can focus your thoughts as you go through the unit.
 - In your Learner's Notebook, write your thoughts about the activity you'd like to do.
 - Each time you make notes about the Big Question, think about how your ideas will help you complete the Unit Challenge activity you chose.

Keep Track of Your Ideas

FOLDABLES™ Study Organizer

As you read, you'll make notes about the Big Question. Later, you'll use these notes to complete the Unit Challenge. See pages R8–R9 for help with making Foldable 3. This diagram shows how it should look.

1. Use this Foldable for the selections in this unit. Label the stapled edge with the unit number and the Big Question.
2. Label each flap with a selection title. (See page 253 for titles.)
3. Open each flap. Label the top of the inside page **My Purpose for Reading**. You will write your purpose for reading the selection below this label.
4. Halfway down the inside page, write the label **The Big Question**. You'll write your thoughts about the Big Question below this label.



UNIT 3 GENRE FOCUS: PERSUASIVE WRITING

In **persuasive writing**, a writer tries to persuade the reader to share a certain point of view or take a particular action. Persuasive writing can take many forms, including speeches, editorials, billboards, and advertisements.

Skills Focus

- Key skills for reading and persuasive writing
- Key literary elements of persuasive writing

Skills Model

You will see how to use the key reading skills and literary elements as you read

- “And Ain’t I a Woman?”
p. 257

Why Read Persuasive Writing?

Discovering what makes effective persuasive writing is a great way to develop your thinking skills. You’ll learn how an author feels about a subject, how you feel about a subject, and what you think is fair and what’s not fair.

How to Read Persuasive Writing

Key Reading Skills

These key reading skills are useful tools for reading and understanding persuasive writing. You’ll see them modeled in the Active Reading Model on pages 257–259, and you’ll learn more about them in this unit.

- **Distinguishing fact and opinion** A fact can be proved. An opinion is different; it’s what someone thinks or feels about something. Learn to tell them apart. (See Reading Workshop 1.)
- **Clarifying** Figure out confusing words, phrases, or ideas by using the text and other resources. (See Reading Workshop 2.)
- **Inferring** Figure out information the author doesn’t give you by using what he or she does give you and your own knowledge and experience. (See Reading Workshop 3.)
- **Identifying problems and solutions** Learn to spot problems and solutions presented by the author. (See Reading Workshop 4.)

Key Literary Elements

Recognizing and thinking about the following literary elements will help you understand more fully what the author is telling you.

- **Style:** a form of expression in writing, just as in music and fashion (See “Preserving a Great American Symbol.”)
- **Bias:** being for or against something or a preference for one side of an argument (See “Two Advertisements.”)
- **Argument:** the case a writer presents for or against something (See “Dressed for Success?”)
- **Mood:** the feeling that writing creates in the reader (See “from *50 Things Kids Can Do to Save the Earth.*”)

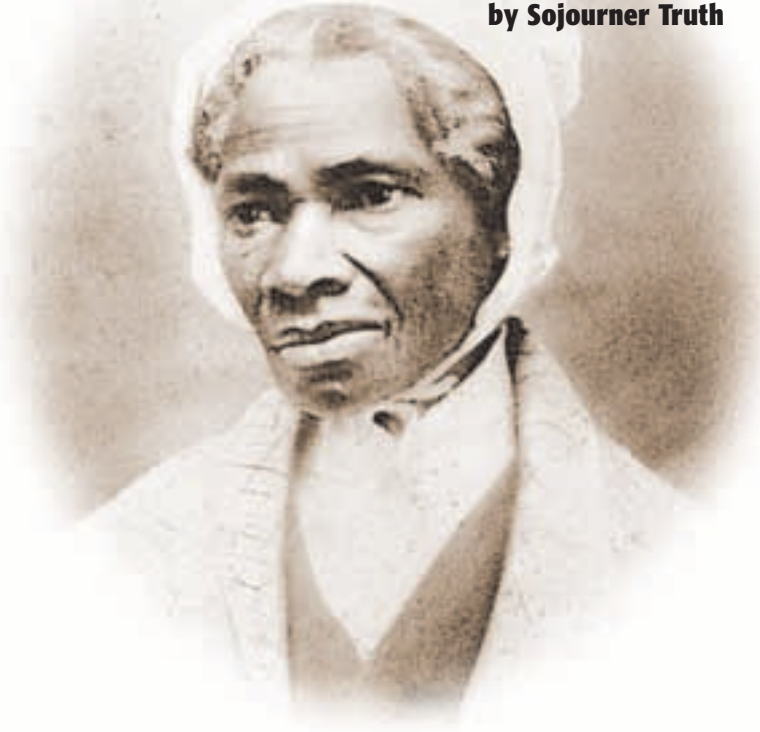
Objectives (pp. 256–259)

Reading Distinguish fact and opinion • Monitor comprehension: clarify • Make inferences • Identify problems and solutions

Literature Identify literary elements: style, author’s bias, argument, mood

And Ain't I a Woman?

by Sojourner Truth



Address to the Ohio Women's Rights Convention, 1851

That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm. I have ploughed and planted, and gathered into barns, and no man could head¹ me! And ain't I a woman? I could work as much and eat as much as a man—when I could get it—and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen them most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman? **1 2 3**

1. In this speech, **head** means "to do something better than someone else."

The notes in the side columns model how to use the skills and elements you read about on page 256.

Personal and Persuasive Text

ACTIVE READING MODEL

1 Key Literary Element

Argument I can see that Truth is giving very effective examples to back up her argument that women are equal to men.

2 Key Reading Skill

Distinguishing Fact and Opinion The number of children that a person has is a matter of fact, not opinion.

3 Key Literary Element

Style Repeating the question "And ain't I a woman?" reminds me of preaching. I think Truth has kind of a "preaching" style.

Then they talk about this thing in the head; what's this they call it? [Intellect,² someone whispers.] That's it, honey. What's that got to do with women's rights or Negroes rights? If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half-measure full? **4 5**

2. A person's *intellect* (IN tuh lekt) is his or her intelligence

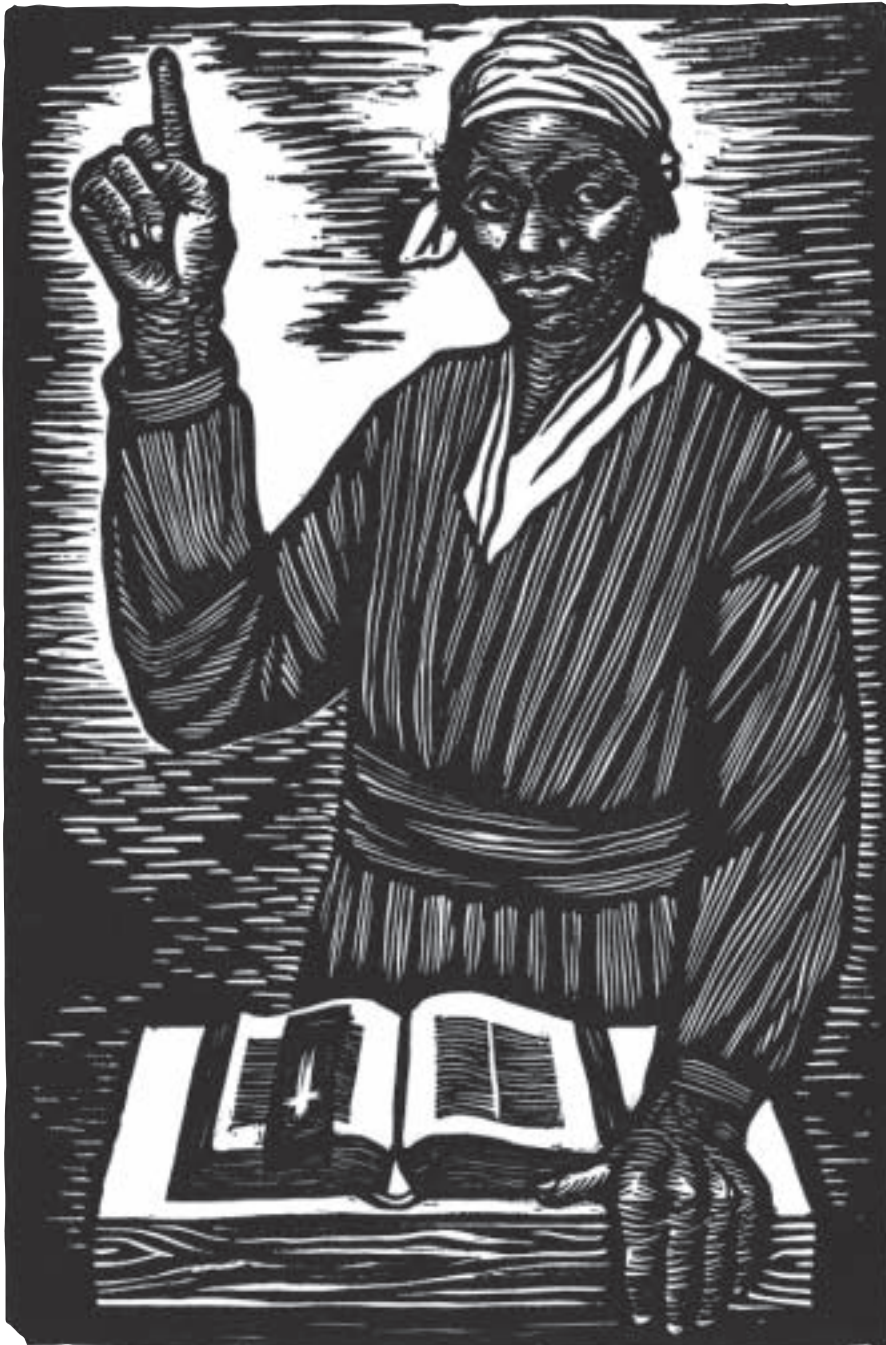
ACTIVE READING MODEL

4 Key Literary Element

Bias *Truth obviously prefers one side of the argument about women's rights. So, her speech is biased in favor of women's rights.*

5 Key Reading Skill

Inferring *Truth doesn't say it directly, but I think that she means what's in a person's head, or intellect, doesn't have anything to do with having equal rights.*



In Sojourner Truth I Fought for the Rights of Women as Well as Blacks, 1947. Elizabeth Catlett. Linocut. 15 x 22.5 cm. Private Collection.

Analyzing the Art Sojourner Truth looks very *determined* in this picture. What other qualities does she seem to have, based on this picture? Explain your answer.



This photograph was taken in Belton, South Carolina, in 1899. These women did not have the right to vote, and their husbands and sons were denied their legal rights, too.

Then that little man in black there, he says women can't have as much rights as men, 'cause Christ wasn't a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him. **6**

If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.

Obliged³ to you for hearing me, and now old Sojourner ain't got nothing more to say. **7 8** ○

3. Obligated (uh BLYJD) is another word for "grateful."

Whole-Class Discussion Give some examples of common stereotypes. Talk about how bias leads to forming stereotypes about people.

Write to Learn Write in your journal an example of persuasive writing or speaking that you have read or heard recently. Did it persuade you to change your thoughts or to do something? Explain your answer.

ACTIVE READING MODEL

6 Key Reading Skill

Clarifying *I'll have to read this paragraph again more slowly. I didn't get what Truth was saying.*

7 Key Reading Skill

Identifying Problems and Solutions *According to Truth, the problem is that women don't have the same rights as men. The solution is for men to give women equal rights.*

8 Key Literary Element

Mood *Reading this makes me feel sad about what Truth went through but also respectful of her. I'll bet the people who heard her give the speech felt like working hard for women's rights.*

LiteratureOnline

Study Central Visit www.glencoe.com and click on Study Central to review persuasive writing.

READING WORKSHOP 1

Skills Focus

You will practice using these skills when you read the following selections:

- “Preserving a Great American Symbol,” p. 264
- “Looking for America,” p. 270

Reading

- Distinguishing fact and opinion

Literature

- Identifying an author’s style
- Explaining how style affects the reader

Vocabulary

- Understanding hyperbole
- Academic Vocabulary: *distinguish*

Writing/Grammar

- Identifying and using adjectives and adverbs

Skill Lesson

Distinguishing Fact and Opinion

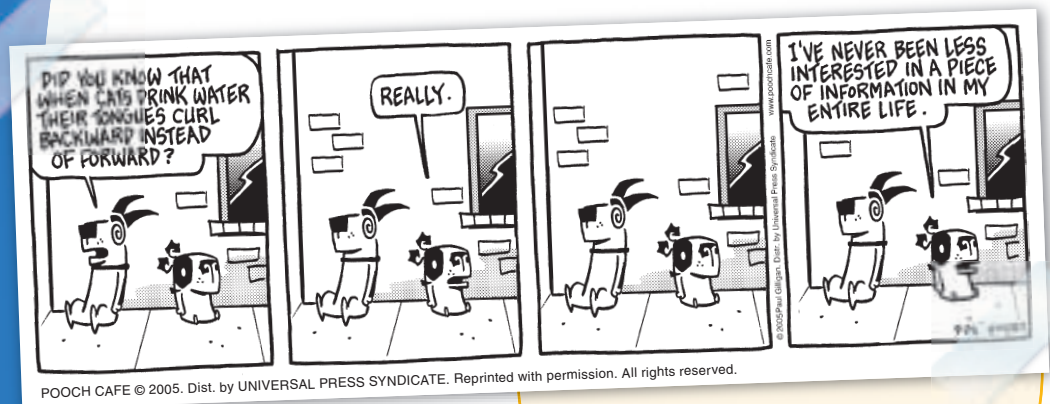
Learn It!

What Is It? A **fact** is something that can be proved. An **opinion** is what someone believes is true. Opinions are based on feelings and experiences; they cannot be proved. When deciding whether to believe what a writer has written, you’ll have to **distinguish** *fact from opinion*. Writers can support their opinions with facts, but an opinion is something that cannot be proved.

Fact: Beijing is the capital of China.

Opinion: China is the best place to vacation.

You could prove that Beijing is the capital of China. It’s a fact. But not everyone would agree that China is the best place for a vacation. That’s someone’s opinion.



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Analyzing Cartoons

Is the larger dog presenting a fact or an opinion? How do you know? How does the smaller dog feel about this bit of information?

Academic Vocabulary

distinguish (dih STING gwish) *v.* to know the difference between, tell apart

Objectives (pp. 260–261)

Reading Distinguish fact from opinion

Why Is It Important? As you read, ask yourself, *Is this a fact or an opinion?* Opinions can be useful, but sometimes opinions are based on prejudice or feelings you don't share. Before you accept something as true, you need to find out if it's *fact* or *opinion*.

How Do I Do It? To tell fact from opinion, ask: *Can this be proved?*


- *What is the source of the statement?* The source is where the information came from. An encyclopedia is one trustworthy source.
- *Is the author an expert on the subject?* An expert on that topic would usually know a lot of proven facts about it.
- *Are there numbers or dates with the statement?* Numbers and dates could prove the time, the place, how much, or how many.

Take a look at how one student distinguished between facts and opinions in a newspaper article about a supposed UFO sighting.

Recorded calls to the station-house indicate that the policeman radioed in the sighting on April 4, 1997 at 2:48 AM. "You're not going to believe this," he said, "But *I think* I saw a UFO! The engine died on my car, and the radio started going haywire! All of the sudden I saw red, white, and green lights flashing from behind the trees!" Weather reports prove that there were no thunderstorms that evening, but the policeman was near a swamp. Sometimes, people mistake swamp gas for a UFO.

They have a recording of the policeman with the date and time saying that he saw a UFO, so I know he saw something. It's a fact that he called in on his radio; that can be proven. But I wonder what he saw? He said he thinks he saw a UFO, but that doesn't make it a fact—just an opinion.




Study Central Visit www.glencoe.com and click on Study Central to review distinguishing fact and opinion.

Practice It!

Look at articles in a newspaper. Find a sentence that tells a fact and a sentence that tells an opinion. Copy the examples in your Learner's Notebook. Explain why you think the example is a fact or an opinion.

Use It!

Remember what you've learned about facts and opinions as you read "Preserving a Great American Symbol."

Before You Read Preserving a Great American Symbol



Richard Durbin

Meet the Author

Richard Durbin has been a member of Congress since 1983. Today he represents the people of Illinois in the United States Senate. Senator Durbin makes many speeches. Most are about more serious issues than saving the baseball bat. Education, for instance, is an issue Durbin takes very seriously. He sees education as “the key to opportunity.”



Author Search For more about Richard Durbin, go to www.glencoe.com.

Vocabulary Preview

condemn (kun DEM) *v.* to express a strong feeling against something (p. 264) *Don't condemn a person for making a bad choice.*

endure (en DUR) *v.* to put up with (p. 264) *When Emilio moved from Florida to New York he found the winters hard to endure.*

indignities (in DIG nuh teez) *n.* insulting treatment (p. 264) *The new members had to suffer many indignities before they were accepted into the club.*

forsake (for SAYK) *v.* to give up something or someone (p. 265) *When Y-Ming became famous, she refused to forsake her old friends.*

Fill in the Blank Write a sentence for each word. Put a blank in each sentence where the word should appear. Trade sentences with a partner. Then fill in the blanks in each other's sentences with the correct words.

English Language Coach

Hyperbole “When I lost my new scarf, I almost died!” Have you ever said anything like that? Did you really mean your life was in danger? Of course not. You were exaggerating. That kind of extreme exaggeration is called **hyperbole**. People may use it to express strong feelings or to emphasize a point. Sometimes, people use it to be funny. Hyperbole uses exaggerated words and exaggerated comparisons. As a reader, you're expected to understand that it is not the exact truth.

Partner Work Read the sentences below to each other. Then discuss which ones you think use hyperbole. Talk about what your reasons are.

1. I'm so tired I could sleep for a year.
2. You could put his common sense in a thimble and have room left over for the Great Lakes.
3. When I lost my homework, I was quite worried.
4. Bella has told that same joke a million times.
5. Cafeteria workers faced a tragedy today when they ran out of tortilla chips.

Objectives (pp. 262–265)

Reading Distinguish fact and opinion

• Make connections from text to self

Literature Identify literary elements: style, symbol, hyperbole

Vocabulary Understanding hyperbole

Skills Preview

Key Reading Skill: Distinguishing Fact and Opinion

Sometimes it's difficult to tell a fact from an opinion, especially when the writer is being funny. After all, most humor is not written for the purpose of giving information. And yet, sometimes a writer uses humor to make a point. Then, facts may be scattered in among the jokes and exaggerations.

As you read "Preserving a Great American Symbol," look for statements that can be proved. Ask yourself whether these facts help support the writer's opinions.

Write to Learn In your Learner's Notebook, write one way in which you can tell facts and opinions apart.

Key Literary Element: Style

You probably know all about **style** when it comes to fashion and music. You might dress in a certain style or like a particular style of music. Style is just a particular way of doing something. A writer's style is his or her own way of putting words and sentences together.

One style of writing is sometimes called "mock seriousness." (*Mock* means "pretend, not real.") The writer chooses a subject that isn't very important and writes about it as if it were. There is usually some hyperbole in the mock serious style. This style can be very funny. It can also help the author make a point.

Partner Talk With a partner choose an unimportant subject. Then work together to make up a mock serious sentence about it.



Interactive Literary Elements Handbook
To review or learn more about the literary elements, go to www.glencoe.com.

Get Ready to Read

Connect to the Reading

A symbol is an object that stands for a big idea. For example, a lion is often a symbol for courage. People often have strong feelings about symbols, such as the flag and even wooden baseball bats. What symbol has special meaning for you? Why is it important to you?

Whole-Class Discussion Name a symbol that means something special to you. Explain its meaning, and talk about its importance. How would you feel without it?

Build Background

In this selection, Richard Durbin argues that the wooden baseball bat is a part of the baseball tradition that must be saved.

- Baseball is often called our "national pastime" because so many Americans enjoy the sport.
- Professional baseball players must use wooden bats. Aluminum bats are not allowed.
- Wooden bats are made either from one piece of wood or from layers of wood that are pressed together.

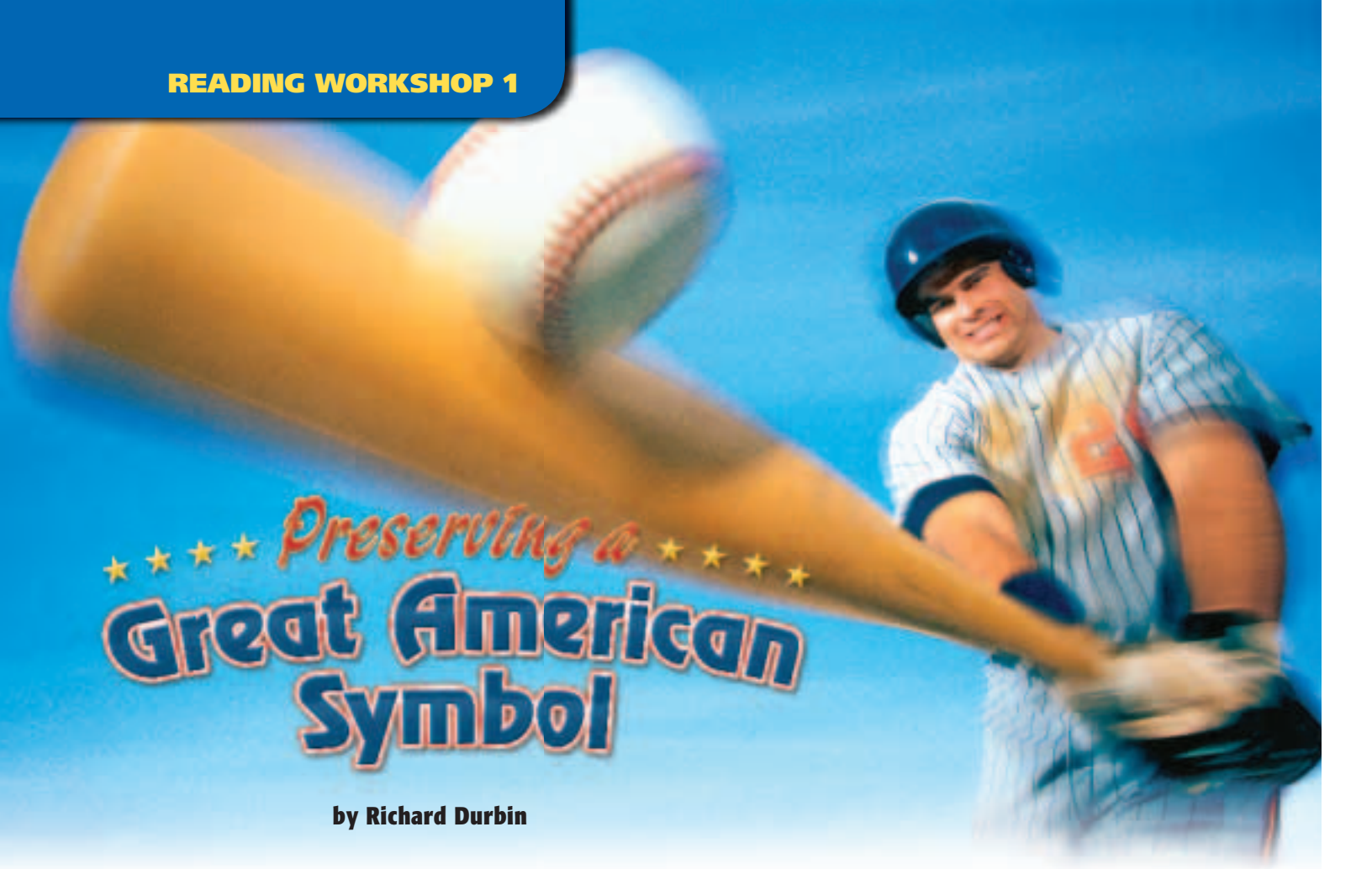
Set Purposes for Reading

BIG Question Read the selection "Preserving a Great American Symbol" to find out why Richard Durbin thinks replacing wooden bats with metal ones would harm the tradition of baseball.

Set Your Own Purpose What else would you like to learn from the reading to help you answer the Big Question? Write your purpose on the "Preserving a Great American Symbol" page of Foldable 3.

Keep Moving

Use these skills as you read the following selection.



Preserving a Great American Symbol

by Richard Durbin

Mr. Speaker, I rise to **condemn** the desecration¹ of a great American symbol. No, I am not referring to flagburning; I am referring to the baseball bat. ¶

Several experts tell us that the wooden baseball bat is doomed to extinction, that major league baseball players will soon be standing at home plate with aluminum bats in their hands.

Baseball fans have been forced to **endure** countless **indignities** by those who just cannot leave well enough alone: designated hitters,² plastic grass, uniforms that look like pajamas, chicken clowns dancing on the base lines, and,

1. A **desecration** is an act that shows disrespect for something sacred.

2. A **designated hitter** bats in place of the pitcher.

Vocabulary

condemn (kun DEM) *v.* to express a strong feeling against something

endure (en DUR) *v.* to put up with

indignities (in DIG nuh teez) *n.* insulting treatment

Practice the Skills

1 Key Literary Element

Style Look at the footnote for *desecration* at the bottom of the page. Do you think this word is usually used for things a lot more important than a baseball bat? What clue does that give you about the style of this selection?

of course, the most heinous sacrilege,³ lights in Wrigley Field.⁴ 2 3

Are we willing to hear the **crack** of a bat replaced by the dinky **ping**? Are we ready to see the Louisville Slugger⁵ replaced by the aluminum ping dinger? Is nothing sacred?

Please do not tell me that wooden bats are too expensive, when players who cannot hit their weight are being paid more money than the President of the United States.

Please do not try to sell me on the notion that these metal clubs will make better hitters.

What will be next? Teflon⁶ baseballs? Radar-enhanced gloves? I ask you.

I do not want to hear about saving trees. Any tree in America would gladly give its life for the glory of a day at home plate. 4

I do not know if it will take a constitutional amendment to keep our baseball traditions alive, but if we **forsake** the great Americana of broken-bat singles and pine tar,⁷ we will have certainly lost our way as a nation. 5 ○

Practice the Skills

2 Key Reading Skill

Distinguishing Fact and Opinion Is it a fact that fans of baseball have to put up with the things listed in this paragraph? Is it a fact that these things are **indignities**, or insulting treatment? Explain.

3 BIG Question

Durbin thinks that a change from wooden to metal bats would be unfair to baseball fans. What other changes in the sport does he think have been unfair to fans? Record your answers on the “Preserving a Great American Symbol” page of Foldable 3. These notes will help you complete the Unit Challenge later.

4 Key Literary Element

Style What is there about this paragraph that might be thought of as mock serious in style?

5 English Language Coach

Hyperbole What example or examples of hyperbole can you find in this paragraph?

3. A **heinous sacrilege** is the act of misusing something that is sacred in an unusually shocking way. Here the statement is meant to be dramatic.
4. Chicago’s **Wrigley Field** is one of the oldest baseball fields in the United States. No night games were played there until 1988, when the field finally got lights.
5. The wooden baseball bat known as the **Louisville Slugger** was first made in Louisville, Kentucky, in 1884. Today it is the official bat of major league baseball.
6. **Teflon** is the name for a tough, waxy material that is very hard to damage.
7. **Americana** includes anything that has something to do with American culture. When a batter breaks a bat while hitting but gets safely to first base, the play is called a **broken-bat single**. **Pine tar** is a sticky substance that batters use to get a tight grip on a wooden bat.

Vocabulary

forsake (for SAYK) v. to give up something or someone

After You Read

Preserving a Great American Symbol



Answering the **BIG** Question

1. Do you agree with the author that changing from wooden bats to metal bats would be unfair to baseball fans? Explain.
2. **Recall** Name three things that the writer says baseball fans have been forced to endure.

TIP Right There

3. **Recall** What does Durbin call “the most heinous sacrilege”?

TIP Right There

4. **Summarize** What are some of the reasons Durbin prefers wooden bats to aluminum?

TIP Think and Search

Critical Thinking

5. **Infer** Do you think Richard Durbin is a baseball fan? Explain.

TIP Author and Me

6. **Analyze** Which details in the final paragraph show that this speech is not meant to be serious?

TIP Author and Me

7. **Evaluate** What effect do you think this speech had on its audience?

TIP On My Own

Talk About Your Reading

Think about these statements in Durbin’s speech:

I do not want to hear about saving trees. Any tree in America would gladly give its life for the glory of a day at home plate.

This is Durbin’s *opinion*. How would you feel if you were the tree? With a partner, take turns making your own speech, but pretend that you are the tree. Include facts and opinions of your own. Before you begin, take a few moments to jot down at least three points you’d like to make in your speech. Do you think it would be fair to be turned into a baseball bat? Would you favor aluminum bats instead, or is Durbin right? Would you “gladly” give your life “for the glory of a day at home plate”?

Objectives (pp. 266–267)

Reading Distinguish fact and opinion

Literature Identify literary elements: style, hyperbole

Grammar Identify parts of speech: adjectives

Skills Review

Key Reading Skill: Distinguishing Fact and Opinion

8. In your Learner's Notebook, answer the following questions about the selection.
- What was the subject of the speech?
 - What was the speaker's opinion on the subject?
 - What facts did he use to support his opinion?

Key Literary Element: Style

9. Write down two words or phrases that you think might be "mock serious" in the selection. Explain why you think they are.
10. Do you think the big words in the selection help make it funny? Explain why or why not.
11. Do you think the style of the selection helped the author make his point? Why or why not?

Vocabulary Check

Look over the vocabulary words from the story:

condemn endure indignities forsake

Then come up with as many answers as you can to these questions. Write the questions and the answers on a separate sheet of paper. You may be "mock serious" if you like.

12. What would you **condemn**?
13. What do you have to **endure**?
14. What **indignities** have you suffered in your life?
15. Who or what would you never **forsake**?
16. **Academic Vocabulary** Which pair of things below might be difficult to **distinguish** from each other? Explain the reason for your choice.
- apple and orange
 - glass and plate
 - moth and butterfly
17. **English Language Coach** What makes the sentence below an example of hyperbole? What point is the writer making?

The bell rang, shattering our ear drums.

Grammar Link: Adjectives

As you know, different kinds of words do different jobs in a sentence. Words that are used to describe nouns or pronouns are **adjectives**. Adjectives answer these questions:

- What kind?
- Which one?
- How many

The adjectives in the sentences below are in bold type. The nouns they describe are underlined.

Deb found a **young** squirrel under a tree. (*What kind?*)

She fed it with **this** bottle. (*Which one?*)

Careful treatment helped the **lonely** squirrel.

(*What kind? What kind?*)

Deb has helped **several** animals. (*How many?*)

Sometimes a word that you think of as a noun does the job of an adjective. Then, the word is an adjective.

Deb found a **baby** squirrel under an **oak** tree.

Most adjectives come right before the noun they describe. Some come after a linking verb. As you learned before, a linking verb shows a condition or state of being.

The tornado was **huge** and **dark**.

Suddenly, the sky looked **green**.

Grammar Practice

Copy the sentences below on another sheet of paper. Underline each adjective.

18. Bees gather a sweet liquid from flowers.
19. One bee may visit five hundred flowers in one trip.
20. Each flower has powder called pollen that is yellow.
21. Pollen gets on the busy bee.
22. She leaves some powder on another flower.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

Before You Read

Looking for America

Meet the Author

Elizabeth Partridge grew up in a large family. During the summers, her family often traveled across the country in an old Cadillac limousine, usually not returning until after school had started. As a writer, Partridge believes that it is important to “offer our young adults examples of critical listeners and critical thinkers. We need . . . to let them know that they, too, can have a voice.”



Author Search For more about Elizabeth Partridge, go to www.glencoe.com.

Vocabulary Preview

architect (AR kuh tekt) *n.* a person who designs buildings (p. 271) *The architect designed a famous house made of glass.*

cicadas (sih KAY duz) *n.* large insects, also called locusts; males make a shrill buzzing sound (p. 271) *You could hear cicadas buzzing in the trees.*

beckoned (BEK und) *v.* signaled someone to come closer; form of the verb *beckon* (p. 272) *Her mother beckoned her to the table.*

buffet (BUF it) *v.* to strike with force (p. 275) *The strong wind will buffet the kids as they walk to school.*

Write to Learn Write the vocabulary word that each clue describes.

- This describes what a storm can do to the branches of a tree.
- If you did this, a waiter would come take your order.
- This person might draw plans for a skyscraper.
- You might see these (and hear them) in the summertime.

English Language Coach

Word Choice You might sometimes wonder why writers use uncommon words instead of the plainest, simplest ones. There’s often a good reason. Maybe he or she writes, “Suki ambled by.” Why? Well, *ambled* is a really good verb. It doesn’t just mean “walked.” It means “walked in a slow, easy way, usually without an important goal.”

Even if you know the definition of a word a writer chooses to use, sometimes you need to think about it. In “Looking for America,” Elizabeth Partridge says, “[In] Yellowstone, we were drenched by Old Faithful.” She doesn’t say “got wet” because that’s not what she means. She means that they were soaked, wet clear through, dripping.

Partner Work With a partner, look up one of the verbs below. If possible, use more than one dictionary. (Make sure you look for the *verb* definition.) Find out all you can. Then talk about why a writer might choose to use it.

sprawl zigzag shepherd

Objectives (pp. 268–275)

Reading Distinguish fact and opinion

- Make connections from text to self

Literature Identify literary elements: style

Vocabulary Understand word choice

Skills Preview

Key Reading Skill: Distinguishing Fact and Opinion

As you read “Looking for America,” think about facts you already know about segregation, or the separation of races, in America’s history. For example, it is a fact that African Americans and whites were separated in the South at the time Partridge had the experience she writes about. Think about the *opinions* that led to racial separation.

Group Talk In a small group, discuss this question: How can unfair opinions lead to the unfair treatment of people?

Key Literary Element: Style

Style is personal. You dress a certain way, and you like certain colors. Style is what makes one writer’s work unlike the work of any other. Style is made up of all the ways the writer uses language to express feelings and attitudes. Use these tips to help you learn about Elizabeth Partridge’s style in “Looking for America.”

- *What kind of language does the author use and how is memory part of the author’s style?*
- *What are the sentence patterns? How important are conversations to the selection?*
- *How does the author feel about this subject?*

Write to Learn Authors have their own style; so do you! What kind of style do you have when you tell a story? Do you use humor when you tell a story? Are you serious? Do you use facts or opinions? Are you dramatic? Do you exaggerate details or stretch the truth? In your Learner’s Notebook, write about your storytelling style.



Interactive Literary Elements Handbook
To review or learn more about the literary elements, go to www.glencoe.com.

Get Ready to Read

Connect to the Reading

As a little girl, Elizabeth Partridge saw that laws were not the same for everyone. What reasons did people give for making unfair rules and laws? Were those reasons based on facts or opinions? Can you think of any rules or laws we have now that we will say were unfair one day?

Partner Talk With a partner, talk about a time when it seemed as though one set of rules applied to you and another set of rules applied to others. Was this fair treatment? Is it ever fair to have different rules for different people?

Build Background

The events in Elizabeth Partridge’s essay take place in the summer of 1963 in Atlanta, Georgia.

- In the American South at that time, laws kept African Americans segregated—or separated—from whites. These laws were known as Jim Crow laws.
- It was against the law for African Americans and whites to eat at the same restaurants, sit together on buses or trains, or go to school together.
- It was also against the law for African Americans to use bathrooms or drinking fountains labeled “Whites Only.” Bathrooms or drinking fountains for African Americans were not always available.

Set Purposes for Reading

BIG Question Read the essay “Looking for America” to find out what Elizabeth Partridge learned about fairness.

Set Your Own Purpose What else would you like to learn from the story to help you answer the Big Question? Write your own purpose on the “Looking for America” page of Foldable 3.

Keep Moving

Use these skills as you read the following selection.

Looking for America



by Elizabeth Partridge

What I hated most was how people stared at us. I didn't mind so much while we were driving, and I would see people's mouths drop open as we flew by. But I hated it when we pulled into a campground or a gas station. As soon as my father rolled down the window, someone would stick his head in, look us over, and ask, "Where're you folks from?"

"California," my dad would say. They'd nod, like that explained it.

But it didn't, of course. It didn't begin to explain why our family was driving across the country in the summer of 1963, in an old Cadillac limousine painted a bright, metallic gold. The five of us kids didn't sit tidily in a row like regular kids but instead were sprawled on a double bed mattress that my dad had spread across the back. My parents called it "looking for America." I thought it was more like being looked *at* by America. **I**

Practice the Skills

I Key Literary Element

Style Do most stories begin like this? Do you feel as though someone just started talking to you? That's a clue to the artist's style.

My dad was a freelance photographer,¹ and to fund our trip he'd arranged to photograph buildings and parks all over the United States. We ranged in age from my seventeen-year-old sister, Joan, to baby Aaron. I was eleven, smack in the middle of the pack, with my brother Josh three years older and my sister Meg two years younger.

We threaded our way through national and state parks, zigzagging toward New York City. In the Southwest we climbed rickety wooden ladders up a cliff into old Pueblo Indian houses; in Yellowstone we were drenched by Old Faithful;² in Kansas we rolled out of bed at five A.M. to watch a farmer milk his cows. **2**

"Look at it!" my father would say, throwing his arms out. "Just look at it all." With off-the-cuff comments³ by my father, and more thoughtful views from my mother, we took in the rhythms and lives of other Americans. "We're lucky to be alive," my father said. "Right now, right here!"

By late August we had made it to New York, camped our way down the Great Smoky Mountains,⁴ and were headed for Atlanta, Georgia.

An **architect** my father knew, Mr. McNeeley, had designed his own house in Atlanta. We were invited to stay while my father photographed the house. I was excited—after weeks of smoky fires and pit toilets, we were going to stay in a real house. Maybe they'd even have a TV in their rumpus room⁵ and we could spread out on a comfortable couch and watch something like *The Wonderful World of Disney*.

We hit the Deep South just as a hot spell struck. The air was thick and steamy and smelled like mildew. The buzz of **cicadas** filled my ears.

1. A **freelance photographer** is a photographer who works on his or her own for many different employers.
2. The **Pueblo Indians** are a group of Native Americans living mainly in New Mexico and Arizona. **Yellowstone** is a park in Wyoming, Idaho, and Montana; it is famous for a hot spring known as **Old Faithful** that sprays water and steam from the ground.
3. To make an **off-the-cuff comment** is to say something without thinking carefully about it.
4. The **Great Smoky Mountains** are mountains on the border between North Carolina and Tennessee.
5. A **rumpus room** is a play room or family room.

Vocabulary

- architect** (AR kuh tekt) *n.* a person who designs buildings
- cicadas** (sih KAY duz) *n.* large insects also called locusts; males make a buzzing sound



Analyzing the Photo Read the second paragraph on this page and footnote 2. What place does this photo show? What is a geyser?

Practice the Skills

2 English Language Coach

Word Choice Think about the verbs the author uses in this paragraph—*threaded*, *zigzagging*, *drenched*, and *rolled*. Think about why she chose those particular verbs.

Practice the Skills

My mother insisted we stop for the night at a campground outside of Atlanta, so we could clean up. After dinner she handed out towels and shepherded us into the public showers, a squat cement building with huge spiders in the corners and black beetles scuttling across the wet floors. Washing my hair, I discovered a big knotted tangle in the back, but it hurt too much when I tried to brush it out so I just left it. At least my hair was clean.

Late the next morning when we arrived at the McNeeleys', I saw that my mother had been right to tidy us up. Their new house was perfect. Every surface was shiny clean, nothing out of place. Built around a courtyard filled with plants, floor to ceiling glass windows let a dappled⁶ green light into every room. Antique Persian rugs⁷ covered the smooth cement floors, and modern sculptures made of glass and ceramic perched on back-lit shelves. There wasn't a rumpus room in sight. Mrs. McNeeley wore bright red lipstick and white slacks with a crisp linen blouse. I was painfully aware of the big snarl in my hair.

Mrs. McNeeley showed my sisters and me into a guest room with its own bathroom loaded with huge, fluffy towels and sweet-smelling soap, then left us, saying she needed to speak with the cook about lunch arrangements.

I stood on one foot and stared out into the courtyard. Our mother was right to be concerned: we didn't fit in. "How long do you think we're staying here?" I asked Meg nervously. **3**



Visual Vocabulary
A **casserole** is a baked food with many types of ingredients inside.

At lunchtime my mother **beckoned** me to take the chair next to Aaron. A tall black woman wearing a starched apron came in through a swinging door. She carried a casserole with a heavy silver spoon laid across the top.

"Thank you, Annie," said Mrs. McNeeley. I stared at my mother, frozen. What were we supposed to do

3 Reviewing Skills

Connecting Have you ever been in a situation in which you weren't sure how to act? In your Learner's Notebook, explain what happened.

6. Something **dappled** is marked with spots or patches of color.
7. **Antique Persian rugs** are rugs made in an early period of Iran's history. The rugs are very expensive.

Vocabulary
beckoned (BEK und) *v.* signaled someone to come closer

now? Did we dip the spoon in the casserole and serve ourselves? Did we get served? Annie stood next to my mother, the casserole in her outstretched arms. My mother looked uncomfortable and busied herself with tucking a napkin into the neck of Aaron’s shirt. My stomach twisted. Even my mother wasn’t sure what to do. **4**

“Please,” said Mrs. McNeeley to my mother, “help yourself.”

When Annie stood next to me I just looked at her helplessly, afraid I would spill casserole all over my lap from the big silver spoon. She winked at me so quickly I wasn’t sure she had, and put a spoonful of casserole on my plate.

After lunch my father started shooting interiors⁸ of the house. The rest of us were shepherded to the courtyard. My mother and Mrs. McNeeley sat under a big umbrella, and Annie brought out a pitcher of iced tea and tall glasses full of clinking ice cubes.

Meg and I played hopscotch on the flagstones, while Joan challenged Josh to a game of rummy.⁹ Aaron sat and banged on a metal pail. The heat fell down on us, heavy and moist, and the whiny buzz of the cicadas set my teeth on edge. Aaron smashed his hand under the pail and started screaming. Suddenly my head felt like it was exploding with noise and heat and an anxious worry.

I had to get away from my sisters and brothers, away from Mrs. McNeeley sitting stiffly with a tight smile. I slipped inside, crossed the dining room, and bolted through the swinging door, right into the kitchen. Annie stood with her back to me, working at the sink. **5**

“Yes, Ma’am?” she said, turning around. “Oh,” she said, surprised to see me. I stood awkwardly, ready to dash out again. Maybe I wasn’t allowed in the kitchen. The cook tipped her head toward a small pine table.

“Sit, honey,” she said. I tried to ease graciously into the chair but managed to knock my funny bone on the edge of the table and let out a yelp.

“You must be growing,” the cook said. “Skinny as all get out, and don’t know where your body’s at.”

I didn’t want to tell her I was always banging myself on something. She put two sugar cookies and a tall, cold glass

Practice the Skills

4 Key Literary Element

Style Here the author asks many questions. How are the questions a part of her style? Do they make you feel as if you know her and what she’s feeling?

5 English Language Coach

Word Choice Look at the verbs in the second sentence of this paragraph—*slipped*, *crossed*, and *bolted*. How do they describe the narrator’s trip from the backyard to the kitchen?

8. If a photographer is *shooting interiors*, he or she is taking pictures inside.

9. *Flagstones* are paving stones, and *rummy* is a card game for two or more players.

of milk in front of me. As I ate, I watched her wash the lunch dishes. Steam rose from the sink, and moisture beaded up on her forehead. When she finished she filled a quart-size canning jar with cold water and drank. I was grateful for her quiet company.

When Aaron woke up from his nap we walked to a nearby city park. Though the sun was low, the air still felt like we were walking in a huge oven, with more heat radiating¹⁰ up from the cement. My mother sat on a bench next to the sandbox and plunked Aaron down in the sand.

I spotted a drinking fountain and ran over, guzzling the water in great big gulps. Meg thumped into my back.

“My turn!” she said. I clung tight to the faucet and jabbed backward at her with my elbows until my stomach was full.

When I stood up, water slid down my neck and under my shirt. Over the fountain was a sign I hadn’t noticed: “Whites Only.”

“Mom,” I yelled back across the playground. “What does ‘Whites Only’ mean?”

My mother flung her hand out. “Sh. . .” she said. “Come over here.”

I stood next to my mother, who leaned in close. “Negroes aren’t allowed to drink from the same fountains as whites in the South, or use the same bathrooms.”

I stared at my mother, disbelieving.

“Are those rules?”

“More than rules,” she said sadly. “Laws.”

I walked all around the playground, but I didn’t see any other drinking fountain. 6

The next morning as my parents were packing the car, I slipped back into the kitchen.

“We’re leaving,” I said to Annie.

“I know, honey,” she said. “You have a good trip now, you hear?”

The breakfast dishes were sitting in the rack drying, carrots and potatoes lay on the counter, next to her half-full jar of water. I wanted to ask Annie what she did when she got



Practice the Skills

6 Key Reading Skill

Distinguishing Fact and Opinion Is what the narrator’s mother tells her here a fact or an opinion? Could what she says be proved?

10. Here *radiating* means that the heat was coming up from the sidewalk.

thirsty at the park. But it seemed like too big a question. I searched for something I could ask, something that was small and not tangled up.

“Why do you drink from a jar?” I blurted out.

She looked at me, considering. Her eyes were full of a lot of things I couldn’t read.

“I get mighty thirsty,” she finally said. “Those glasses aren’t big enough for me.”

I didn’t understand. She was by the sink all day where she could easily refill her glass.

I heard my father call out, “Let’s go!” and I spun out of the kitchen through the swinging door. We drove away from the house of clean rooms and dappled green light and extra-good behavior. Away from the park and kitchen and rules—laws—I didn’t understand.

In no time we were out on the highway, my father whistling with the joy of being back on the open road. I leaned over the front seat and asked my mother, “Why did Annie drink out of a jar?”

My mother didn’t look at me but spoke softly to her hands resting in her lap. “She probably wasn’t allowed to drink from the glasses the family used.”

I lay back on the mattress and thought about that. The cook prepared all their food, washing, peeling, chopping, and serving. She set the table, touching every dish. Why couldn’t she drink out of their glasses?

My mother must have felt me thinking behind her, because she turned around and said gently, “Some things just don’t make sense.” 7

She turned back, discomfort settling on her shoulders like an old sorrow. It was all too big, too complicated, even for her.

I still didn’t understand. Why would everyone go along with something that didn’t make any sense? I rolled down my window and let the hot air buffet my face, hoping it would blow away some of the helplessness I felt. ○



U.S. Highway 1, Number 5, 1962.
Allan D'Arcangelo. Gift of Mr. and Mrs. Herbert Fischbach. The Museum of Modern Art, New York.

Analyzing the Art Study this painting. Does it help you understand why Elizabeth’s father was “whistling with the joy of being back on the open road”? Explain your answer.

Practice the Skills

7 BIG Question

Do you agree with the author’s mother that “Some things just don’t make sense,” when it comes to what’s fair and what’s not? Explain. Are there ways to change things that are unfair? Write your answers on the “Looking for America” page of Foldable 3. Your response will help you complete the Unit Challenge later.

Vocabulary

buffet (BUF it) *v.* to strike with force

After You Read

Looking for America



Answering the **BIG** Question

1. If you were the narrator, how would you respond to the unfair situation that Annie faced?

2. **Recall** How does Annie help the narrator at lunch?

TIP Right There

3. **Recall** List three places the narrator visited that summer.

TIP Think and Search

Critical Thinking

4. **Infer** Why is the narrator uncomfortable at the McNeeleys' house?

TIP Author and Me

5. **Infer** a) What question does the narrator want to ask Annie? b) Why doesn't she ask this question?

TIP Author and Me

6. **Analyze** At the end of the essay, why does the narrator feel helpless?

TIP Author and Me

Write About Your Reading

Suppose that you are the narrator. Write two postcards. Write the first postcard to a friend. Describe an event from the beginning of the trip, such as the trip through New York City or the scene at Old Faithful. Then write a second postcard to the same person after the visit to the McNeeleys'.



Objectives (pp. 276–277)

Reading Distinguish fact and opinion

• Make connections from text to self

Literature Identify literary elements: style

Vocabulary Understand word choice

Grammar Identify parts of speech: adverbs

Writing Respond to literature: postcard

Skills Review

Key Reading Skill: Distinguishing Fact and Opinion

7. Which of the following statements from the story are statements of opinion?
- “We’re lucky to be alive.”
 - “Their new house was perfect.”
 - “Aaron smashed his hand under the pail and started screaming.”
 - “But it seemed like too big a question.”
8. List three things mentioned in the story that are statements of facts.

Key Literary Element: Style

9. How would you describe the author’s style in “Looking for America”? You can choose one or more of the words below or use your own.
- | | | | |
|----------|--------|----------|-------------|
| formal | chatty | personal | dramatic |
| colorful | simple | funny | complicated |

Reviewing Skills: Connecting

10. The narrator is upset by the way Annie is treated by the McNeeleys. Describe a time when you saw a person being treated unfairly. How did you feel?

Vocabulary Check

Which of these sentences using vocabulary words makes sense? Which do not?

11. We sat in the shade of the **cicada**.
12. She **beckoned** me to come over.
13. The waves began to **buffet** the boat.
14. The bus broke down, so we called an **architect**.
15. **Academic Vocabulary** What are two things that you find it difficult to distinguish between?
16. **English Language Coach** Rewrite the following sentence with a more descriptive verb. Use a thesaurus if necessary.
- I drove into the door of the garage.

Grammar Link: Adverbs

Adverbs describe verbs by giving information that answers *how*, *when*, or *where* questions. The adverbs in the sentences below are in bold type. The words they describe are underlined.

- She spoke **quietly**. (*How?*)
- He jogged **yesterday**. (*When?*)
- They danced **there**. (*Where?*)

Another job adverbs have is to describe adjectives.

- She was **very** tired.
- The sky was **pale** blue.

Adverbs also describe other adverbs.

- We’ll arrive **late** tomorrow.
- I **absolutely** never do that.

Many adverbs end in *-ly*, especially those that answer the question *How?*

Grammar Practice

Rewrite each sentence. Circle each adverb. (Hint: Look for the types of words adverbs *can* describe, and see if they *are* described.) The number after each sentence tells how many adverbs you should find.

17. Suzanne and Joel danced gracefully. (1)
18. We gradually stopped taking the bus. (1)
19. Geoff reads very quickly. (2)
20. The car is bright red, and it runs well. (2)
21. He was barely awake and yawned deeply. (2)

Writing Application Look back at the postcards you wrote. See if you can add adverbs to describe any of your verbs.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

WRITING WORKSHOP PART 1

Persuasive Essay Prewriting and Drafting

ASSIGNMENT Write a persuasive essay

Purpose: Write an essay that argues either *for* or *against* a specific issue

Audience: You, your teacher, and classmates

Writing Rubric

As you work through this assignment, you should

- write your opinion about a topic
- include evidence to support your opinion
- write a five paragraph essay that includes an introduction, a body, and a conclusion
- address arguments that oppose your own views

See page 316 in Part 2 for a model of a persuasive essay.

Objectives (pp. 278–281)

Reading Use the writing process: prewriting, drafting • Write persuasively • Include main ideas and supporting details • Write with fluency and clarity

Grammar Understand function of modifiers • Identify parts of speech: adjectives, adverbs

An effort to persuade someone usually involves arguing *for* or *against* something. In this workshop, you will identify a problem you think is unfair and persuade your readers to take action.

Prewriting

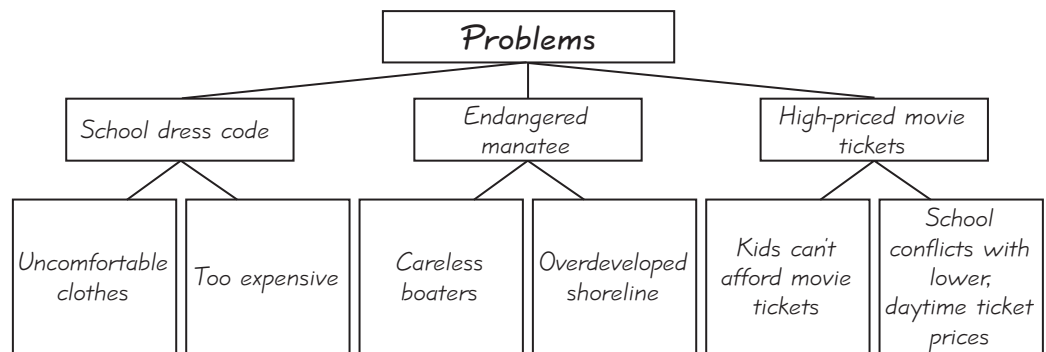
Get Ready to Write

You should choose a topic that you are already familiar with and have strong feelings about.

- What problem do I care most about?
- Can I think of a possible solution?
- What about this problem is unfair?

Choose a Topic

Explore different topics by making an idea tree like the one below. Choose a problem from your idea tree to be the subject of your persuasive essay.



Take a Stand

Now that you have chosen a problem, think about what makes it unfair. In your Learner's Notebook, freewrite a short paragraph describing your problem and why you think it is unfair.

I think having a dress code at school is unfair. Students should be able to express themselves through the clothes they choose to wear. No two students look alike, so why should we have to dress alike?

Consider Other Views

When you write persuasively, you should be prepared for people who do not agree with you. In your Learner’s Notebook, make a pro and con chart to determine how others may argue against your position.

Position: End the school dress code	
Pros + :	Cons - :
Jeans and sneakers are more comfortable	Students focus more on school and less on clothing
Dress code clothing is too expensive	Students learn how to dress for a job
Students get to express their individuality	Nice clothing will increase self-esteem

Make a Plan

- Your essay should be divided into five paragraphs: the introduction, three main paragraphs, and the conclusion.
- Pick three reasons from your “pros” list to write about; these are your main points.
- Provide facts, examples, and reasons to support your position.

Introduction: The school dress code is unfair because it requires students to wear clothing that is uncomfortable and expensive.

Main Point I. Dressy clothes are uncomfortable

Evidence A. Girls should be allowed to wear jeans instead of skirts, especially in cold weather

B. Sneakers are more supportive than dress shoes.

Main Point II. Dress clothes are expensive

Evidence A. Many students have families living on tight budgets

B. Jeans and sneakers cost less than dress pants and shoes

Main Point III. Increase self esteem

Evidence A. Students should be allowed to express themselves

B. Students have more self respect when they choose their own clothes

Conclusion: A dress code does not help students focus on learning. Students are capable of choosing both comfortable and appropriate school clothes.

Drafting

Start Writing!

By now your views about this topic are clear and you are ready to start persuading. Begin by stating your topic and why you think it is unfair. Keep your Learner’s Notebook nearby and follow your plan.

Writing Tip

Prewriting Each main point should be developed in a separate paragraph. The strongest point of the argument should be either first or last.

Writing Tip

Drafting Get your reader’s attention by using a real life example in your introduction, “Last week Jimmy Albert sprained his ankle during morning recess. The sprain was caused by playing basketball in dress shoes that did not have enough support for such activities . . .”



Writing Models For models and other writing activities, go to www.glencoe.com.

Applying Good Writing Traits

Sentence Fluency

Have you ever put on your favorite pants, your favorite shirt, your favorite sweater and your favorite shoes . . . and realized the outfit looked terrible? Each piece was just fine, but they didn't work together. Sentences can be just like that.

What Is Sentence Fluency?

Fluency is a fancy word for flow. When you're writing, your sentences should flow. Your writing should help the reader go from one sentence to the next to the next. Here are some problems to watch out for:

- short, choppy sentences
- long, rambling sentences
- confusing word order
- sentences that don't lead to the next one

Why Is Sentence Fluency Important?

Fluent sentences make your writing easier to understand and more enjoyable to read. Which example below is fluent and which is not?

- A.** There are lots of holes in my backyard. My dog Skippy likes to dig. Skippy is a terrier. Terriers are known for digging in the ground. My dad gets angry at Skippy for digging holes in the ground.
- B.** My dog Skippy likes to dig. As a result, there are lots of holes in my backyard. Even though Skippy is a terrier, a type of dog known for digging, my dad gets angry at him.

How Do I Do It?

Transitions help. Transitions are words or phrases that connect ideas from one sentence to another. In the example above, the writer used the transitions *as a result* to link two sentences about the same topic.

Transitions can also link ideas in the same sentence. *Even though* connects the dog to the father's anger.

Use this transition chart to improve sentence fluency.

Sentence Type	Transition Words and Phrases
Locate <i>Students cheered inside the gymnasium.</i>	<i>above, below, beside, in the distance, around the corner, underneath, inside</i>
Sequence <i>We waited and waited. Finally my sister arrived at the restaurant.</i>	<i>first, next, when, later, finally, meanwhile, then, after</i>
Importance <i>More importantly, she brought the birthday cake.</i>	<i>First, most importantly, mainly, primarily, above all</i>
Compare <i>Skippy digs holes just like the terrier down the street.</i>	<i>also, like, just as, just like, similarly, similar to</i>
Contrast <i>However, Skippy's holes are much deeper.</i>	<i>But, even so, however, unlike</i>

Write to Learn Use transitions to make these sentences more fluent.

1. Sal and I rode our bikes to the park. We played soccer and went home.
2. Marcia plays the harmonica well. Her sister does not.
3. Skippy plays in the yard, runs through the house, jumps on my neighbor, digs a hole, eats dinner, and goes to sleep.

Grammar Link

Adjectives and Adverbs

What Are Adjectives and Adverbs?

Remember, you can tell what part of speech a word is by what it *does* in the sentence. One word can be many different parts of speech.

Adjectives and adverbs do similar things. They are both **modifiers**. They modify, or tell more about, other words. As you know, **adjectives** modify nouns or pronouns. **Adverbs** modify verbs, adjectives, or other adverbs.

Adjectives may come before or after the word they modify. *He's a nice boy, sweet and friendly.* When a linking verb is used, the adjective comes afterwards.

- The music was loud and clear. (*Was* is a linking verb. *Loud* and *clear* describe the music.)
- bullet This sandwich tastes salty. (*Tastes* is a linking verb. *Salty* describes the sandwich.)

It is easy to tell if a word is acting as an adverb if it comes right after the verb or if it ends in *-ly*.

- The child waited patiently. (*Patiently* tells *how* the child waited. It modifies the verb.)

But not all adverbs are so easy to spot!

- Bob never pets strange dogs. (*Never* tells *when* Bob pets strange dogs. It modifies the verb.)
- I shop here for clothes. (*Here* tells *where* I shop. It modifies the verb.)
- The unusually ugly cat was sleeping. (*Unusually* modifies the adjective *ugly*.)
- She talks too loudly. (*Too* modifies the adverb *loudly*.)

Warning! Warning! Warning! Beware of words that look like verbs! Sometimes a word that you think is a verb might really be a modifier (or even a noun).

- That smiling man is my Uncle Albert. (Even though *smiling* can be a verb, here it is an adjective describing *man*.)

Why Are Adjectives and Adverbs Important?

Adjectives and adverbs combined make your writing more interesting.

How Do I Use Adjectives and Adverbs?

Use an adjective to tell more about a person, a place, a thing, or an idea. Use an adverb to tell how, when, or where things are done.

Grammar Practice

Copy the sentences. Then underline the adjectives and circle the adverbs.

Every player is waiting eagerly.

The final game will start soon.

The bright red uniforms are very colorful.

Our excellent band will play loudly and well.

Writing Application Review your draft to see if you should add any modifiers to make your writing more clear and interesting.

Looking Ahead

Keeping the writing you did here. In Part 2, you'll learn how to turn it into a solid, persuasive essay.

READING WORKSHOP 2

Skills Focus

You will practice using these skills when you read the following selections:

- "Two Advertisements," p. 286
- "Stray," p. 292

Reading

- Clarifying

Literature

- Identifying author's bias
- Identifying point of view

Vocabulary

- Identifying semantic slanting
- Understanding denotation and connotation

Writing/Grammar

- Comparative and superlative adjectives
- Comparative and superlative adverbs

Skill Lesson

Clarifying

Learn It!

What Is It? As you know by now, you can learn skills that will help you better understand what you read. One of these skills is **clarifying**. That means "making things clear." When you're reading, you sometimes come to a word, a sentence, or a paragraph that you don't really understand. When you stop and try to figure it out, you're clarifying. Not all readers do that, but really good readers do.

Why Is It Important? Authors often build ideas one on another. If you don't clear up a confusing passage, you may not understand main ideas or information that comes later.



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Analyzing Cartoons

When the crab said, "Let's do lunch," what did he mean? How could he *clarify* what he said?

Objectives (pp. 282–283)

Reading Monitor comprehension: clarify

How Do I Do It? Go back and read a confusing section slowly. Look up words you don't know, and read any footnotes. Ask questions about what you don't understand. Sometimes you may want to read on to see if further information helps you clarify.

Here is how one student clarified a hard section from his science book.

The earth's surface seems solid and stable. The outer layer of our planet, however, is split into large pieces called *plates*. Plates are like pieces of a puzzle—an enormous jigsaw puzzle in which the pieces slowly move together, apart, and past one another. Where the edges of the plates bump together, as they do in the region around Mexico, earthquakes can occur.

It looks like the main point of this paragraph is about how the moving plates cause earthquakes in Mexico, but I'm not sure I understand this part about the plates. It's clearer when the author compares the moving plates to moving jigsaw puzzle pieces. That makes more sense to me. I think I'll read it again and look up the word "enormous."



Literature  online

Study Central Visit www.glencoe.com and click on Study Central to review clarifying.

Practice It!

In your Learner's Notebook, write down the point that Richard Durbin is making in this sentence from "Preserving a Great American Symbol."

Please do not tell me that wooden bats are too expensive, when players who cannot hit their weight are being paid more money than the President of the United States.

Use It!

Use the following questions to help you clarify hard sections of a text.

- Do I understand all the words?
- Is there some information missing?
- Is there a chance that this will make more sense to me if I read on further?

Before You Read Two Advertisements

Reading an Advertisement

“Buying this product will make you a happier person!”

That’s the idea behind a lot of advertisements, or ads. This method is called an **emotional appeal**. Advertisers use emotional appeals to persuade you to buy things. Would any of these appeals persuade you to buy a product?

- Your friends will feel jealous.
- You will get a feeling of well-being.
- This product is made better than similar products.
- This product will give you the energy to keep up with your busy schedule.
- This product contributes to better health.

Think about these appeals as you read the two advertisements on pages 286–287.

Vocabulary Preview

envy (EN vee) *n.* jealousy; desire to have something someone else has (p. 286) *Kori’s new sweater filled Maria with envy.*

well-being (wel BEE ing) *n.* good physical and mental condition (p. 286) *Torrance had a feeling of well-being after his workout at the gym.*

nutrition (noo TRISH un) *n.* the process by which living things use food (p. 287) *Fresh fruit is a good source of nutrition.*

unique (yoo NEEK) *adj.* having no like or equal (p. 287) *You are a unique person.*

Write to Learn Use each vocabulary word in a sentence.

English Language Coach

Semantic Slanting “Semantic” means the study of words. “Slant” means to present a certain view in order to favor one side over another. Semantic slanting means using words so only one side of an argument or issue is presented favorably. Positive things are said about one side, and negative words are used against the other.

Here’s Carlos’s argument for why the family should get a dog.

Why We Should Get a Dog

Dogs make the best pets. They’re loyal, they protect the house, and they do what you tell them. Cats, on the other hand, are unfriendly, lazy, and they never come when you call them.

Carlos’s words <i>for</i> dogs	Carlos’s words <i>against</i> cats
loyal	unfriendly
protect	lazy
do what you tell them	never come when you call them

Did Carlos say anything good about having a cat as a pet? He presented only his view of the issue and carefully chose his words. Be sure you recognize semantic slanting when you hear it and try to hear both sides.

Write to Learn Write two short paragraphs about hip-hop or rock music. Give one a positive semantic slant and the other a negative slant.

Objectives (pp. 284–287)

Reading Monitor comprehension: clarify • Make connections from text to self

Literature Identify literary elements: author’s bias

Vocabulary Identify semantic slanting

Skills Preview

Key Reading Skill: Clarifying

If you read something that doesn't make sense, take a minute to clarify. Clarifying is clearing up confusing or difficult passages. To clarify an advertisement, make sure you understand not only the words, but also any illustrations and the writer's purpose. Ask yourself these questions.

- What is the purpose of this ad?
- What is the ad trying to persuade me to do, and how is it trying to do that?
- What emotions does the ad appeal to? How are words and images used for that purpose?

Key Literary Element: Bias

A **bias** is a tendency to be in favor of something or against it. Use these tips to find each writer's bias as you read "Two Advertisements."

- Think about the writer's purpose.
Is the author trying to persuade, entertain, inform?
- Think about the writer's opinions.
How many sides of the story does the writer give—more than one? Or do you just see the writer's side?
Does the writer use facts to prove points?
- Pay attention to word choice.
How do the writer's words make you feel about the subject?

Partner Talk Remember that bias is a tendency to be for or against something. Think about a conversation you've had recently in which one person showed a bias, or favoritism. Tell your partner about that conversation. What was the person's bias? How were you able to recognize that bias?



Interactive Literary Elements Handbook
To review or learn more about the literary elements, go to www.glencoe.com.

Get Ready to Read

Connect to the Reading

Have you ever wanted people to be jealous of you and wish they had what you have? Have you ever been particularly proud of something you owned? Could someone get you to do something or buy something by telling you it would give you that feeling?

Write to Learn Think about your answers to the questions above. Jot down your thoughts on a separate piece of paper.

Build Background

Advertisers use certain writing "tricks" to get their messages across. Understanding advertisers' tricks helps readers make better choices about what they believe and what they buy.

The car advertisement you will read, uses a "picture of success."

- It shows smiling, well-dressed, successful-looking people using the product.
- The message is that you will also be smiling, well dressed, and successful if you use the product.

Set Purposes for Reading

BIG Question Read "Two Advertisements" to decide whether these ads use fair methods to get readers to buy their products.

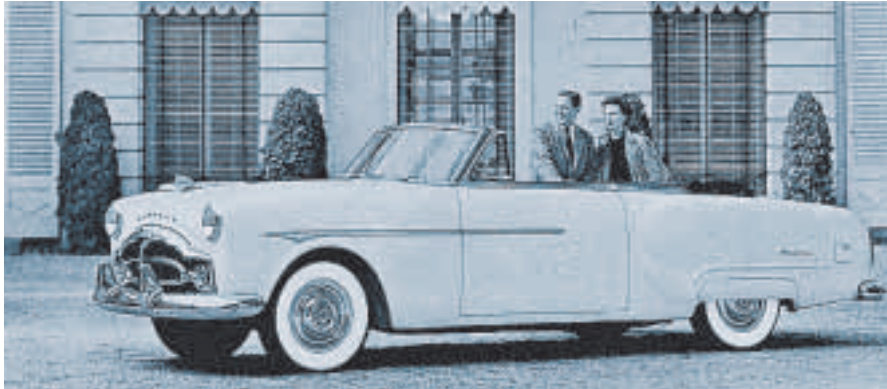
Set Your Own Purpose What else would you like to learn from the reading to help you answer the Big Question? Write your purpose on the "Two Advertisements" page of Foldable 3.

Keep Moving

Use these skills as you read the following selections.

Two Advertisements

Practice the Skills



New 1951 Packard Convertible—one of nine all-new models

Pride of Possession¹ is Standard Equipment¹

How can we put a price tag on your neighbors' look of **envy** . . . or on your own feeling of **well-being** . . . as you drive your new 1951 Packard home for the first time?

We can't, of course. So—*Pride of Possession is Standard Equipment.*

Like the exclusiveness² of Packard beauty—and the years-ahead superiority³ of Packard engineering⁴—you can't buy a new 1951 Packard without it. And you never can match it—no matter how much you may be willing to pay—in any other car! **2 3**

It's more than a car . . . it's a

PACKARD

ASK THE MAN WHO OWNS ONE

1. Here, **possession** (puh ZEH shun) means ownership—the state of having or owning something.
2. **Exclusiveness** (eks KLOO suv niss) is the quality of belonging only to a small group.
3. **Superiority** (suh PEER ee OHR uh tee) is the quality of being better than others.
4. **Engineering** (en juh NEER ing) is the planning, building, and workmanship involved in creating a product.

Vocabulary

- envy** (EN vee) *n.* jealousy; desire to have something that someone else has
- well-being** (wel BEE ing) *n.* good physical and mental condition

1 Key Literary Element

Bias Does every advertisement writer have a bias in favor of the product? Do you expect to see all the facts in an advertisement? What words in the ad show the writer's bias? List them in your Learner's Notebook.

2 Key Reading Skill

Clarifying As you read, ask yourself questions to help you clarify the claims made in the ad. In your Learner's Notebook, write a question of your own about one of the claims in this ad.

3 English Language Coach

Semantic Slanting What examples of semantic slanting can you find in this advertisement? Explain why you think they are semantic slanting.



Classes and tests. 4
Practices and meetings.
Chores and homework. 5

Who has time for nutrition?
YOU DO.

JIFFY JUICE has the vitamins and minerals to help keep up with your busy schedule and a **unique** shape that makes it easy to take with you. So now you have **NO EXCUSES.** 6

For **nutrition** that's ready when you are, drink **JIFFY JUICE.**

Practice the Skills

4 Key Literary Element

Bias What words or phrases in this ad show the writer's bias? List them in your Learner's Notebook.

5 Key Reading Skill

Clarifying Reread these first three lines. What do the lines tell you about the audience the ad is aimed at? What is the writer saying with these three lines? Why do you think the writer used fragments rather than complete sentences?

6 BIG Question

Each ad uses emotional appeals. The writer of the car ad uses words like *pride of possession*, *envy*, and *superiority*. The writer of the juice ad says things like, *So now you have no excuses*. Is it fair that writers use emotional appeals to persuade readers to buy products? Why or why not? Write your response on the "Two Advertisements" page of Foldable 3. Your response will help you complete the Unit Challenge later.

Vocabulary

nutrition (noo TRISH un) *n.* the process by which living things use food

unique (yoo NEEK) *adj.* having no like or equal

After You Read

Two Advertisements



Answering the **BIG** Question

1. Do you think it's fair to use emotional appeals to win arguments or sell things? Why or why not?
2. **Recall** What kind of car is the first ad trying to sell?

TIP Right There

3. **Summarize** According to the Jiffy Juice ad, why should you drink Jiffy Juice?

TIP Think and Search

Critical Thinking

4. **Draw Conclusions** Would you buy Jiffy Juice? Why or why not?

TIP Author and Me

5. **Infer** What audience do you think the car ad is aimed at? Explain your answer.

TIP Author and Me

6. **Evaluate** Which of the two ads works better to make the product seem appealing? Explain.

TIP On My Own

Write About Your Reading

Think about a product you own or would like to own. Using the ads you've just read as models, write a one-page ad for that product. In your ad, be sure to

- tell what the product is and what it does
- tell readers why they should buy the product
- use emotional appeals to persuade readers to buy the product

If you need help, look through magazines to see some other ads and use those as models.

Objectives (pp. 288–289)

Reading Monitor comprehension: clarify

Literature Identify literary elements: author's bias

Vocabulary Identify semantic slanting

Writing Use persuasive techniques to write an ad

Grammar Identify parts of speech: comparative and superlative adjectives

- Use comparative and superlative adjectives correctly

Skills Review

Key Reading Skill: Clarifying

- In your Learner's Notebook, write at least one method you used to clarify a section of "Two Advertisements."

Key Literary Element: Bias

- Give an example of how the writer's word choice reveals bias in favor of the 1951 Packard.
- Do the writers' emotional appeals make you feel a bias for or against either product? Explain.
- The Packard ad is more than half a century old. In what ways are today's car ads similar to the 1951 ad?
- Since you are a kid, do you feel that you relate to the Jiffy Juice ad? Does that mean you have a bias? Explain.

Vocabulary Check

Answer the following questions about the vocabulary words.

envy well-being nutrition unique

- Would you rather have a feeling of **envy** or of **well-being**?
- Are things made in a factory usually **unique**?
- Does good **nutrition** help you have a feeling of **well-being**?
- English Language Coach** Both ads put a positive slant on their product. For each ad, list one way it uses semantic slanting.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

Grammar Link: Comparative and Superlative Adjectives

Use the **comparative** (kum PAIR uh tiv) form of an adjective to compare two persons, places, things, or ideas.

- Most adjectives of one syllable are made into the comparative by adding **-er** to the adjective.

*Joan is **older** than Elizabeth.*

- Most adjectives with more than one syllable add **more** or **less** before the word.

*This week was **less exciting** than last week.*

Use the **superlative** (soo PUR luh tiv) form of an adjective to compare more than two persons, places, things, or ideas.

- Most adjectives of one syllable are made into the superlative by adding **-est** to the adjective.

*Aaron is the **youngest** of the five children.*

- Most adjectives with more than one syllable add **most** or **least** before the word.

*Who is the **most helpful** person you know?*

- Do not use both the **-er/-est** ending and **more/less** or **most/least** together in a sentence.

WRONG: *He was the **most smartest** student in the class.*

RIGHT: *He was the **smartest** student in the class.*

Grammar Practice

Rewrite each sentence below, choosing the correct form of the adjective in parentheses.

- The Partridges were the (most unusual/more unusual) of all the families on their street.
- Hayden was (faster/fastest) than Mitchell.
- Elizabeth was (more tired/most tired) than Meg.
- Dawson's car was (more nicer/nicer) than the car we rented.

Before You Read **Stray**



Cynthia Rylant

Meet the Author

When Cynthia Rylant was four years old, her parents separated. She went to live with her grandparents in West Virginia. She lived with them for nearly four years, and her experiences from that time are an important part of the stories she tells. Rylant writes to make the world a better place, saying, "Every person is able to add beauty." See page R5 of the Author Files in the back of the book for more on Cynthia Rylant.



Author Search For more about Cynthia Rylant, go to www.glencoe.com.

Vocabulary Preview

abandoned (uh BAN dund) *v.* given up or left behind; form of the verb *abandon* (p. 292) *Their plan to go camping was abandoned once it started to rain.*

timidly (TIM ud lee) *adv.* fearfully (p. 292) *The child was shy, and she entered the playground timidly.*

grudgingly (GRUJ ing lee) *adv.* unhappily, unwillingly (p. 293) *Chloe didn't want to sit beside Amy on the bus, but she did it grudgingly.*

distress (dis TRES) *n.* pain or suffering (p. 294) *It caused her distress to see a pet without a home.*

Group Work With a few other students, make up a very short story about an old, empty house. Use all the vocabulary words in it.

English Language Coach

Denotation and Connotation All words have a **denotation** (dee noh TAY shun), a meaning found in the dictionary. Many words also have a **connotation** (kawn noh TAY shun), which is a feeling associated with that word.

Look at the words *house* and *home*, for example. They have the same dictionary meaning, or denotation. But the word *home* also has a connotation.

- **Denotation** for *house* and *home*: A place where people live
- **Connotation** for *home*: A familiar place where people feel safe and comfortable

Think-Pair-Share Each of the words below has a strong connotation. Copy each word and write down some notes about what it suggests to you. Then share the words and connotations with a partner. Do your connotations match?

family chef rat

Objectives (pp. 290–295)

Reading Clarify ideas and text • Make connections from text to self

Literature Identify narrator

• Understand point of view

Vocabulary Understand denotation and connotation

Skills Preview

Key Reading Skill: Clarifying

Before you read “Stray,” plan your strategy for clarifying confusing sections. Be sure to

- reread confusing sections slowly and carefully
- look up unfamiliar words
- ask yourself questions about what you don’t understand

Write to Learn As you read “Stray,” list any unfamiliar words that make the selection hard to understand. Also, list any questions you ask yourself to help clarify what you read.

Literary Element: Point of View

As you know, in **first-person point of view**, a narrator who is “I” tells the story. The reader knows only what that narrator actually sees, hears, thinks, or feels. In **third-person point of view**, the narrator is not named and is not a character in the story. That narrator is outside the story, not involved in it.

There are two major kinds of third-person point of view.

- Many stories are written from a point of view called **third-person limited**. In this type of narration, the writer doesn’t use an “I” narrator, but he or she limits the story to what the main character sees, hears, thinks, and feels.
- A few stories use a point of view called **third-person omniscient**. In these stories, the narrator reveals what many or all of the characters see, hear, think, and feel.

As you read “Stray,” notice what the narrator reveals to you, the reader. See if you can tell what point of view the story is being told from.

Think-Pair-Share Think about stories you see on TV and in movies. What point of view is used? What would a movie be like if it showed things from just one character’s point of view? Discuss with a classmate how a movie like that might work.

Get Ready to Read

Connect to the Reading

Have you ever deeply wanted something, even though there were plenty of good reasons against it? As you read “Stray,” think about what Doris wants. Think about why her parents want something different. What would you do if you were in Doris’s situation?

Partner Talk With a partner, talk about a time when you did not get something you wanted. What was it? Why didn’t you get it? How did you react?


Build Background

- Animal shelters—often called *pounds*—take in 6 to 8 million dogs and cats each year.
- These shelters try to find new homes for many of the animals, but some cats and dogs cannot be adopted. They may be too sick, they may have behavior problems, or there may just not be enough people willing to adopt them.

Set Purposes for Reading

BIG Question Read “Stray” to find out how one family struggles to make a fair decision about a stray animal.

Set Your Own Purpose What else would you like to learn from the reading to help you answer the Big Question? Write your purpose on the “Stray” page of Foldable 3.



Interactive Literary Elements Handbook
To review or learn more about the literary elements, go to www.glencoe.com.

Keep Moving

Use these skills as you read the following selection.

Stray

by Cynthia Rylant

In January, a puppy wandered onto the property of Mr. Amos Lacey and his wife, Maggie and their daughter, Doris. Icicles hung three feet or more from the eaves¹ of houses, snowdrifts swallowed up automobiles, and the birds were so fluffed up they looked comic. 1 2

The puppy had been **abandoned**, and it made its way down the road toward the Laceys' small house, its tail between its legs, shivering.

Doris, whose school had been called off because of the snow, was out shoveling the cinder-block front steps when she spotted the pup on the road. She set down the shovel.

"Hey! Come on!" she called.

The puppy stopped in the road, wagging its tail **timidly**, trembling with shyness and cold.

Doris trudged through the yard, went up the shoveled drive and met the dog.

"Come on, pooch."

"Where did *that* come from?" Mrs. Lacey asked as soon as Doris put the dog down in the kitchen.

1. **Eaves** (eevz) are the lower edges of roofs.

Vocabulary

abandoned (uh BAN dund) *v.* given up or left behind

timidly (TIM ud lee) *adv.* fearfully

Practice the Skills

1 English Language Coach

Denotation and Connotation

The puppy wandered into the Laceys' yard. Why do you suppose the author used the word *wandered* instead of *walked* or *strolled*?

2 Key Reading Skill

Clarifying The first paragraph describes a snowy January day. Think about the statement that "snowdrifts swallowed up automobiles, and the birds were so fluffed up they looked comic." What does the author mean? How could you clarify those words?

Mr. Lacey was at the table, cleaning his fingernails with his pocketknife. The snow was keeping him home from his job at the warehouse.

“I don’t know where it came from,” he said mildly, “but I know for sure where it’s going.”

Doris hugged the puppy hard against her. She said nothing.

Because the roads would be too bad for travel for many days, Mr. Lacey couldn’t get out to take the puppy to the pound in the city right away. He agreed to let it sleep in the basement, while Mrs. Lacey **grudgingly** let Doris feed it table scraps. The woman was sensitive about throwing out food.

By the looks of it, Doris figured the puppy was about six months old and on its way to being a big dog. She thought it might have some shepherd in it.

Four days passed and the puppy did not complain. It never cried in the night or howled at the wind. It didn’t tear up everything in the basement. It wouldn’t even follow Doris up the basement steps unless it was invited.

It was a good dog.

Several times Doris had opened the door in the kitchen that led to the basement, and the puppy had been there, all stretched out, on the top step. Doris knew it had wanted some company and that it had lain against the door, listening to the talk in the kitchen, smelling the food, being a part of things. It always wagged its tail, eyes all sleepy, when she found it there. **3**

Even after a week had gone by, Doris didn’t name the dog. She knew her parents wouldn’t let her keep it, that her father made so little money any pets were out of the question, and that the pup would definitely go to the pound when the weather cleared. **4**

Still, she tried talking to them about the dog at dinner one night.

Vocabulary

grudgingly (GRUJ ing lee) *adv.* unhappily, unwillingly

Practice the Skills

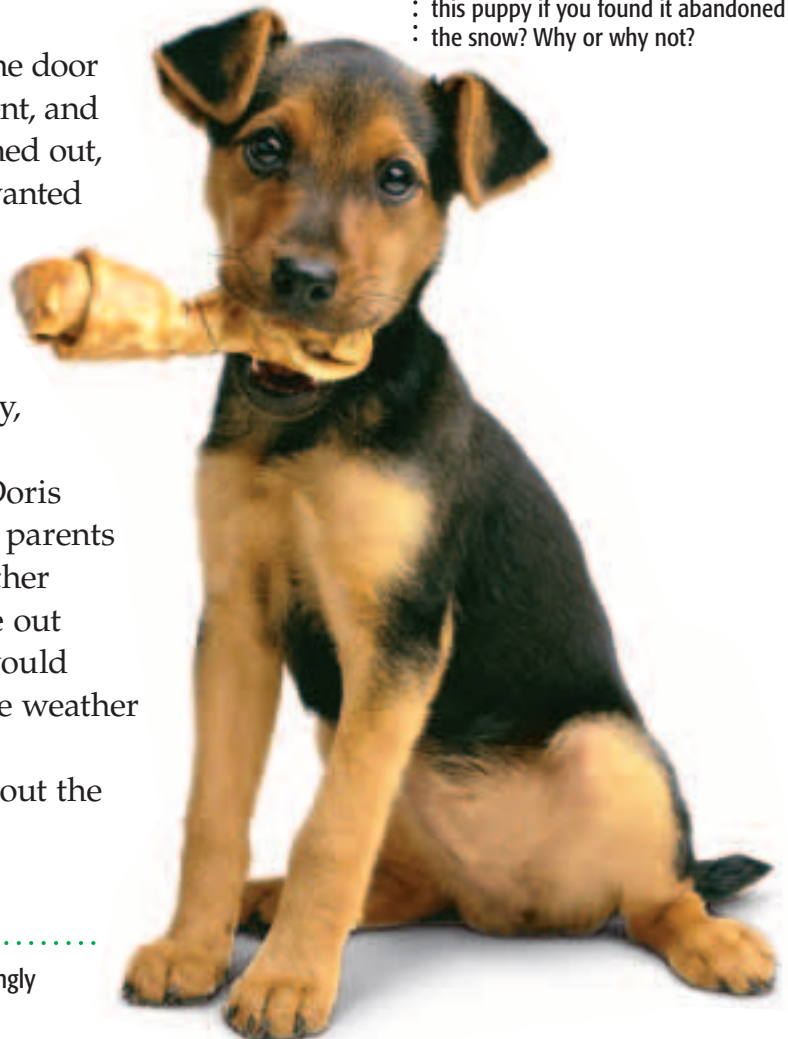
3 Literary Element

Point of View What do you know about the point of view of the story so far? Is the narrator first-person or third-person? Is the narrator a character in the story?

4 BIG Question

Why do Mr. and Mrs. Lacey want to get rid of the dog? Do you think getting rid of the dog is fair? Write your answers on the “Stray” page of Foldable 3. Your response will help you complete the Unit Challenge later.

Analyzing the Photo Would you keep this puppy if you found it abandoned in the snow? Why or why not?



“She’s a good dog, isn’t she?” Doris said, hoping one of them would agree with her.

Her parents glanced at each other and went on eating.

“She’s not much trouble,” Doris added. “I like her.” She smiled at them, but they continued to ignore her.

“I figure she’s real smart,” Doris said to her mother. “I could teach her things.”

Mrs. Lacey just shook her head and stuffed a forkful of sweet potato in her mouth. Doris fell silent, praying the weather would never clear.

But on Saturday, nine days after the dog had arrived, the sun was shining and the roads were plowed. Mr. Lacey opened up the trunk of his car and came into the house.

Doris was sitting alone in the living room, hugging a pillow and rocking back and forth on the edge of a chair. She was trying not to cry but she was not strong enough. Her face was wet and red, her eyes full of **distress**.

Mrs. Lacey looked into the room from the doorway.

“Mama,” Doris said in a small voice. “Please.”

Mrs. Lacey shook her head.

“You know we can’t afford a dog, Doris. You try to act more grown-up about this.” **5**

Doris pressed her face into the pillow.

Outside, she heard the trunk of the car slam shut, one of the doors open and close, the old engine cough and choke and finally start up.

“Daddy,” she whispered. “Please.”

She heard the car travel down the road, and though it was early afternoon, she could do nothing but go to her bed. She cried herself to sleep, and her dreams were full of searching and searching for things lost.

It was nearly night when she finally woke up. Lying there, like stone, still exhausted, she wondered if she would ever in her life have anything. She stared at the wall for a while. **6**

But she started feeling hungry, and she knew she’d have to make herself get out of bed and eat some dinner. She wanted not to go into the kitchen, past the basement door. She wanted not to face her parents.

Practice the Skills

5 Literary Element

Point of View Have you noticed more about the narrator? Does the narrator reveal what Doris feels and thinks? Does the narrator reveal what Mr. and Mrs. Lacey feel and think?

6 Reviewing Skills

Connecting How do you think Doris feels about not keeping the puppy? Think of a time you wanted something like a pet, clothes, or a bike, but knew you couldn’t have it. Why couldn’t you have it? How did you feel?

Vocabulary

distress (dis TRES) *n.* pain or suffering

Practice the Skills

But she rose up heavily.

Her parents were sitting at the table, dinner over, drinking coffee. They looked at her when she came in, but she kept her head down. No one spoke.

Doris made herself a glass of powdered milk and drank it all down. Then she picked up a cold biscuit and started out of the room.

“You’d better feed that mutt before it dies of starvation,” Mr. Lacey said.

Doris turned around.

“What?”

“I said, you’d better feed your dog. I figure it’s looking for you.”

Doris put her hand to her mouth.

“You didn’t take her?” she asked.

“Oh, I took her all right,” her father answered. “Worst-looking place I’ve ever seen. Ten dogs to a cage. Smell was enough to knock you down. And they give an animal six days to live. Then they kill it with some kind of a shot.”

Doris stared at her father.

“I wouldn’t leave an *ant* in that place,” he said. “So I brought the dog back.”

Mrs. Lacey was smiling at him and shaking her head as if she would never, ever, understand him.

Mr. Lacey sipped his coffee.

“Well,” he said, “are you going to feed it or not?” **7** ○

7 BIG Question

Do you think Mr. Lacey makes a fair decision in the end? Do you think the reason he gives for keeping the dog is the *only* reason he decides to let the dog stay? Write your response on the “Stray” page of Foldable 3. Your response will help you complete the Unit Challenge later.



Analyzing the Photo Does this picture fit in well with the ending of the story? Why or why not?

After You Read

Stray



Answering the **BIG** Question

1. Do you think people sometimes feel forced to do things that seem unfair because they have no choice? Explain. Use the situation in “Stray” as an example.
2. **Recall** Why did Doris’s parents let the dog stay at first?
TIP Right There
3. **Summarize** How do you know that the stray is a friendly, good dog?
TIP Think and Search

Critical Thinking

4. **Infer** Do you think the author wants readers to like Mr. and Mrs. Lacey? Explain.
TIP Author and Me
5. **Infer** a) Why doesn’t Doris name the dog when it arrives?
 b) How would naming the dog change Doris’s feelings about it?
TIP Author and Me
6. **Synthesize** At the end of the story, why doesn’t Doris want to face her parents?
TIP Author and Me

Write About Your Reading

Make a comparison chart to show how Mr. Lacey felt at the beginning of the story, and how he felt at the end. Explain his reasons at the beginning, and explain what changed his feelings. Use quotes and examples from the story.

Mr. Lacey

BEGINNING:	END:
<i>How</i> did he feel about the stray in the beginning?	<i>How</i> did he feel about the stray by the end of the story?
Use a quote:	Use a quote:
<i>Why</i> did he feel this way?	<i>Why</i> did his feelings change?
Give an example or a quote:	Give an example or a quote:

Objectives (pp. 296–297)

Reading Monitor comprehension: clarify • Make connections from text to self

Literature Identify narrator • Understand point of view

Vocabulary Understand denotation and connotation

Writing Make a comparison chart

Grammar Identify parts of speech: comparative and superlative adverbs • Use comparative and superlative adverbs correctly

Skills Review

Key Reading Skill: Clarifying

7. Did you need to use your clarifying strategies to understand any parts of this story? Explain.

Literary Element: Point of View

8. Was the narrator of this story a first-person narrator or a third-person narrator? How could you tell?
9. Was the information you received limited to the experiences of one character? If so, which one?

Reviewing Skills: Connecting

10. When you were reading "Stray," were you able to understand Doris's feelings? Had you ever felt any of the things she felt? Explain.

Vocabulary Check

Write a sentence that answers each of the following questions. Use the vocabulary word in your answer.

11. What is one thing you do **grudgingly**?
12. What is one place you might enter **timidly**?
13. What would you feel like if you were **abandoned** by your friends?
14. What is one thing that might cause you **distress**?
15. **English Language Coach** For each word below write its denotation and its connotation.

exhausted trudged mutt

Grammar Link: Comparative and Superlative Adverbs

- Use the **comparative** form of an adverb to compare **two actions**. For one-syllable adverbs, form the comparative by adding *-er* to the end of the word. Use the word *more* or *less* before adverbs that end in *-ly*:

*The dog ran **faster** than Doris.*

*The stray dog behaved **more timidly** than the other dog.*

- Use the **superlative** form of an adverb to compare **more than two actions**. For short adverbs, form the superlative by adding *-est*. Use the word *most* or *least* for adverbs that end in *-ly*:

*Of all the dogs at the pound, the black one barked **loudest**.*

*The toy varieties of poodles are my **least** favorite.*

- Do not use both the *-er/-est* ending and *more/less* or *most/least*.

Grammar Practice

Rewrite each sentence below, choosing the correct form of the adverb in parentheses.

16. By afternoon, the snow began to pile up (most quickly/more quickly) than it did in the morning.
17. On Saturday, Doris got up (earlier/more earlier) than usual.
18. Mr. Lacey acted (more calmly/most calmly) than Doris.
19. Doris waited (more patiently, most patiently) than her mother.

Writing Application Look back at your comparison chart and make sure you used adverbs correctly. Circle comparative adverbs and underline any superlative adverbs.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

READING WORKSHOP 3

Skills Focus

You will practice using these skills when you read the following selections:

- “Dressed for Success?” p. 302
- “Eleven,” p. 308

Reading

- Making inferences

Literature

- Understanding elements of argument
- Recognizing repetition

Vocabulary

- Identifying balanced language
- Academic Vocabulary: *infer*

Writing/Grammar

- Identifying demonstratives
- Identifying articles

Skill Lesson

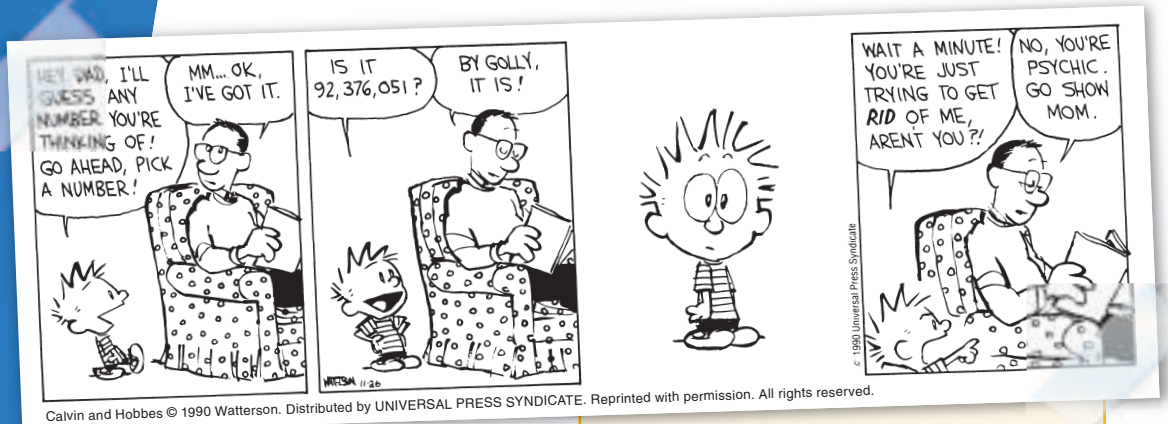
Inferring

Learn It!

What Is It? When you **infer**, you use your knowledge, reasoning, and experiences to guess what a writer does not come right out and say.

Without realizing it, you make inferences every day. For example, you arrive at the bus stop a little later than usual. No one is there. You say to yourself, “I’ve missed the bus.” You may be wrong, but you’ve used the evidence (you’re late; no one’s there) to make an inference (you’ve missed the bus).

Many times in a piece of writing the author does not come right out and say every little thing about every character or event. To really understand what is going on, you have to make inferences.



Analyzing Cartoons

What happens in the first two panels of this cartoon? In the next two panels, Calvin makes an inference. Do you agree with his inference? Why or why not?

Academic Vocabulary

infer (in FUR) *v.* to use reason and experience to figure out what an author does not say directly

Objectives (pp. 298–299)
Reading Make inferences

Why Is It Important? Making inferences will help you to find meaning in what you read. Inferring helps you understand characters, find the theme of a selection, and stay involved with what you are reading.

How Do I Do It? Inferring uses many of the skills you have learned in the previous units, such as activating prior knowledge, connecting, and predicting. In order to make inferences, pay attention to details. They give you the clues you need. But be careful. Making inferences does *not* mean guessing without thinking! Here’s how one student used inferring to understand the passage below:

Everything was all set—the balloons, the presents and the cake. Darla nervously glanced out the window. Things must go as planned! Darla had worked for weeks on the details for the party, everything from the colors to the strawberry filling in the cake. She hoped her brother would get this one thing right—picking their grandmother up from the station. “Please let him do this!” thought Darla. “I knew I should have gone myself!”

This must be an important party since it’s taken Darla weeks to plan it and she’s nervous. I think she doesn’t trust her brother. He’s probably messed up before.



Literatureonline
 Study Central Visit www.glencoe.com and click on Study Central to review inferring.

Practice It!

You can often tell when a person is upset by how he or she acts and what he or she says . . . or doesn’t say.
Grandmother said the taxi driver was very nice. Darla fumed for the rest of the party.

What can we infer here? Remember who was supposed to pick up Grandmother. What probably happened?

Use It!

As you read “Dressed for Success?” and “Eleven,” notice the clues the authors provide. In your Learner’s Notebook, use these clues to make inferences.

Before You Read **Dressed for Success?**

Meet the Writer

Melanie Bertotto was born in 1992 and is on the 2004–2005 team of kid reporters for *TIME FOR KIDS*.

Bertotto's other stories are "Book Review: Wolf Brother Chronicles of Ancient Darkness" and "Meet Ming-Na, Voice of Mulan."

As you read "Dressed for Success?" you'll notice that the writer interviewed several people for the article, including a school principal, a student, a deputy superintendent, and a lawyer. Interviewing different people is one way that journalists present different viewpoints on a topic.



Author Resources For more on Melanie Bertotto, go to www.glencoe.com.

Objectives (pp. 300–303)

Reading Make inferences • Make connections from text to self

Literature Understand characteristics of argument

Vocabulary Identify balanced language

Vocabulary Preview

adopt (uh DOPT) *v.* to accept and put into effect (p. 303) *Our middle school will adopt a student dress code for the new school year.*

discipline (DIS uh plin) *n.* self-control; the obeying of rules (p. 303) *Supporters claim that uniforms and dress codes improve discipline and increase student achievement.*

individuality (in duh vij oo AL uh tee) *n.* the combined qualities or characteristics that make one person or thing different from another (p. 303) *Some people argue that dress codes take away from a student's individuality.*

Write to Learn Write the vocabulary word that each clue describes:

- A strict teacher might believe in this.
- A person might wear unusual clothes to express this.
- Members of a city council would vote to decide whether to do this to a new law.

English Language Coach

Balanced Language In persuasive writing, the way the writer makes his or her argument is very important. You have learned how writers use semantic slanting and hyperbole. In addition, they may make *generalizations*, which are broad statements about a large group. "Snakes are dangerous" and "Big cars use a lot of gas" are both generalizations—true in many, but not all, cases.

However, other writers will be very careful *not* to make generalizations or to exaggerate. They remind the reader that they are simply giving *their* view. These writers try to use **balanced language**. Recognizing the use of balanced language will help you decide if you want to be persuaded, and whether you can believe what the writer is saying. To see if a writer is using balanced language look for words such as *I think, in my opinion, probably, possibly, generally, many, some, often, and sometimes*.

Partner Up Together, rewrite the statement below, adding at least two of the words listed above. Then discuss whether this changes your opinion of the statement.

Individuality is less important than discipline. Dress codes will give students the discipline they need.

Skills Preview

Key Reading Skill: Inferring

Writers don't always say what they want you to know. Sometimes they give clues. Details in a piece of writing can help the reader infer, or figure out, information that is not stated directly. As you read "Dressed for Success?" you will probably need to make inferences. Think about what you know about the writers' arguments and whether they have stated those things directly.

Write to Learn Write down what you are inferring in your Learner's Notebook.

Key Literary Element: Argument

In writing, an **argument** is the reason or reasons a writer uses to support his or her opinion. Let's say your teacher wants you to learn some new spelling tricks, and you ask why. Your teacher might say, "You aren't doing well in spelling. You need to get better. These tricks have helped lots of other students spell better. They're easy to learn and will help you. Then you'll pass the tests and get better grades in English." Those are good reasons, and using them makes a good argument for learning the spelling tricks!

The article "Dressed for Success?" presents the reader with two arguments—one on each side of the issue of dress codes and school uniforms. By doing so, it provides a fair and balanced view of the subject. As you read, look at the arguments presented in favor of and against dress codes and uniforms. Do the deputy superintendent and the lawyer give good reasons for their views?

Write to Learn Imagine that you need to create an argument for or against the use of uniforms at your school. Make a list of reasons that you would use to support your opinion.

Get Ready to Read

Connect to the Reading

This article talks about the pros and cons of uniforms and dress codes in public schools. Does your school have a dress code or require uniforms? What do you think about this? If your school does not have a dress code, do you think it would be a good idea?

Partner Talk With a partner, discuss whether school dress codes or uniforms are a good idea.

Build Background

- Most schools have some type of dress code, and many are now requiring uniforms.
- The American Civil Liberties Union (ACLU) is a group of lawyers who act to protect the rights of people in the United States.
- The ACLU has been involved in a number of famous "test cases," or cases that test whether certain laws are against the Constitution. For example, ACLU lawyers helped end school segregation in the 1950s.

Set Purposes for Reading

BIG Question Read the selection "Dressed for Success?" to think about whether dress codes are fair.

Set Your Own Purpose What else would you like to learn from the article to help you answer the Big Question? Write your own purpose on the "Dressed for Success" page of Foldable 3.

Literatureonline

Interactive Literary Elements Handbook
To review or learn more about the literary elements, go to www.glencoe.com.

Keep Moving

Use these skills as you read the following selection.

TIME

Dressed for Success?

What should students wear to class?

By MELANIE BERTOTTO

At my school in Lemoyne, Pennsylvania, Principal Joseph Gargiulo follows the latest styles. But his interest has nothing to do with a love of fashion. He is just trying to back up Lemoyne Middle School's dress code.

Lemoyne does not let students wear flip-flops and pajama pants. "Pajamas are for sleeping in," says Gargiulo. "School is a student's job. You don't go to your job in pajamas."

Seventh-grader Leah Hawthorn disagrees. She says that wearing whatever she likes helps her do good work at school. "You worry less about how you look," she says. "So you are more focused on what you're doing in class."

Pennsylvania is one of 28 states that has given school districts¹ the power to decide what students can wear to class. Many who are in charge of education believe that dress codes are good for students. They point to places such as the Long Beach Unified School District in California to prove it. In 1994, that school district became the first public school system to order elementary and middle school students to wear uniforms. Soon after, the school district found that fewer students had been absent and fewer had been put out of school than before. **1**

1. A *school district* is an area of public schools that are managed together.

1 Key Reading Skill

Inferring Remember that inferring is using reasoning to figure out what a writer doesn't say outright. When this school district made students wear uniforms, fewer students were absent and fewer students were put out of school. What inference can you make from this statement? **1**

Some people say that dress codes and uniforms go against the right of freedom of expression. The American Civil Liberties Union (ACLU) has filed lawsuits for parents and students who say that school dress codes are unfair.

—From *TIME FOR KIDS*, February 4, 2005

Should schools be able to tell students what to wear?

Courtesy Long Beach Unified School District



Dorothy Harper was the deputy of the Long Beach Unified School District.

sense of school pride. That’s a lot to gain without having to give up much at all. 2

YES! Dress codes can play a major role in helping schools fulfill one of their [main] responsibilities: keeping students safe. Dress codes help schools [set] standards of behavior. This results in safe and orderly classrooms. Most important, dress codes require that all students be held accountable for maintaining a school climate that encourages learning. Schools that successfully **adopt** dress codes are generally safer, have more positive climates, and have a stronger

Courtesy Allen Lichtenstein



Allen Lichtenstein is an ACLU lawyer in Nevada.

disruptive, or too revealing, many codes go too far. America has always prided itself on the individual’s right to self-expression. That respect should extend to student clothing. 3 4

NO! The Supreme Court has said that students do not leave their constitutional rights at the schoolhouse door. Yet some schools’ dress codes restrict students’ freedom of expression. Supporters claim that uniforms and dress codes improve **discipline** and increase student achievement. But there is little evidence to support this. Codes stifle **individuality**. While no one supports allowing clothing that is dangerous,

Vocabulary

- adopt** (uh DOPT) *v.* to accept and put into effect
- discipline** (DIS uh plin) *n.* self-control; the obeying of rules
- individuality** (in duh vij oo AL uh tee) *n.* the combined qualities or characteristics that make one person or thing different from another

2 English Language Coach

Balanced Language Why do you think Dorothy Harper uses such words and phrases as “generally” and “more positive”? How would her argument have changed if she used “always” instead of “generally”? What if she had used “most positive” instead of “more positive”? Would that change what you thought of her argument?

3 Key Literary Element

Argument Have the writers stated their arguments? If so, which sentence in each half of the boxed section states that writer’s main argument?

4 BIG Question

Is it fair for schools to decide what students wear to school? Record your answer on the “Dressed for Success” page of Foldable 3. Your response will help you complete the Unit Challenge later.

After You Read

Dressed for Success?



Answering the **BIG Question**

1. After reading this article, are you for or against school dress codes or uniforms? Do you feel dress codes are fair to students?
2. **Recall** What does Leah Hawthorn say about how clothing affects schoolwork?
TIP Right There
3. **Summarize** What does Dorothy Harper say about dress codes?
TIP Think and Search

Critical Thinking

4. **Synthesize** Why might a dress code affect school attendance and suspensions?
TIP On My Own
5. **Infer** Harper says that schools have more to gain than give up in regard to dress codes. What would schools be giving up if they adopted a dress code?
TIP On My Own
6. **Evaluate** Is student clothing a form of self-expression? Explain.
TIP On My Own

Talk About Your Reading

Suppose that your local school district is thinking about making students wear uniforms. Based on the arguments in “Dressed for Success?” discuss whether or not you agree or disagree with this decision, and explain your reasoning. For help, use a graphic organizer like the one below.

Should students wear uniforms?	
Agree Reasons:	Disagree Reasons:

Objectives (pp. 304–305)

Reading Make inferences

Literature Understand characteristics of argument

Vocabulary Identify balanced language

Grammar Identify parts of speech: demonstrative adjectives, demonstrative pronouns

Skills Review

Key Reading Skill: Inferring

7. When Dorothy Harper writes that a school's major responsibility is keeping students safe, can you infer anything about her experiences with schools?

Key Literary Element: Argument

8. Which writer (Harper or Lichtenstein) do you think makes a better argument? Why?

Vocabulary Check

9. Fill in the blanks with the correct vocabulary words.

adopt individuality discipline

Our school has strict ____ and rules.

Last school year, our school decided to ____ a dress code.

Some kids feel it stifles their ____, but I don't mind the dress code.

10. **Academic Vocabulary** Your friend tells you that the drama club meeting starts at 7:00. When you arrive, no one is there. What can you *infer* from this?
11. **English Language Coach** Review "Dressed for Success?" and find words or phrases that are examples of balanced language. Write down two sentences from the article that contain such words and underline the example or examples of balanced language in each.

Grammar Link: Demonstratives

The words *this*, *that*, *these*, and *those* are called **demonstratives**. They "demonstrate," or point out, people, places, or things.

- *This* and *these* point out people or things near to you. *That* and *those* point out people or things at a distance from you.
- *This* and *that* are singular demonstratives. Each refers to one thing. *These* and *those* are plural demonstratives. Each refers to more than one thing.

Demonstrative adjectives *This*, *that*, *these*, and *those* are called demonstrative adjectives when they describe nouns. They are followed by nouns.

- **That** bridge is unusual. (*That* describes bridge.)
- Look at **those** DVD players. (*Those* describes DVD players.)

Demonstrative pronouns *This*, *that*, *these*, and *those* are called demonstrative pronouns when they take the place of nouns and point out something.

- **This** is a glass dome. (*This* takes the place of the noun *dome* and points it out.)
- **Those** are large windows. (*Those* takes the place of the noun *windows* and points them out.)

Grammar Practice

Identify whether each demonstrative is an adjective or a pronoun.

12. **That** skirt does not follow the dress code.
13. **This** is mine.
14. **These** shirts are acceptable, but **those** are not. Write the correct demonstrative adjective below.
15. (This, These) coats are the latest style.
16. (This, These) picture shows proper clothes to wear at school.
17. (This, That) girl down the hall wrote an editorial in favor of a dress code.
18. (This, That) leaflet I'm holding tells about the school dress code.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

Before You Read **Eleven**



Sandra Cisneros

Meet the Author

Sandra Cisneros lives in San Antonio, Texas. She often writes about Latino children living in the United States. “Eleven,” Cisneros said, “was my story except . . . it didn’t happen at eleven (I was nine), . . . But I did cry. . . . Why did they pick me out? Because I was the one that looked like I belonged to something that shabby?” See page R2 of the Author Files in the back of the book for more on Sandra Cisneros.



Author Search For more about Sandra Cisneros, go to www.glencoe.com.

English Language Coach

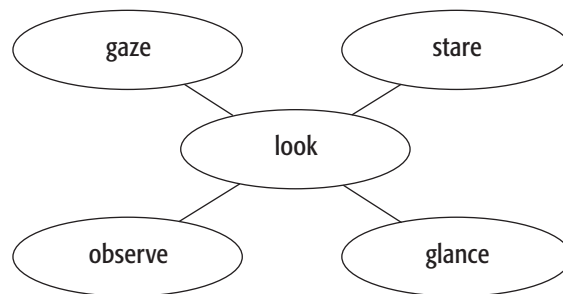
Denotation and Connotation As you know, some words have a connotation—an extra meaning suggested by a word.

Some words have a positive connotation. For example, *slender* can suggest an appearance that is more attractive than *thin*. Some words have a negative connotation. For example, *cheap* often suggests something more negative than *inexpensive*.

Positive	Negative
young	childish
plump	fat
daring	reckless

Many connotations are neither positive nor negative. They’re just feelings or ideas we associate with certain words. For example, the word *warrior* suggests an extra meaning that *soldier* doesn’t have. It makes us think of a brave and mighty fighter from the past.

The words in this web are ways of *looking*, but each word has a different connotation. For example, when someone *stares* at you, it can be upsetting.



Partner Talk With a partner, talk about what each word says about ways of looking.

Objectives (pp. 306–311)

Reading Make inferences • Make connections from text to self

Literature Identify literary elements: repetition • Understand effects of repetition

Vocabulary Understand denotation and connotation • Identify uses of connotative meaning in semantic slanting

Skills Preview

Key Reading Skill: Inferring

Sometimes people don't always say what they're thinking. It can be the same way in a story. Everything about a character isn't always stated. You'll see this in "Eleven." When you learn to draw inferences, reading becomes more interesting. You're more involved in the story. You will dig deeper into the characters and the plot.

Quick Write In your Learner's Notebook, write about a time—either at school, home, or elsewhere—when you kept your true feelings to yourself. What did you show outwardly and what did you hold inside you?

Literary Element: Repetition

Repetition is the frequent use of words or phrases in a story or poem for emphasis. A writer may use repetition to emphasize an idea or a feeling. For example, in the book "Millions of Cats" by Wanda Gag, the phrase "hundreds of cats, thousands of cats, millions and billions and trillions of cats" is repeated throughout the book.

As you read "Eleven," use these tips to help you understand repetition:

- Watch for the words and phrases that are repeated in the story.

What do these particular words or phrases have to do with the story? What do they mean to the character?

- Pay attention to when repetition shows up in the story.

What is going on in the story when you see the words and phrases? What is the character going through and feeling at that point?

- Pay attention to the sound or rhythm of the repeated words.

How do they make you feel? Do they remind you of anything?

Get Ready to Read

Connect to the Reading

Have you ever been afraid to speak up for yourself? Have you ever been embarrassed in front of the whole class? As you read "Eleven," think of what you might do if these things happened to you.

Write to Learn Write about a time when you should have stood up for yourself, but you didn't. To help you organize your thoughts use the bullets below:

- What happened:
- What I did:
- What the result was:
- What I should have done:
- What would have been the result:

Set Purposes for Reading

BIG Question Read "Eleven" to find out if what happens to Rachel is fair or not.

Set Your Own Purpose What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the "Eleven" page of Foldable 3.



Interactive Literary Elements Handbook
To review or learn more about the literary elements, go to www.glencoe.com.

Keep Moving

Use these skills as you read the following selection.

Eleven

by Sandra Cisneros



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

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

Because the way you grow old is kind of like an onion or like the rings inside a tree trunk¹ or like my little wooden dolls that fit one inside the other, each year inside the next one. That's how being eleven years old is.

1. If something is *like the rings inside a tree trunk*, it has layers that show its age. Each ring in a tree trunk is a layer of wood added during a single growth period.

Practice the Skills

1 Key Reading Skill

Inferring The narrator explains that “underneath” eleven you are also ten, nine, eight, and so on. She also says that you expect to feel different when you wake up on your birthday, but you don't. How do you think the narrator feels when she wakes up on her eleventh birthday?

2 Reviewing Skills

Connecting Can you think of a time when you were expected to act your age, but you wanted to act as though you were younger? Do you agree or disagree with the narrator's thoughts about age? Explain.

Practice the Skills

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

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

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

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

Maybe because I'm skinny, maybe because she doesn't like me, that stupid Sylvia Saldívar² says, "I think it belongs to Rachel." An ugly sweater like that, all raggedy and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out. **3 4**

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

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

Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two, and math problem number four. I don't know why but all of a sudden I'm feeling sick inside, like the part of me that's three wants to come out of my eyes, only I squeeze them shut tight and bite down on my teeth real hard and try to remember today I am eleven, eleven. Mama is making a cake for me for tonight, and when Papa comes home everybody will sing Happy birthday, happy birthday to you. **5**

2. *Saldívar* (sa DEE var)

3 Key Reading Skill

Inferring What can you infer from the sentence "An ugly sweater like that . . . but Mrs. Price believes her."

4 English Language Coach

Denotation and Connotation The denotation of **skinny** is "very thin." What do you think the connotation of *skinny* is? Do you think that the narrator is suggesting that she likes the way she looks or not?

5 Literary Element

Repetition There are three examples of repetition in this paragraph. What are they? Why do you think the author repeated these words and phrases? When you read them does it make you think of anything? Does it remind you of anything?

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

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

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

"But it's not—"

"Now!" Mrs. Price says.

This is when I wish I wasn't eleven, because all the years inside of me—ten, nine, eight, seven, six, five, four, three, two, and one—are pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren't even mine. 6

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



Practice the Skills

6 Literary Element

Repetition What is the repetition here in this paragraph? Why do you think the writer decided to reemphasize the ages again? How is Rachel feeling right now?

I wish I was invisible but I'm not.

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

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

I'm eleven today. I'm eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away like a runaway balloon, like a tiny *o* in the sky, so tiny-tiny you have to close your eyes to see it. 7 ○



Practice the Skills

7 BIG Question

What would Rachel say about what's fair and what's not? Record your response on the "Eleven" page of Foldable 3. Your answer will help you complete the Unit Challenge later.

Analyzing the Art Do you think this painting expresses the narrator's feelings in the story's last sentence? Explain your answer.

After You Read

Eleven



Answering the **BIG Question**

1. Do you think that Rachel is treated fairly? Explain.
2. **Recall** Why does the teacher think the red sweater belongs to Rachel?

TIP Right There

3. **Recall** What does the teacher make Rachel do?

TIP Right There

Critical Thinking

4. **Infer** Why does Rachel move the sweater to the edge of her desk with a ruler and move her belongings away from the sweater?

TIP Author and Me

5. **Connect** Early in the story, the narrator says that a birthday party at home later should make her feel better. Do you think it will? Would it make you feel better if you were in her situation?

TIP Author and Me

Write About Your Reading

Use the RAFT system to write about “Eleven.” A RAFT assignment provides four details:

- R** is for your *role* as a writer—who or what you must pretend to be as you write.
- A** stands for your *audience*—the person or group who will read what you write.
- F** means *format*—the form for your writing, such as a letter or a speech.
- T** means *topic*—what your writing should be about.

Role: Write as if you were Mrs. Price, Sylvia Saldívar, or Phyllis Lopez.

Audience: Write to yourself.

Format: A journal entry

Topic: Rewrite what happened about the sweater from your point of view (first-person). Remember that when you use the first-person point of view, the narrator is speaking and using the pronoun *I*.

Objectives (pp. 312–313)

Reading Make inferences • Make connections from text to self

Literature Identify literary elements: repetition • Understand effects of repetition

Vocabulary Understand denotation and connotation

Writing Use the RAFT system: respond to literature

Grammar Identify parts of speech: definite and indefinite articles

Skills Review

Key Reading Skill: Inferring

- On page 309 Rachel says “the part of me that’s three wants to come out of my eyes . . .” What can you infer is happening to Rachel?
- At the end of the story Mrs. Price “pretends like everything is okay.” What can you infer about what Rachel wanted Mrs. Price to do?

Literary Element: Repetition

- Rachel believes that people are made up of every age they have ever been. She thinks, “when you’re eleven, you’re also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one.” What does the repetition of ages tell you about Rachel?
- Find another example of repetition in “Eleven.” Tell what that example adds to the story.

Reviewing Skills: Connecting

- Do you agree that your younger ages still live inside of you? Explain.

Vocabulary Check

- Academic Vocabulary** You see your friend after his or her basketball game. He or she looks sad and angry. What can you infer about the results of the game?
- English Language Coach** The denotation of *snake* is “a scaly, legless reptile.” Its connotation might involve something sneaky or wicked. In your Learner’s Notebook write the denotation of *kitten*. Then write its connotation.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

Grammar Link: Articles

The words *a*, *an*, and *the* make up a special group of adjectives called **articles**.

- A* and *an* are called **indefinite** articles. They refer to any one item of a group of people, places, things, or ideas.

*She bought **a** ticket.*

- Use *a* before words that begin with a consonant sound.

a pilot **a** space ship

- Use *an* before words that begin with a vowel sound.

an hour **an** astronaut

- The* is a **definite** article. It indicates that the noun is a specific person, place, or thing.

*She liked **the** movie.*

*Neil Armstrong was **the** first man to walk on **the** moon.*

Grammar Practice

On a separate sheet of paper, tell whether the bolded articles are indefinite or definite.

- The** way you grow old is like **an** onion.
- The hat’s been left in **the** coatroom for **a** month.
- The** red sweater’s still sitting there, like **a** big red mountain.
- Your smile is **the** part of you that I like best.

Now write each word or group of words with the correct indefinite article—*a* or *an*.

- birthday
- onion
- tree trunk
- wooden doll
- ugly sweater
- eraser

Writing Application Look back at the RAFT assignment you wrote. Make sure that the definite and indefinite articles you used are correct.

WRITING WORKSHOP PART 2

Persuasive Essay Revising, Editing, and Presenting

ASSIGNMENT Write a persuasive essay

Purpose: Write an essay that argues either for or against a specific issue and persuade others to agree with you

Audience: You, your teacher, and classmates

Revising Rubric

Your revised essay should have

- evidence to support your opinion
- responses to possible counterarguments
- five paragraphs that include an introduction, a body, and a conclusion
- transitions to improve sentence fluency
- adjectives and adverbs used correctly

Objectives (pp. 314–317)

Writing Write persuasively • Revise writing for key elements, style, and word choice • Present writing

Listening, Speaking, and

Viewing Speak effectively • Use persuasive techniques

You've already chosen a topic, organized your ideas, and written the first draft of your essay. Great work! Now it's time to revise your draft and share your work with an audience.

Revising

Make It Better

Revising is your chance to make changes to your writing. You may need to write more in places where your draft seems unclear. Or, you may need to delete parts of your draft that repeat or are unnecessary.

Check Your Draft

Read over your draft and add missing information. The questions below will help you decide what to revise.

- Does the introduction explain the unfair situation?
- Is your position stated clearly?
- Does the body of your essay have three main paragraphs?
- Does each paragraph include a main point about why the topic is unfair?
- Does each paragraph have evidence to support your main points?
- Is your evidence in the best and most persuasive order?

You probably answered “no” to some of the questions. That's okay! Drafts are not supposed to be perfect. You may need to think of more evidence to support your main points or write a stronger introduction to interest readers. Go back and make the necessary improvements to your essay.

Say It Like You Mean It

Your persuasive essay should be about an issue that you feel strongly about. Use words that express your emotions or personal views. Use detailed arguments. If your readers feel that you really know and care about the issue, they will be more willing to listen to your argument. Consider these examples.

Following a dress code makes students feel like robots. After a few weeks we get tired of seeing the same colors and outfits every day.

*Students should not have to wear the same clothes.
Following a dress code is a bad idea.*

The first example is more persuasive because it is more descriptive. It lets the reader know not only that the writer thinks that dress codes are a bad idea but also *why* they are a bad idea. The use of descriptions such as “feel like robots” puts some emotion into the writing as well.

Editing

Finish It Up

Now you are ready to edit your persuasive essay. Read your essay and look for errors in grammar, punctuation, and usage. Follow the editing checklist to spot your errors.

Editing Checklist

- ✓ All sentences end with correct punctuation.
- ✓ Each paragraph begins on a new line.
- ✓ All names are capitalized.
- ✓ Commas and apostrophes are used correctly.
- ✓ Spelling is correct.

Finally, take one last look at the language of your essay. Does the writing sound like you really *mean* what you’re saying? Could you add an adjective or adverb to make a sentence stronger? Double check that you used the most persuasive language and chose the most effective words.

Presenting

Show It Off

Read your essay to a small group of classmates. As you read, make sure to vary the volume and pitch of your voice to emphasize the main points of your essay. You have spent a lot of time writing your essay, now is your chance to persuade a real audience. Read with enthusiasm to show your classmates that you really care about this topic.



Writing Models For models and other writing activities, go to www.glencoe.com.

Writing Tip

Proofreading Make sure that you have used the correct forms of superlative and comparative adjectives and adverbs.

Writing Tip

Proofreading The normal way to form an adverb is to add *-ly*, as in *commonly*, *slowly*, or *nervously*. However, there are exceptions: If the word already ends *-ll*, just add *-y* (for example, *fully*).

Writing Tip

Spelling Break long words into small parts to help you remember how they are spelled. For example, you could break the following words:
busi/ness
to/mor/row

Active Writing Model

The introduction grabs the reader's attention.

The writer states the issue and proposes a solution.

The writer responds to counterarguments to help convince readers the dress code is unfair.

The writer provides evidence to support a point.

This transition word increases the fluency of the essay.

This transition phrase links two sentences about the same topic. Transition phrases make writing more fluent.

Ending the essay with an emotional appeal helps persuade readers to agree with the writer's argument.

Writer's Model

The Hope Middle School dress code caused student Jimmy Albert to spend his Friday night at the emergency room. Jimmy sprained his ankle playing basketball during afternoon recess. His sprain was caused because the dress shoes he was wearing did not provide enough support for basic recess activities. Jimmy's injury is one of several reasons why it is unfair for students to have to follow a dress code. I suggest the school dress code be changed to allow jeans and sneakers.

According to our principal, the dress code prevents distractions and helps students focus on learning. I disagree. Dressy clothes are distracting because the pants are itchy and dress shoes cause our feet to hurt. As a result, uncomfortable clothes actually distract students from schoolwork.

The second reason the dress code is unfair is because dress clothes are expensive. Many families at our school live on a tight budget and don't have money to invest on clothes that are only worn at school. This expense is unfair to parents who are struggling to make ends meet and students who can't afford to buy other clothes. Blue jeans are a practical alternative because they don't wear out quickly and they are easy to clean.

Finally, wearing a uniform makes students feel like robots. After a few weeks we get tired of seeing the same outfits and colors every day. Students should be allowed to express themselves through the clothes they choose to wear. In fact, making students conform to a dress code shows disrespect for the student's ability to make decisions.

A dress code does not help students focus on learning. Students like Jimmy shouldn't have to worry about hurting themselves during recess. I propose allowing jeans and sneakers to be part of the school dress code immediately, before another student gets hurt.

Listening, Speaking, and Viewing

Effective Speaking

You don't always persuade other people in writing. Sometimes you have to persuade using your voice and body language. Effective speaking is an important part of sharing your ideas and opinions with others.

What Is Effective Speaking?

Effective speaking is being able to communicate your thoughts and ideas clearly through the spoken word.

Why Is Effective Speaking Important?

Sometimes you have to speak for more important reasons, like giving directions, explaining a process, or making a speech. In these situations, it is important that you express yourself to your listeners as clearly as possible. Effective speakers use more than just their voice to express themselves—they also use their eyes, arms, hands, and feet.

How Do I Do It?

To practice effective speaking, choose a passage or paragraph from a Unit 3 reading selection and read it aloud to your classmates.

Once you have chosen a passage, read it silently to yourself. Then follow the tips below for reading it aloud to a small group.

1. Voice

- Speak loudly enough to be heard easily by the rest of your group.
- Speak clearly so that each word you say is distinct.
- Keep a steady tempo—don't speak too slowly or too fast.
- Match the tone of your voice to the tone of your passage.

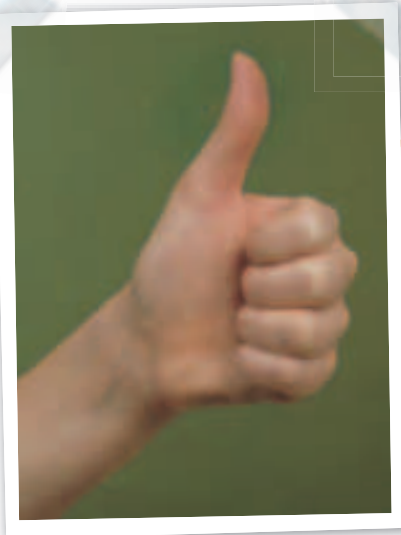
2. Face

- Keep your head up! Look at your audience, and move your eyes from person to person.
- Use facial expressions. Smile, raise an eyebrow, or roll your eyes to express emotions that are conveyed in your speech.

3. Body

- Make gestures with your hands and arms to help describe what you are saying. Words like *huge* and *tiny*, and phrases like *over there*, *I have an idea*, and *come here* can easily include a gesture.
- Keep your audience's attention by standing up and acting out parts of your passage as you speak.

Don't forget to practice your reading a few times before presenting it to your group—the more you practice, the better you will sound!



Analyzing the Photo

What does the "thumbs up" gesture mean? What might you be speaking about when you use this gesture?

READING WORKSHOP 4

Skills Focus

You will practice using these skills when you read the following selections:

- "from *50 Simple Things Kids Can Do to Save the Earth*," p. 322
- "Greyling," p. 328

Reading

- Identifying problems and solutions

Literature

- Understanding mood

Vocabulary

- Understanding synonyms and shades of meaning

Writing/Grammar

- Identifying prepositions
- Identifying interjections

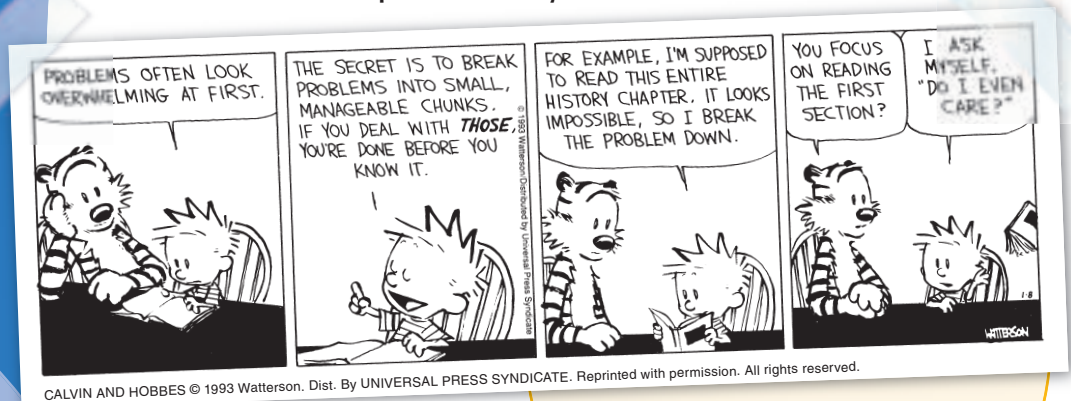
Skill Lesson

Identifying Problems and Solutions

Learn It!

What Is It? What will happen to Richelle who is sick and can't keep up with her homework? How will Safa make friends in a new school where no one speaks her language? How will Sean get home if his bike has a flat tire? What will Dippy, the Talking Dog, do when she is attacked by an angry ostrich? Problems make stories interesting. Some problems are very serious and some may be humorous. When identifying **problems and solutions** in a text, you need to figure out what the obstacles or conflicts are and how they are overcome. Authors may use words such as *need*, *attempt*, *help*, *problem*, or *obstruction* when they write about

- fights, disagreements, or arguments.
- challenges or obstacles.
- questions or mysteries.



Analyzing Cartoons

Do you think that Calvin has found a good solution to his problem? Explain.

Objectives (pp. 318–319)

Reading Identify problems and solutions

Why Is It Important? Finding the problems and solutions in a selection will help you understand what’s happening and why. If you know that a story is about a girl searching for her missing parents, you’ll know which events are key parts of the story. Understanding problems and solutions may even help you solve your own problems.

How Do I Do It? As you read, ask questions to help identify the main problems. For instance, you might ask, “What challenge does the narrator face?” or “What are these characters arguing about?” Then you can pick out the parts of the story that move these problems toward their solutions. Also, notice how story elements such as setting and characters affect problems and their solutions.

Here’s how a student looked at the problem/solution structure in “Stray.”

Even after a week had gone by, Doris didn’t name the dog. She knew her parents wouldn’t let her keep it, that her father made so little money any pets were out of the question, and that the pup would definitely go to the pound when the weather cleared.

I can see the problem. Doris is attached to the stray dog, but she knows that she can’t keep it unless she convinces her parents to let it stay. I’ll read on to find out what she did. I’ll also think about whether her solution could be used for any problems that I have.



Study Central Visit www.glencoe.com and click on Study Central to review identifying problems and solutions.

Practice It!

As you read “from *50 Simple Things Kids Can Do to Save the Earth*” and “Greyling,” look closely to pick out important problems or conflicts. Ask yourself, “What are these problems about? What is causing them?” Then pay attention to the solutions.

Use It!

Make notes as you answer these questions, and refer to them later.

- What is the problem or conflict?
- Who is involved?
- What is the cause of the problem or conflict?
- What solutions are tried?
- What is the final outcome?

Before You Read

from *50 Simple Things Kids Can Do to Save the Earth*

The EarthWorks Group is dedicated to helping to save the environment. Here's what one EarthWorks member says about the book *50 Simple Things Kids Can Do to Save the Earth*:

"I guess a lot of kids don't really think they can make a difference in saving the Earth. They think they don't have the power.

"But they're wrong.

"Kids have a lot of power. . . . This book is full of things you can do to help protect our planet. A lot of them are fun. Some take work. Some give you a chance to teach your parents, instead of the other way around. But all of them will show you that you can make a difference. And that is the power to save the Earth."

English Language Coach

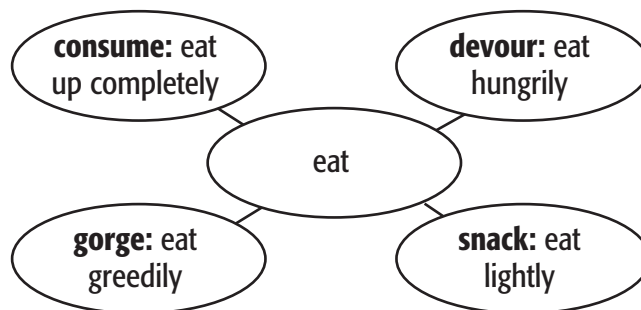
Synonyms and Word Choice As you know, writers carefully choose the words they will use. Sometimes a writer uses a certain word because of its connotation. Sometimes, though, it's a matter of choosing among synonyms to get the exact right word.

Because synonyms rarely mean exactly the same thing, it matters which one a writer chooses. There is a difference between *frightened* and *terrified*. There is a difference between *run* and *scamper*. The differences may be small, but they're important.

Choosing just the right word is especially important in persuasive writing. The following choices all involve the use of synonyms:

- Would you choose a health bar described as *chewy* or one described as *leathery*?
- Would you rather walk on *a gloomy trail* or *a shady path*?
- Would you prefer to be *greeted by a fragrance* or *met by an odor*?

The words below in dark type are all synonyms for *eat*. Although they have similar meanings, the differences are important.



Word Webs Make your own word webs, like the one above, for any two of the following words. (You do not need to include the definitions.) Use a dictionary or thesaurus if you need help.

- fear
- beautiful
- laugh
- difficult
- run
- say

Objectives (pp. 320–323)

Reading Identify problems and solutions

Literature Identify literary elements:
mood

Vocabulary Understand synonyms:
shades of meaning

Skills Preview

Key Reading Skill: Identifying Problems and Solutions

Think about a TV show you've seen in which the main character had a problem. Think about

- what the problem was and what caused it
- what actions were taken to solve it
- what the solution was

Key Literary Element: Mood

The **mood** of a piece of writing is the feeling it creates in the reader. We often talk about the mood created by a story or play, but nonfiction writing can also have a mood. A newspaper article might create a mood of sympathy or anger or even joy. A letter to the editor can make a reader feel determined or, perhaps, amused.

Persuasive writing always involves an attempt to make the reader react. In good persuasive writing, the attempt is often successful, and the reaction may well involve emotions of one sort or another.

As you read, use these tips to help you understand the selection's mood.

- Pay attention to the feelings you get as you read.
Do you have an emotional reaction to what you're reading? Do you feel, for example, hopeless or encouraged?

- Is the writer trying to make you feel a particular way? Is this successful?

Does the author try to reach out to you as a reader, to get you to react?

Partner Talk Think about something you've read that excited you, surprised you, made you laugh, or affected you in some other noticeable way. Tell your partner about what you read and how you reacted.

Get Ready to Read

Connect to the Reading

How do you feel about forests and trees? Do they make you feel peaceful and happy? Do you think they are beautiful? Or do you not think about them much at all?

Partner Talk Talk about whether you think it's important to save the trees and forests of the Earth.

Build Background

This selection is from *50 Simple Things Kids Can Do to Save the Earth*.

- The selection is about **recycling** paper products. Recycling is the process of using waste materials, or trash, to make new objects.
- More than 500,000 trees are cut down every year just to create the paper for newspapers.
- Today about half of the used paper in this country is sent for recycling.

Set Purposes for Reading

BIG Question Read "50 Simple Things Kids Can Do to Save the Earth" to find out whether it's fair for people to waste paper.

Set Your Own Purpose What else would you like to learn from the reading to help you answer the Big Question? Write your own purpose on the "50 Simple Things" page of Foldable 3.



Interactive Literary Elements Handbook
To review or learn more about the literary elements, go to www.glencoe.com.

Keep Moving

Use these skills as you read the following selection.

*50 Simple Things Kids Can
Do to Save the Earth*

from 50 Simple Things Kids Can Do to Save the Earth

by The EarthWorks Group

Take a Guess.

If you stacked up all the paper an average American uses in a year, the pile would be as tall as . . .

A) A car B) An elephant's eye C) A two-story house

It takes years for a tree to grow enough to be made into paper. And it takes many forests to make all the paper we use . . . and throw away.

Wouldn't it be great if old paper could be turned back into new paper? Then we'd have more trees and a greener world.

We can make that happen—there *is* a way. We can recycle our paper.

Does that really work? You bet! **1**

Did You Know?

- Americans use millions of tons of paper every year.
- To make all that paper, we use more than a *billion* trees! **2**
- How much is that? The paper that four people use in a year weighs as much as a big car.
- If everyone in the U.S. recycled their newspapers (including the comics), we'd save hundreds of thousands of trees every week.
- How is paper recycled? It's shredded and mashed into a glop called pulp, which is then turned back into paper.

Answer: C. Believe it or not, as high as a two-story house!

Practice the Skills

1 Key Literary Element

Mood What mood is created by these opening paragraphs?

2 Key Reading Skill

Identifying Problems and Solutions What problem is the writer presenting here? Write the problem on your problem-and-solution chart.

What You Can Do

- You can recycle all kinds of paper—cereal boxes, note paper, bags, newspaper, and so on. 3
- To start recycling in your house, first find a place where you can put a pile of newspapers and a box for collecting other types of paper.
- Whenever you empty a cereal box, or get ready to toss out a piece of paper, put it in the box instead of the garbage. If you get a newspaper at your house, stack it neatly on the pile every day.
- Don't put shiny paper or paper with plastic attached to it in your box—you can't recycle that stuff.
- Ask a parent to find out where the nearest recycling center is. Maybe your neighborhood has a curbside recycling program. That would really make it easy!
- Every week or two, tie the newspapers into small bundles and take them (and other paper) to the recycling center or put them on the curb for pickup.
- **Extra Tip:** Don't use just one side of a piece of paper—use the other side for scrap paper. That's recycling, too. 4 5 ○

Analyzing the Photo Study the photo. What ideas does it give you about ways to conserve paper at home? Explain.



Practice the Skills

3 Key Reading Skill

Identifying Problems and Solutions The writer proposes one *big* solution—recycling. Write that on your problem-and-solution chart. Continue reading to find out what *smaller* solutions the writer suggests to help kids recycle paper. Write at least three of those on your chart also.

4 English Language Coach

Synonyms and Word Choice The word *recycle* is familiar to most people. What about its synonym, *reuse*? Does it have a different connotation than *recycle*?

5 BIG Question

Do you think it's fair to expect people to follow the writer's suggestion and try to save the world's trees? Or do you think it's too much trouble? Explain your answer on the "50 Simple Things" page of Foldable 3. Your answer will help you complete the Unit Challenge later.

After You Read

from *50 Simple Things Kids Can Do to Save the Earth*



Answering the **BIG Question**

1. The writer of this selection creates a cheerful, “can-do” mood about recycling, partly by telling only about easy ways to recycle. Do you think this writer is being fair in using these methods to get kids to recycle? Why or why not?
2. **Recall** How many trees does it take to make all the paper that Americans use in a year?
TIP Right There
3. **Summarize** What does the writer want readers to do, and why?
TIP Think and Search

Critical Thinking

4. **Infer** Do you think this writer is suggesting that kids should “take charge” of recycling in their families? Explain.
TIP Author and Me
5. **Draw Conclusions** Imagine that you have decided to ask your family to start recycling paper. Based on this selection, what one main reason would you give them to recycle?
TIP Author and Me
6. **Evaluate** Does this writer seem qualified to write about this subject? Does the writer show a bias, or favoritism, toward one opinion or another? Explain your answers.
TIP On My Own

Write About Your Reading

Imagine that you want to start a paper recycling program at your school. Using the selection as a model, create a bulleted list of at least five activities students can do at school as part of the recycling program.

If you need help thinking of activities, review the bulleted list under “What You Can Do” in the selection and write your list so the activities can apply to your school.

Objectives (pp. 324–325)
Reading Identify problems and solutions
Literature Identify literary elements: mood
Vocabulary Understand synonyms: shades of meaning
Writing Write a list
Grammar Identify parts of speech: prepositions, prepositional phrases

Skills Review

Key Reading Skill: Identifying Problems and Solutions

- Do you think the solutions that the writer suggests can really solve the problem? Explain your answer.

Key Literary Element: Mood

- Describe the mood of this selection.
- How does the writer create a mood in the selection?
- It would certainly be possible to create a mood of hopelessness while writing about the environment. Why do you think this writer might have wanted to avoid creating that mood?
- English Language Coach** All the words below are synonyms for the word *walks*. Think about which one best communicates the kind of walking suggested by each sentence. Then copy the sentences and fill in the blanks.

totters struts trudges strolls creeps

- Roger is so stuck-up, he ____ like a rooster!
- The silent tiger ____ through the jungle.
- Tired after a hard day, Peter ____ home.
- I watch the baby as she ____ a few steps before losing her balance.
- Every summer evening, Mr. Hu ____ around the neighborhood to relax.



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

Grammar Link: Prepositions

- A **preposition** is a word that shows the relationship of a noun or pronoun to some other word in the sentence.
- Prepositions include the following: *about, above, among, before, behind, below, between, by, in, into, near, of, to, through, under*.

The troll hid under the bridge.

The preposition *under* shows the relationship between *troll* and *bridge*.

- A preposition is always part of a **prepositional phrase**. A prepositional phrase begins with a preposition and ends with a noun or pronoun.

Ramona left the recycling bag on the sidewalk.

Preposition
↓
Prepositional phrase

The boy with my brother is our new next-door neighbor.

Preposition
↓
Prepositional phrase

Grammar Practice

Underline the preposition in each of the following sentences.

- Aggie tucked the coupon into her tablet.
- The leader of the band waved her baton.
- Nobody on her street used house numbers.
- The bat bounced in the dirt.
- The ball sailed over the fence.

Writing Application Look back at the list of recycling activities you wrote. Add one prepositional phrase to a sentence on your list.

Before You Read **Greyling**



Jane Yolen

Meet the Author

Born in 1939, Jane Yolen is an author, songwriter, teacher, and storyteller. She has become well known for her fairy tales and folktales. “I don’t care whether the story is real or fantastical. I tell the story that needs to be told,” she says. See page R7 of the Author Files for more on Jane Yolen.



Author Search For more about Jane Yolen, go to www.glencoe.com.

Objectives (pp. 326–333)

Reading Identify problems and solutions

- Make connections from text to self

Literature Identify literary elements: mood

Vocabulary Understand synonyms: shades of meaning

Vocabulary Preview

grief (grief) *n.* unhappiness or suffering, often about the loss of something (p. 329) *The death of the fisherman would add to his wife’s grief.*

stranded (STRAN did) *adj.* left helpless in a difficult place (p. 329) *The seal was stranded on a sandbar.*

sheared (sheerd) *v.* cut off sharply; form of the verb *shear* (p. 329) *The cliffs sheared off into the sea.*

kin (kin) *n.* family or relatives (p. 329) *The seal pup was not old enough to find its kin.*

tended (TEN did) *v.* cared for; kept in working order; form of the verb *tend* (p. 330) *Greyling tended his father’s boat.*

Write to Learn Write a short paragraph that correctly uses all of the vocabulary words.

English Language Coach

Synonyms and Word Choice Synonyms are words that have the same—or similar *but not the same*—meanings. The right word can help you create a clear picture in your mind. By paying attention to synonyms, you can clearly imagine what a character is like or how an author feels about a topic. Compare these two sentences:

Jamal *hung up* the phone.

Jamal *slammed down* the phone.

- The words *hung up* and *slammed down* describe the same action, but *slammed down* lets you know how Jamal felt.

Synonym Chart Copy the chart in your Learner’s Notebook. For each word, write a synonym that has a more precise meaning. Next to each synonym, write the feeling or idea that the word creates.

	Synonym	Feeling or Idea
walk		
huge		
pretty		
difficult		

Skills Preview

Key Reading Skill: Identifying Problems and Solutions

Before you read the story, think about the following:

- Have you ever put off dealing with a problem you knew you'd have to solve eventually?
- Why didn't you want to solve this problem right away?
- How did you feel when you finally solved the problem?

Write to Learn Write your answers to these questions in your Learner's Notebook. Think about these responses as you read the story.

Key Literary Element: Mood

The feeling or atmosphere created in a story is called the **mood**. Word choice, settings, and characters all help create mood. Think about how these different descriptions create different moods:

"It was a dark and stormy night."

"It was a beautiful evening of cool rain."

As you read "Greyling,"

- Think about how the story is making you feel.
- What details in the story are helping to create the mood?
- Does the mood stay the same?

Partner Talk Talk about the scariest or saddest books you ever read. List some ways in which the author set the mood in one of those books.



Interactive Literary Elements Handbook
To review or learn more about the literary elements, go to www.glencoe.com.

Get Ready to Read

Connect to the Reading

You probably have felt at times that it's hard to be fair. Maybe something that you did made one friend happy, but upset another friend. The characters in this story find themselves in a similar situation and have to make tough decisions. As you read "Greyling," think about what you would do in their places.

Small Groups In small groups, talk about fair and unfair solutions to the following problem:

Your parents told you that you can invite two friends to go to a concert for your birthday. Four of your friends have told you that they love the band that is playing and hope you will chose them to go with you.

Build Background

This story tells of a fisherman and his wife who take in a selchie (SELL kee) that the fisherman finds stranded on a sandbar. The selchie grows up to become a young man named Greyling.

- A selchie is an imaginary creature often described in Celtic myths. Selchies live as seals in the ocean and as humans on land.
- Seals are mammals that live in the ocean and have fins or flippers instead of feet.

Set Purposes for Reading

BIG Question Read "Greyling" to find out more about how people respond to situations that seem unfair.

Set Your Own Purpose What else would you like to learn from the story to help you answer the Big Question? Write your own purpose on the "Greyling" page of Foldable 3.

Keep Moving

Use these skills as you read the following selection.



GREYLING

by Jane Yolen

Once on a time when wishes were aplenty,¹ a fisherman and his wife lived by the side of the sea. All that they ate came out of the sea. Their **hut** was covered with the finest mosses that kept them cool in the summer and warm in the winter. And there was nothing they needed or wanted except a child. **1 2**

Each morning, when the moon touched down behind the water and the sun rose up behind the plains, the wife would say to the fisherman, “You have your boat and your nets and your lines. But I have no baby to hold in my arms.” And again, in the evening, it was the same. She would weep and wail and rock the cradle that stood by the hearth.² But year in and year out the cradle stayed empty.

1. When something is **aplenty**, a large amount of it can be found.

2. A **hearth** is the area in front of a fireplace.

Practice the Skills

1 Reviewing Skills

Activating Prior Knowledge

You have probably read many stories that begin with the similar words “Once upon a time.” What do you know about stories that begin with these words?

2 English Language Coach

Synonyms and Word Choice

What kind of house is a **hut**? Why might the writer have used this word instead of one of its synonyms, such as *shack* or *cottage*?

Now the fisherman was also sad that they had no child. But he kept his sorrow to himself so that his wife would not know his **grief** and thus double her own. Indeed, he would leave the hut each morning with a breath of song and return each night with a whistle on his lips. His nets were full but his heart was empty, yet he never told his wife. **3**

One sunny day, when the beach was a tan thread spun between sea and plain, the fisherman as usual went down to his boat. But this day he found a small grey seal **stranded** on the sandbar, crying for its own.

The fisherman looked up the beach and down. He looked in front of him and behind. And he looked to the town on the great grey cliffs that **sheared** off into the sea. But there were no other seals in sight.

So he shrugged his shoulders and took off his shirt. Then he dipped it into the water and wrapped the seal pup carefully in its folds.

“You have no father and you have no mother,” he said. “And I have no child. So you shall come home with me.”

And the fisherman did no fishing that day but brought the seal pup, wrapped in his shirt, straight home to his wife.

When she saw him coming home early with no shirt on, the fisherman’s wife ran out of the hut, fear riding in her heart. Then she looked wonderingly at the bundle which he held in his arms.

“It’s nothing,” he said, “but a seal pup I found stranded in the shallows and longing³ for its own. I thought we could give it love and care until it is old enough to seek its **kin**.”

The fisherman’s wife nodded and took the bundle. Then she uncovered the wrapping and gave a loud cry. “Nothing!” she said. “You call this nothing?”

The fisherman looked. Instead of a seal lying in the folds, there was a strange child with great grey eyes and silvery grey hair, smiling up at him.

3. Longing for something means really wanting it.

Vocabulary

- grief** (grief) *n.* unhappiness or suffering, often about the loss of something
- stranded** (STRAN did) *adj.* left helpless in a difficult place
- sheared** (sheerd) *v.* cut off sharply
- kin** (kin) *n.* family or relatives

Practice the Skills

3 Key Literary Element

Mood To figure out the mood, look at the words that the writer uses. In this paragraph, the writer uses the words *sad*, *sorrow*, *grief*, and *empty*. What mood do those words create?

The fisherman wrung his hands. "It is a selchie," he cried. "I have heard of them. They are men upon the land and seals in the sea. I thought it was but a tale."

"Then he shall remain a man upon the land," said the fisherman's wife, clasping the child in her arms, "for I shall never let him return to the sea."

"Never," agreed the fisherman, for he knew how his wife had wanted a child. And in his secret heart, he wanted one, too. Yet he felt, somehow, it was wrong. **4**

"We shall call him Greyling," said the fisherman's wife, "for his eyes and hair are the color of a storm-coming sky. Greyling, though he has brought sunlight into our home."

And though they still lived by the side of the water in a hut covered with mosses that kept them warm in the winter and cool in the summer, the boy Greyling was never allowed into the sea.

He grew from a child to a **lad**. **5** He grew from a lad to a young man. He gathered driftwood for his mother's hearth and searched the tide pools for shells for her mantel. **4** He mended his father's nets and **tended** his father's boat. But though he often stood by the shore or high in the town on the great grey cliffs, looking and longing and grieving in his heart for what he did not really know, he never went into the sea. **6**

Then one wind-wailing morning just fifteen years from the day that Greyling had been found, a great storm blew up suddenly in the North. It was such a storm as had never been seen before: the sky turned nearly black and even the fish had trouble swimming. The wind pushed huge waves onto the shore. The waters gobbled up the little hut on the beach. And Greyling and the fisherman's wife were forced to flee to the town high on the great grey cliffs. There they looked down at the roiling, boiling, **5** sea. Far from shore they spied the fisherman's boat, its sails flapping like the wings of

4. A *mantel* is a shelf above a fireplace.

5. *Roiling* and *boiling* mean "bubbling" and "churning."

Vocabulary

tended (TEN did) *v.* cared for; kept in working order

Practice the Skills

4 BIG Question

Do you think that keeping the selchie was fair when the fisherman had a feeling that it was wrong? Explain your answer.

5 English Language Coach

Synonyms and Word

Choice What does the word **lad** mean or suggest to you? Why do you think the author used that word instead of *boy*?

6 Key Reading Skill

Identifying Problems and

Solutions What problem does Greyling face as he grows up? Think about possible solutions.

a wounded gull. And clinging to the broken mast⁶ was the fisherman himself, sinking deeper with every wave. **7**

The fisherman's wife gave a terrible cry, "Will no one save him?" she called to the people of the town who had gathered on the edge of the cliff. "Will no one save my own dear husband who is all of life to me?"

But the townsmen looked away. There was no man there who dared risk his life in that sea, even to save a drowning soul.

"Will no one at all save him?" she cried out again.

"Let the boy go," said one old man, pointing at Greyling with his stick. "He looks strong enough."

But the fisherman's wife clasped Greyling in her arms and held his ears with her hands. She did not want him to go into the sea. She was afraid he would never return.

"Will no one save my own dear heart?" cried the fisherman's wife for a third and last time.

6. The *mast* of a ship is the tall pole to which the sail ties.

Practice the Skills

7 Key Literary Element

Mood A key event such as a storm often adds mood to a story. What mood does the author create with this storm?

Analyzing the Art How does this picture make you feel? Does it create a mood? If it does, does that mood match the mood of the story? Explain your answer.

Sunset Over the Sea, 1887. George Inness. Oil on panel, 22 1/16 x 36 1/8 in. Brooklyn Museum of Art, NY.



But shaking their heads, the people of the town edged to their houses and shut their doors and locked their windows and set their backs to the ocean and their faces to the fires that glowed in every hearth.

“I will save him, Mother,” cried Greyling, “or die as I try.”

And before she could tell him no, he broke from her grasp and dived from the top of the great cliffs, down, down, down into the tumbling sea.

“He will surely sink,” whispered the women as they ran from their warm fires to watch.

“He will certainly drown,” called the men as they took down their spyglasses⁷ from the shelves.

They gathered on the cliffs and watched the boy dive down into the sea.

As Greyling disappeared beneath the waves, little fingers of foam tore at his clothes. They snatched his shirt and his pants and his shoes and sent them bubbling away to the shore. And as Greyling went deeper beneath the waves, even his skin seemed to slough off⁸ till he swam, free at last, in the sleek grey coat of a great grey seal.

The selchie had returned to the sea. 8

7. **Spyglasses** are objects that help people see things that are far away.

8. To **slough off** is to shed or get rid of something.

Practice the Skills

8 Key Reading Skill

Identifying Problems and Solutions How is the storm a solution to Greyling’s problem?

Analyzing the Photo Do you think this is what Greyling looks like at the end of the story? Explain your answer using details from the selection.



Practice the Skills

But the people of the town did not see this. All they saw was the diving boy disappearing under the waves and then, farther out, a large seal swimming toward the boat that wallowed⁹ in the sea. The sleek grey seal, with no effort at all, eased the fisherman to the shore though the waves were wild and bright with foam. And then, with a final salute, it turned its back on the land and headed joyously out to sea.

The fisherman’s wife hurried down to the sand. And behind her followed the people of the town. They searched up the beach and down, but they did not find the boy.

“A brave son,” said the men when they found his shirt, for they thought he was certainly drowned.

“A very brave son,” said the women when they found his shoes, for they thought him lost for sure.

“Has he really gone?” asked the fisherman’s wife of her husband when at last they were alone.

“Yes, quite gone,” the fisherman said to her. “Gone where his heart calls, gone to the great wide sea. And though my heart grieves at his leaving, it tells me this way is best.”

The fisherman’s wife sighed. And then she cried. But at last she agreed that, perhaps, it was best. “For he is both man and seal,” she said. “And though we cared for him for a while, now he must care for himself.” And she never cried again. So once more they live alone by the side of the sea in a new little hut which was covered with mosses to keep them warm in the winter and cool in the summer. **9**

Yet, once a year, a great grey seal is seen at night near the fisherman’s home. And the people in town talk of it, and wonder. But seals do come to the shore and men do go to the sea; and so the townfolk do not dwell upon it very long.

But it is no ordinary seal. It is Greyling himself come home—come to tell his parents tales of the lands that lie far beyond the waters, and to sing them songs of the wonders that lie far beneath the sea. **10** ○

9 **BIG Question**

Was it fair of the fisherman and his wife to keep Greyling from the sea? Why or why not? Write your answer on the “Greyling” page of Foldable 3. Your response will help you answer the Unit Challenge later.

10 **Key Reading Skill**

Identifying Problems and Solutions Not every solution to a problem has a happy ending. How is the main problem in “Greyling” finally solved? Do you think this is the best solution?

9. *Wallowed* means “tossed or rolled about in something.”

After You Read

Greyling



Answering the **BIG Question**

1. Was it fair for Greyling's parents to keep him out of the sea? Explain.
2. **Recall** What did the fisherman think he was bringing home at the beginning of the story?

TIP Right There

3. **Summarize** What is Greyling's life like as a young boy? Write your answer in your own words.

TIP Think and Search

Critical Thinking

4. **Contrast** How was Greyling's childhood different from your own?

TIP Author and Me

5. **Draw Conclusions** After reading about his actions in the story, what kind of person do you think the fisherman is?

TIP Author and Me

6. **Interpret** What does the author mean by saying that Greyling "grieved in his heart for what he did not really know"?

TIP Author and Me

7. **Infer** Why do you think the fisherman's wife cried once after losing Greyling and then never cried again?

TIP Author and Me

Write About Your Reading

What do you think of the author's solution to Greyling's problem? Can you think of a different ending for the story? Write a new ending from the point at which Greyling dives into the sea.

- Include details and description when you tell what happens.
- Include dialogue with quotation marks and characters' names to show who is speaking.

Objectives (pp. 334–335)

Reading Identify problems and solutions

Literature Identify literary elements:
mood

Vocabulary Understand synonyms:
shades of meaning

Writing Respond to literature: write a
story ending

Grammar Identify parts of speech:
interjections

Skills Review

Key Reading Skill: Identifying Problems and Solutions

8. Think about your own experiences with problems and solutions as you answer the questions below.
- What is Greyling's main problem?
 - How do Greyling's parents react when his problem is finally solved?

Key Literary Element: Mood

9. How would you describe the overall mood of the story? Explain your answer.
10. Does the mood of the story help you better understand it? Would you have enjoyed the story more if the mood were different?

Reviewing Skills: Activating Prior Knowledge

11. What did you already know about seals before you read the story? How would having seen a live seal help the reader understand Greyling?

Vocabulary Check

Choose the best word from the list to match each definition below. Rewrite the correct words and definitions on a separate sheet of paper.

sheared grief stranded kin tended

12. ___ left helpless in a difficult place
13. ___ cared for; kept in working order
14. ___ cut off sharply
15. ___ family or relatives
16. ___ unhappiness or suffering, often about the loss of something
17. **English Language Coach** The word *gobble* can mean "eat." It means something a little different than just "eat," however, and it has a strong connotation! Think of three other synonyms for *eat*. Make sure each means or suggests something a little different, and use each in a sentence.

Grammar Link: Interjections

- An **interjection** is a word or phrase that shows feeling, such as surprise, or attracts attention. An interjection often appears before the beginning of a sentence.

Hooray! We won!

Oh, thank you.

Hey, watch it!

- Sometimes an interjection stands by itself.

Ouch!

Yikes!

- An exclamation point follows an interjection that shows very strong feeling. A comma appears after an interjection that isn't as strong.

Wow! You won the spelling bee!

Yes, you may go to the concert.

Grammar Practice

Rewrite each of the following sentences, using one of these interjections to show your feelings.

hey wow uh-oh oops

18. Watch where you're going.
19. I didn't study enough for the test.
20. You got an A on that test.
21. Maria broke the vase.

Writing Application Add two interjections that show how the characters felt in the new ending you wrote for "Greyling."



Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.

COMPARING LITERATURE WORKSHOP

The Scholarship Jacket

by Marta Salinas

& The Circuit

by Francisco Jiménez

What You'll Learn

- How to compare two pieces of literature
- How to identify external and internal conflict

What You'll Read

- "The Scholarship Jacket," p. 339
- "The Circuit," p. 347

Point of Comparison

- Conflict

Purpose

- To compare conflict in two texts

Objectives (pp. 336–337)

Reading Compare and contrast across texts: conflict

Literature Identify literary elements: external conflict, internal conflict

Whenever you've decided between two outfits or sandwiches or solutions to a problem, you've had to make comparisons. You can make comparisons in literature, too. Comparing the similarities and differences in two stories can help you understand both stories better.

How to Compare Literature: Conflict

In the next two selections you will look at the similarities and differences between the **conflicts** in two stories.

In life or in literature, a **conflict** is a struggle between two people or forces or feelings. Most stories contain a conflict, and usually more than one. Conflict is the gas that keeps the engine of the story running. It makes stories interesting because you ask the question, "Who or what will win?"

There are two main types of conflict:

External conflict

- conflict between two people, such as a race or an election or a difference of opinion
- conflict between a person and nature, in the form of storms or animals and so forth
- conflict between a person and society, such as a struggle to be yourself while fitting in with the community you live in

Internal conflict

- a conflict within a person, such as having to make a difficult choice

Get Ready to Compare

To figure out the **conflicts** in a story, pay attention to whether someone is happy or unhappy. (Happy people generally are not in conflict with something or someone.) Remember that one story can have many conflicts and many different kinds of conflict.

When you think about a story’s conflicts, remember these terms:

- **Forces** are not living things, but they create conflicts. They are problems such as poverty or prejudice or the weather.
- **Obstacles** are any problems that make it hard for a person to get what he or she wants. They can be physical, such as a fence or ocean, or not physical, such as fear or ignorance.

Use Your Comparison

To help yourself find and keep track of the conflicts in the two stories you are about to read, use conflict charts like the one below.

Conflict Chart "The Scholarship Jacket"	
Who is the main character?	
Who does he or she have problems (conflicts) with?	
What forces is he or she in conflict with?	
Is there an obstacle to overcome? What is it?	
What internal conflicts does he or she have?	
Do other characters have similar conflicts?	
Is the main character's main conflict resolved? How?	

Now copy and fill in the conflict chart for each story you’ll read in this workshop.

Before You Read The Scholarship Jacket

Meet the Author

Marta Salinas is the author of many short stories. Her short story "The Scholarship Jacket" was first published in *Cuentos Chicanos: A Short Story Anthology*. "Cuentos Chicanos" means "stories by Americans of Mexican descent." Her work has also appeared in the *Los Angeles Herald Examiner* and in *California Living* magazine.



Author Search For more about Marta Salinas, go to www.glencoe.com.

Vocabulary Preview

coincidence (koh IN sih dens) *n.* a situation in which two events that seem unrelated accidentally occur at the same time (p. 341) *It was a lucky coincidence when we both won tickets for the same show.*

dismay (dis MAY) *n.* a feeling of disappointment or unpleasant surprise (p. 341) *She felt dismay that the room was such a mess.*

muster (MUS tur) *v.* to find and gather together; collect (p. 342) *We'll need to muster our courage to face the champions in this game.*

withdrawn (with DRAWN) *adj.* shy, quiet, or unsociable (p. 344) *He seemed unusually withdrawn at the dance.*

vile (vyl) *adj.* very bad; unpleasant; foul (p. 344) *A vile odor leaked from the lunch bag they found in the closet.*

Get Ready to Read

Connect to the Reading

How would you feel if you were in a contest and the rules were changed just so someone else could win? How would you feel if the rules were changed so *you* could win?

Build Background

- This story takes place in a small town in Texas.
- The word *valedictorian* comes from the Latin word *valedicere*, which means "to say farewell." The valedictorian has gotten the highest grades in the class and often gives a speech at the graduation.

Set Purposes for Reading

BIG Question Read to find out how the main character dealt with an unfair situation.

Set Your Own Purpose What else would you like to learn from the story to help you answer the Big Question? Write your own purpose on "The Scholarship Jacket" page of Foldable 3.

Objectives (pp. 338–345)

Reading Compare and contrast across texts: conflict • Make connections from text to self

Literature Identify literary elements: external conflict, internal conflict

The Scholarship Jacket

by Marta Salinas

The small Texas school that I attended carried out a tradition every year during the eighth grade graduation; a beautiful gold and green jacket, the school colors, was awarded to the class valedictorian, the student who had maintained the highest grades for eight years. The scholarship jacket had a big gold S on the left front side and the winner's name was written in gold letters on the pocket.

My oldest sister Rosie had won the jacket a few years back and I fully expected to win also. I was fourteen and in the eighth grade. I had been a straight A student since the first grade, and the last year I had looked forward to owning that jacket. My father was a farm laborer who couldn't earn enough money to feed eight children, so when I was six I was given to my grandparents to raise. We couldn't participate in sports at school because there were registration fees, uniform costs, and trips out of town; so even though we were quite agile and athletic, there would never be a sports school jacket for us. This one, the scholarship jacket, was our only chance. ¶

In May, close to graduation, spring fever struck, and no one paid any attention in class; instead we stared out the windows and at each other, wanting to speed up the last few weeks of school. I despaired every time I looked in the mirror. Pencil

Practice the Skills

1 **BIG Question**

Because the narrator's family was poor, she couldn't participate in sports at school. Do you feel this is fair or not? Explain your answer.



thin, not a curve anywhere, I was called “Beanpole” and “String Bean” and I knew that’s what I looked like.

A flat chest, no hips, and a brain, that’s what I had. That really isn’t much for a fourteen-year-old to work with, I thought, as I absentmindedly wandered from my history class to the gym. Another hour of sweating in basketball and displaying my toothpick legs was coming up. Then I remembered my P.E. shorts were still in a bag under my desk where I’d forgotten them. I had to walk all the way back and get them. Coach Thompson was a real bear if anyone wasn’t dressed for P.E. She had said I was a good forward and once she even tried to talk Grandma into letting me join the team. Grandma, of course, said no. 2

I was almost back at my classroom’s door when I heard angry voices and arguing. I stopped. I didn’t mean to eavesdrop; I just hesitated, not knowing what to do. I needed those shorts and I was going to be late, but I didn’t want to interrupt an argument between my teachers. I recognized the voices: Mr. Schmidt, my history teacher, and Mr. Boone, my math teacher. They seemed to be arguing about me. I couldn’t believe it. I still remember the shock that rooted me flat against the wall as if I were trying to blend in with the graffiti written there.

Practice the Skills

2 Comparing Literature

Conflict Who is the main character? Are there any forces or people stopping her from doing something? If so, write this down in your conflict chart.

"I refuse to do it! I don't care who her father is, her grades don't even begin to compare to Martha's. I won't lie or falsify records. Martha¹ has a straight A plus average and you know it." That was Mr. Schmidt and he sounded very angry. Mr. Boone's voice sounded calm and quiet.

"Look, Joann's father is not only on the Board, he owns the only store in town; we could say it was a close tie and—"

The pounding in my ears drowned out the rest of the words, only a word here and there filtered through. ". . . Martha is Mexican. . . . resign. . . . won't do it. . . ." Mr. Schmidt came rushing out, and luckily for me went down the opposite way toward the auditorium, so he didn't see me. Shaking, I waited a few minutes and then went in and grabbed my bag and fled from the room. Mr. Boone looked up when I came in but didn't say anything. To this day I don't remember if I got in trouble in P.E. for being late or how I made it through the rest of the afternoon. I went home very sad and cried into my pillow that night so grandmother wouldn't hear me. It seemed a cruel **coincidence** that I had overheard that conversation. **3**

The next day when the principal called me into his office, I knew what it would be about. He looked uncomfortable and unhappy. I decided I wasn't going to make it any easier for him so I looked him straight in the eye. He looked away and fidgeted with the papers on his desk.

"Martha," he said, "there's been a change in policy this year regarding the scholarship jacket. As you know, it has always been free." He cleared his throat and continued. "This year the Board decided to charge fifteen dollars—which still won't cover the complete cost of the jacket."

I stared at him in shock and a small sound of **dismay** escaped my throat. I hadn't expected this. He still avoided looking in my eyes. **4**

"So if you are unable to pay the fifteen dollars for the jacket, it will be given to the next one in line." **5**

1. The main character is called "**Martha**" at school and "Marta" at home. Martha is an English version of the main character's Spanish name.

Vocabulary

coincidence (koh IN sih dens) *n.* a situation in which two events that seem unrelated accidentally occur at the same time

dismay (dis MAY) *n.* a feeling of disappointment or unpleasant surprise

Practice the Skills

3 Comparing Literature

Conflict What conflict has been introduced to the story in the last few paragraphs? Add it to your conflict chart.

4 Comparing Literature

Conflict Do you think the principal has an internal conflict? If so, add it to your conflict chart. Is Martha faced with a new conflict? If so, add it to your conflict chart.

5 BIG Question

In your opinion, why did the board change the rules for winning the scholarship jacket? Do you believe that changing the rules was fair? Write your answers in your Learner's Notebook.

Practice the Skills

Standing with all the dignity I could muster, I said, "I'll speak to my grandfather about it, sir, and let you know tomorrow." I cried on the walk home from the bus stop. The dirt road was a quarter of a mile from the highway, so by the time I got home, my eyes were red and puffy.

"Where's Grandpa?" I asked Grandma, looking down at the floor so she wouldn't ask me why I'd been crying. She was sewing on a quilt and didn't look up.

"I think he's out back working in the bean field."



Visual Vocabulary
Mesquite (mes KEET) is a small, thorny tree. Its pleasant-smelling wood is a favorite barbecue fuel in the Southwest.

I went outside and looked out at the fields. There he was. I could see him walking between the rows, his body bent over the little plants, hoe in hand. I walked slowly out to him, trying to think how I could best ask him for the money. There was a cool breeze blowing and a sweet smell of mesquite in the air, but I didn't

appreciate it. I kicked at a dirt clod. I wanted that jacket so much. It was more than just being a valedictorian and giving a little thank you speech for the jacket on graduation night. It represented eight years of hard work and expectation. I knew I had to be honest with Grandpa; it was my only chance. He saw me and looked up.

He waited for me to speak. I cleared my throat nervously and clasped my hands behind my back so he wouldn't see them shaking. "Grandpa, I have a big favor to ask you," I said in Spanish, the only language he knew. He still waited silently. I tried again. "Grandpa, this year the principal said the scholarship jacket is not going to be free. It's going to cost fifteen dollars and I have to take the money in tomorrow, otherwise it'll be given to someone else." The last words came out in an eager rush. Grandpa straightened up tiredly and leaned his chin on the hoe handle. He looked out over the field that was filled with the tiny green bean plants. I waited, desperately hoping he'd say I could have the money. 6

He turned to me and asked quietly, "What does a scholarship jacket mean?"

6 Comparing Literature

Conflict Is Martha facing a new conflict now? If so, add it to your conflict chart.

Vocabulary

muster (MUS tur) *v.* to find and gather together; collect

I answered quickly; maybe there was a chance. “It means you’ve earned it by having the highest grades for eight years and that’s why they’re giving it to you.” Too late I realized the significance of my words. Grandpa knew that I understood it was not a matter of money. It wasn’t that. He went back to hoeing the weeds that sprang up between the delicate little bean plants. It was a time consuming job; sometimes the small shoots were right next to each other. Finally he spoke again.

“Then if you pay for it, Marta, it’s not a scholarship jacket, is it? Tell your principal I will not pay the fifteen dollars.”

I walked back to the house and locked myself in the bathroom for a long time. I was angry with grandfather even though I knew he was right, and I was angry with the Board, whoever they were. Why did they have to change the rules just when it was my turn to win the jacket? 7

Practice the Skills

7 BIG Question

Martha was angry with her grandfather for refusing to pay the fifteen dollars, but she still believed he was right. Why did she feel he was right? Do you feel he was being fair or unfair to Martha? Explain.

New Mexico Peon, 1942.
Ernest L. Blumenschein. Oil on canvas, 40 x 25 in. Gerald Peters Gallery, Santa Fe.

Analyzing the Painting Does the person in the painting remind you of anyone in the story? Explain.



It was a very sad and **withdrawn** girl who dragged into the principal's office the next day. This time he did look me in the eyes.

"What did your grandfather say?"

I sat very straight in my chair.

"He said to tell you he won't pay the fifteen dollars."

The principal muttered something I couldn't understand under his breath, and walked over to the window. He stood looking out at something outside. He looked bigger than usual when he stood up; he was a tall gaunt³ man with gray hair, and I watched the back of his head while I waited for him to speak.

"Why?" he finally asked. "Your grandfather has the money. Doesn't he own a small bean farm?" **8**

I looked at him, forcing my eyes to stay dry. "He said if I had to pay for it, then it wouldn't be a scholarship jacket," I said and stood up to leave. "I guess you'll just have to give it to Joann." I hadn't meant to say that; it had just slipped out. I was almost to the door when he stopped me.

"Martha—wait."

I turned and looked at him, waiting. What did he want now? I could feel my heart pounding. Something bitter and **vile** tasting was coming up in my mouth; I was afraid I was going to be sick. I didn't need any sympathy speeches. He sighed loudly and went back to his big desk. He looked at me, biting his lip, as if thinking.

"Okay. We'll make an exception in your case. I'll tell the Board, you'll get your jacket." **9**

I could hardly believe it. I spoke in a trembling rush. "Oh, thank you sir!" Suddenly I felt great. I didn't know about **adrenalin**⁴ in those days, but I knew something was pumping through me, making me feel as tall as the sky. I wanted to yell, jump, run the mile, do something. I ran out so I could cry in the hall where there was no one to see me. At the end of the day, Mr. Schmidt winked at me and said, "I hear you're getting a scholarship jacket this year."

3. A **gaunt** person is thin and bony.

4. **Adrenalin** (uh DREN uh lin) is a chemical released into the blood in times of stress or excitement. It increases the body's energy.

Vocabulary

withdrawn (with DRAWN) *adj.* shy, reserved, or unsociable

vile (vyl) *adj.* very bad; unpleasant; foul

Practice the Skills

8 BIG Question

How do you think the principal felt when Martha told him her grandfather refused to pay for the jacket? Do you think he wanted the other girl to get the jacket? Do you think the principal felt he was being fair? Explain why or why not.

9 Comparing Literature

Conflict Is Martha's conflict resolved? If so, how? Is the principal's conflict resolved? If so, how?

His face looked as happy and innocent as a baby's, but I knew better. Without answering I gave him a quick hug and ran to the bus. I cried on the walk home again, but this time because I was so happy. I couldn't wait to tell Grandpa and ran straight to the field. I joined him in the row where he was working and without saying anything I crouched down and started pulling up the weeds with my hands. Grandpa worked alongside me for a few minutes, but he didn't ask what had happened. After I had a little pile of weeds between the rows, I stood up and faced him.

"The principal said he's making an exception for me, Grandpa, and I'm getting the jacket after all. That's after I told him what you said."

Grandpa didn't say anything, he just gave me a pat on the shoulder and a smile. He pulled out the crumpled red handkerchief that he always carried in his back pocket and wiped the sweat off his forehead.

"Better go see if your grandmother needs any help with supper."

I gave him a big grin. He didn't fool me. I skipped and ran back to the house whistling some silly tune. **10** ○

Analyzing the Photo How do you think the girl in this picture is feeling? Explain your answer.



Practice the Skills

10 **BIG Question**

For Martha to win the jacket, the principal had to bend or break the new rule that the school board had made. When is it fair to break a rule? Record your answer on "The Scholarship Jacket" page of Foldable 3. Your response will help you complete the Unit Challenge later.

Before You Read The Circuit



Francisco Jiménez

Meet the Author

Born in Mexico, Francisco Jiménez came to the United States when he was four years old. At the age of six, he became a farm laborer like others in his family. Jiménez is now a professor of literature at Santa Clara University in California, and the author of many books and stories. “The Circuit” is based on journal notes that Jiménez wrote while in college. See page R4 of the Author Files for more on Francisco Jiménez.



Author Search For more about Francisco Jiménez, go to www.glencoe.com.

Objectives (pp. 346–353)

Reading Compare and contrast across texts: conflict

Literature Identify literary elements: external conflict, internal conflict

Vocabulary Preview

sharecropper (SHAIR krop ur) *n.* a farmer who works land owned by someone else and shares the crop or the money from its sale with the landowner (p. 347) *The sharecropper worked thirteen hours a day during the harvest.*

acquired (uh KWY urd) *v.* obtained, got, received; form of the verb *acquire* (p. 349) *He acquired the old car from another farmer.*

drone (drohn) *n.* steady, low, humming sound (p. 351) *I could hear the drone of the truck engine across the field.*

instinctively (in STINK tiv lee) *adv.* in a way that comes naturally, without thinking (p. 351) *Jerome instinctively ducked as the bee flew toward his face.*

savoring (SAY vur ing) *v.* taking great delight in; form of the verb *savor* (p. 352) *We were still savoring the chicken when my father brought in the pie.*

hesitantly (HEZ uh tunt lee) *adv.* in a way that shows uncertainty or fear (p. 353) *We boarded the battered old bus hesitantly.*

Get Ready to Read

Connect to the Reading

Think about something that you really want or have wanted. Is anything keeping you from getting this thing? How much control do you have over this obstacle? In “The Circuit,” the narrator faces obstacles that keep him from what he wants.

Build Background

Migrant workers travel from farm to farm to pick vegetables and fruit.

- They follow the harvest, moving to another farm after each type of crop is harvested.
- Traveling from farm to farm is sometimes called traveling “the circuit.”

Set Purposes for Reading

BIG Question Read to learn about what’s fair and what’s not.

Set Your Own Purpose What else would you like to learn from the story to help you answer the Big Question? Write your own purpose on “The Circuit” page of Foldable 3.

The Circuit



by Francisco Jiménez

It was that time of year again. Ito,¹ the strawberry **sharecropper**, did not smile. It was natural. The peak of the strawberry season was over and the last few days the workers, most of them *braceros*,² were not picking as many boxes as they had during the months of June and July.

As the last days of August disappeared, so did the number of braceros. Sunday, only one—the best picker—came to work. I liked him. Sometimes we talked during our half-hour lunch break. That is how I found out he was from Jalisco,³ the same state in Mexico my family was from. That Sunday was the last time I saw him.

When the sun had tired and sunk behind the mountains, Ito signaled us that it was time to go home. “*Ya esora*,”⁴ he yelled in his broken Spanish. Those were the words I waited for twelve hours a day, every day, seven days a week, week after week. And the thought of not hearing them again saddened me. ¶

1. *Ito* (EE toh)

2. *Braceros* (brah SAY rohs) are Mexican farm laborers.

3. *Jalisco* (hah LEES koh)

4. *Ya esora* Ito is trying to say “*Ya es hora*” (yah es OH rah), which means “It is time.”

Vocabulary

sharecropper (SHAIR krop ur) *n.* a farmer who works land owned by someone else and shares the crop or the money from its sale with the landowner

Practice the Skills

1 Comparing Literature

Conflict Who is the main character? Do you know a name? If not, write “narrator” in your conflict chart.

As we drove home Papa did not say a word. With both hands on the wheel, he stared at the dirt road. My older brother, Roberto, was also silent. He leaned his head back and closed his eyes. Once in a while he cleared from his throat the dust that blew in from outside.

Yes, it was that time of year. When I opened the front door to the shack, I stopped. Everything we owned was neatly packed in cardboard boxes. Suddenly I felt even more the weight of hours, days, weeks, and months of work. I sat down on a box. The thought of having to move to Fresno⁵ and knowing what was in store for me there brought tears to my eyes.

That night I could not sleep. I lay in bed thinking about how much I hated this move. **2**

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

While we packed the breakfast dishes, Papa went outside to start the "Carcanchita."⁶ That was the name Papa gave his old '38 black Plymouth. He bought it in a used-car lot in Santa Rosa in the winter of 1949. Papa was very proud of his little jalopy. He had a right to be proud of it. He spent a lot of time looking at other cars before buying this one. When he finally chose the "Carcanchita," he checked it thoroughly before driving it out of the car lot. He examined every inch of the car. He listened to the motor, tilting his head from side to side like a parrot, trying to detect any noises that spelled car trouble. After being satisfied with the looks and sounds of the car, Papa then insisted on knowing who the original owner was. He never did find out from the car salesman, but he

5. **Fresno** is a city in one of California's main farming regions.

6. **Carcanchita** (kar kahn CHEE tah)

Practice the Skills

2 Comparing Literature

Conflict Has a conflict been introduced to the story yet? If so, enter it into the right place on your conflict chart.



Trabajadores, 1950. Castera Bazile. Oil on canvas, 27 x 19 1/2 in. Private collection.

Analyzing the Art *Trabajadores* (trah hah bah DOHR ays) means "workers" in Spanish. Do you think it is the beginning or the end of the workers' day?

bought the car anyway. Papa figured the original owner must have been an important man because behind the rear seat of the car he found a blue necktie.

Papa parked the car out in front and left the motor running. "Listo,"⁷ he yelled. Without saying a word, Roberto and I began to carry the boxes out to the car. Roberto carried the two big boxes and I carried the two smaller ones. Papa then threw the mattress on top of the car roof and tied it with ropes to the front and rear bumpers. **3**

Everything was packed except Mama's pot. It was an old large galvanized pot she had picked up at an army surplus store in Santa María the year I was born. The pot had many dents and nicks, and the more dents and nicks it **acquired** the more Mama liked it. "Mi olla,"⁸ she used to say proudly.

I held the front door open as Mama carefully carried out her pot by both handles, making sure not to spill the cooked beans. When she got to the car, Papa reached out to help her with it. Roberto opened the rear car door and Papa gently placed it on the floor behind the front seat. All of us then climbed in. Papa sighed, wiped the sweat off his forehead with his sleeve, and said wearily: "Es todo."⁹

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

7. *Listo* (LEES toh) means "Ready."

8. Mama's favorite *olla* (OH yah) is a **galvanized** (GAL vun yzd) **pot**, an iron pot with a thin coat of zinc. She got it at an **army surplus store**, which sells goods no longer needed by the U.S. military.

9. *Es todo* (es TOH doh) means "That's everything."

Vocabulary

acquired (uh KWY urd) v. obtained, got, received



Despedida, 1941. Hector Poleo. Oil on linen, 60 x 50 cm. Private collection.

Analyzing the Art *Despedida* (dehs pay DEE dah) means "departure" in Spanish. Does the mood of the painting remind you of anything in the story? Explain.

Practice the Skills

3 BIG Question

Is it fair that the narrator and his family have to move? Is it fair that Roberto had to carry two bigger boxes? Explain why or why not.

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

When we got there, Mama walked up to the house. She went through a white gate, past a row of rose bushes, up the stairs to the front door. She rang the doorbell. The porch light went on and a tall husky man came out. They exchanged a few words. After the man went in, Mama clasped her hands and hurried back to the car. "We have work! Mr. Sullivan said we can stay there the whole season," she said, gasping and pointing to an old garage near the stables. 4

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



Visual Vocabulary
This lamp can burn **kerosene**, a liquid fuel made from petroleum.

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

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

Around nine o'clock the temperature had risen to almost one hundred degrees.

I was completely soaked in sweat and my mouth felt as if I had been chewing on a handkerchief. I walked over to the end of the row, picked up the jug of water we had brought, and began drinking. "Don't drink too much; you'll get sick," Roberto shouted. No sooner had he said that than I felt sick to my stomach. I dropped to my knees and let the jug roll off my hands. I remained motionless with my eyes glued on the hot

Practice the Skills

4 Comparing Literature

Conflict What conflict was introduced in the first paragraph on this page and resolved in the second? Add this conflict to your conflict chart. What does this tell you about the life of the narrator?

sandy ground. All I could hear was the **drone** of insects. Slowly I began to recover. I poured water over my face and neck and watched the dirty water run down my arms to the ground.

I still felt a little dizzy when we took a break to eat lunch. It was past two o'clock and we sat underneath a large walnut tree that was on the side of the road. While we ate, Papa jotted down the number of boxes we had picked. Roberto drew designs on the ground with a stick. Suddenly I noticed Papa's face turn pale as he looked down the road. "Here comes the school bus," he whispered loudly in alarm. **Instinctively**, Roberto and I ran and hid in the vineyards. We did not want to get in trouble for not going to school. The neatly dressed boys about my age got off. They carried books under their arms. After they crossed the street, the bus drove away. Roberto and I came out from hiding and joined Papa. "*Tienen que tener cuidado*,"¹⁰ he warned us. "You have to be careful." 5 6

After lunch we went back to work. The sun kept beating down. The buzzing insects, the wet sweat, and the hot dry dust made the afternoon seem to last forever. Finally the mountains around the valley reached out and swallowed the sun. Within an hour it was too dark to continue picking. The vines blanketed the grapes, making it difficult to see the bunches. "*Vámonos*,"¹¹ said Papa, signaling to us that it was time to quit work. Papa then took out a pencil and began to figure out how much we had earned our first day. He wrote down numbers, crossed some out, wrote down some more. "*Quince*,"¹² he murmured.

When we arrived home, we took a cold shower underneath a water-hose. We then sat down to eat dinner around some wooden crates that served as a table. Mama had cooked a special meal for us. We had rice and tortillas with *carne con chile*,¹³ my favorite dish.

10. *Tienen que tener cuidado* (TYEH nen kay tay NAIR kwee DAH doh)

11. *Vámonos* (VAh moh nohs) means "Let's go."

12. *Quince* (KEEN say) means "fifteen."

13. A *tortilla* (tor TEE yuh) is made from corn or wheat meal and baked on a griddle so that it resembles a very flat pancake. *Carne con chile* (KAR nay kohn CHEE lay) is meat cooked with red peppers and beans.

Vocabulary

drone (drohn) *n.* steady, low, humming sound

instinctively (in STINK tiv lee) *adv.* in a way that comes naturally, without thinking

Practice the Skills

5 Comparing Literature

Conflict What conflict has been introduced in this paragraph? Make a note of it in your conflict chart.

6 BIG Question

The boys have to hide so they won't get in trouble for not going to school. Why can't they go to school? Do you think it's fair that they can't go to school? How do you think the boys feel about it? Explain.

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

It was Monday, the first week of November. The grape season was over and I could now go to school. I woke up early that morning and lay in bed, looking at the stars and **savoring** the thought of not going to work and of starting sixth grade for the first time that year. Since I could not sleep, I decided to get up and join Papa and Roberto at breakfast. I sat at the table across from Roberto, but I kept my head down. I did not want to look up and face him. I knew he was sad. He was not going to school today. He was not going tomorrow, or next week, or next month. He would not go until the cotton season was over, and that was sometime in February. I rubbed my hands together and watched the dry, acid stained¹⁴ skin fall to the floor in little rolls. **7**

When Papa and Roberto left for work, I felt relief. I walked to the top of a small grade next to the shack and watched the “Carcanchita” disappear in the distance in a cloud of dust.

Two hours later, around eight o’clock, I stood by the side of the road waiting for school bus number twenty. When it arrived I climbed in. Everyone was busy either talking or yelling. I sat in an empty seat in the back.

When the bus stopped in front of the school, I felt very nervous. I looked out the bus window and saw boys and girls carrying books under their arms. I put my hands in my pant pockets and walked to the principal’s office. When I entered I heard a woman’s voice say: “May I help you?” I was startled. I had not heard English for months. For a few seconds I remained speechless. I looked at the lady who waited for an answer. My first instinct was to answer her in Spanish, but I held back. Finally, after struggling for English words, I managed to tell her that I wanted to enroll in the sixth grade. After answering many questions, I was led to the classroom.

Mr. Lema, the sixth grade teacher, greeted me and assigned me a desk. He then introduced me to the class. I was so nervous and scared at that moment when everyone’s eyes were on me

Practice the Skills

7 Comparing Literature

Conflict What conflict has been solved for the narrator? What new conflict does he have? What about Roberto? Does he have a conflict? If so, what is it? Write your answers in your conflict chart.

14. The narrator’s hands are *acid stained* by grapes.

Vocabulary

savoring (SAY vur ing) *v.* taking great delight in

that I wished I were with Papa and Roberto picking cotton. After taking roll, Mr. Lema gave the class the assignment for the first hour. "The first thing we have to do this morning is finish reading the story we began yesterday," he said enthusiastically. He walked up to me, handed me an English book, and asked me to read. "We are on page 125," he said politely. When I heard this, I felt my blood rush to my head; I felt dizzy. "Would you like to read?" he asked **hesitantly**. I opened the book to page 125. My mouth was dry. My eyes began to water. I could not begin. "You can read later," Mr. Lema said understandingly.

For the rest of the reading period I kept getting angrier and angrier with myself. I should have read, I thought to myself. **8**

During recess I went into the restroom and opened my English book to page 125. I began to read in a low voice, pretending I was in class. There were many words I did not know. I closed the book and headed back to the classroom.

Mr. Lema was sitting at his desk correcting papers. When I entered he looked up at me and smiled. I felt better. I walked up to him and asked if he could help me with the new words. "Gladly," he said.

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

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

"Yes, I like *corridos*,"¹⁵ I answered. He then picked up a trumpet, blew on it, and handed it to me. The sound gave me goose bumps. I knew that sound. I had heard it in many *corridos*. "How would you like to learn how to play it?" he asked. He must have read my face because before I could answer, he added: "I'll teach you how to play it during our lunch hours."

That day I could hardly wait to get home to tell Papa and Mama the great news. As I got off the bus, my little brothers and sisters ran up to meet me. They were yelling and screaming. I thought they were happy to see me, but when I opened the door to our shack, I saw that everything we owned was neatly packed in cardboard boxes. **9 10** ○

15. *Corridos* (koh REE dohs) are songs, especially slow, romantic ones.

Vocabulary

hesitantly (HEZ uh tunt lee) *adv.* in a way that shows uncertainty or fear

Practice the Skills

8 Comparing Literature

Conflict What conflicts does the narrator face when he goes to school? Are they external or internal conflicts, or both? Add them to your conflict chart.

9 Comparing Literature

Conflict When the narrator opens the door to his home at the end of the story, what new conflict does he face? Does that tell you anything about the major conflict of this story? Do you think the conflict will be resolved? At the end of your conflict chart, make a few notes about this.

10 BIG Question

How do you think the main character of "The Circuit" would answer the Big Question about what is fair and what is not? Record your answer on "The Circuit" page of Foldable 3. Your response will help you complete the Unit Challenge later.

After You Read



The Scholarship Jacket & The Circuit

Vocabulary Check

For items 1–11, choose the best vocabulary word from the list to fill each blank. Write your answers on a separate sheet of paper.

The Scholarship Jacket

coincidence dismay muster withdrawn vile

1. The sticky cough medicine caused me to wrinkle my nose because of its ___ taste.
2. I ran into my cousin twice in one day: once at the grocery store and once at the doctor’s office. What a ___!
3. I felt ___ when I saw the amount of work we had to finish before dinner.
4. With all the courage that I could ___, I marched into the store and demanded that my money be returned.
5. On the boy’s first day of school, he was shy and ___.

The Circuit

sharecropper acquired drone instinctively savoring hesitantly

6. The ___ of the lawnmower woke me.
7. Most mother animals protect their babies ___ .
8. I knew that our neighbor wasn’t very friendly, so I rang the doorbell ___.
9. The ___ gave the landowner part of the money he earned from crop sales.
10. I ___ some skill in carpentry when I worked in my uncle’s shop.
11. I was ___ the taste of hot, cheesy pizza.

Objectives (pp. 354–355)

Reading Compare and contrast across texts: conflict

Literature Identify literary elements: external conflict, internal conflict

Reading/Critical Thinking

On a separate sheet of paper, answer the following questions.

BIG Question

12. Was Grandpa being fair when he said he wouldn't pay the fifteen dollars? Explain.

The Scholarship Jacket

13. **Recall** Why did Martha deserve to receive the scholarship jacket more than Joann?

TIP Right There

14. **Recall** What were Mr. Boone and Mr. Schmidt arguing about?

TIP Think and Search

15. **Interpret** What does Grandpa mean when he says, "If you pay for it, Marta, it's not a scholarship jacket, is it?"

TIP Author and Me

16. **Infer** Did the principal want Martha to receive the jacket?

TIP Author and Me

17. **Evaluate** Did you find this story realistic and believable? Explain why or why not?

TIP On My Own

The Circuit

18. **Recall** What does the narrator mean when he says in the first sentence, "It was that time of year again"?

TIP Right There

19. **Interpret** At the beginning of the story, how did the main character feel about moving to Fresno?

TIP Author and Me

20. **Interpret** Why do you think the narrator spent recess practicing his reading?

TIP On My Own

21. **Interpret** At the end of the story, how do you think the boy feels when he sees the packed boxes?

TIP On My Own

Writing: Compare the Literature

Use Your Notes

22. Follow these steps to use the notes in your Conflict charts to compare the conflicts in "The Scholarship Jacket" and "The Circuit."

Step 1: Look at your charts and make notes about what you think is the **main conflict** in each story.

Step 2: Write down the total number of conflicts in each story. Also, make notes about whether only the main character faced conflicts or if other characters in the story had conflicts as well.

Step 3: Look at the charts and make notes about the different kinds of conflicts in each story. Were there more external or internal conflicts? If there were external conflicts, make notes about what kind they were. Were they between two people? Were they between a person and a force outside the person?

Get It on Paper

To compare the conflicts in "The Scholarship Jacket" and "The Circuit," answer these questions on a separate sheet of paper.

23. Is the main conflict different or the same in the two stories? Explain your answer.
24. How many conflicts did you find in "The Scholarship Jacket"? What kind were they?
25. How many conflicts did you find in "The Circuit"? What kind were they?
26. Was the main conflict resolved in both stories? Did this affect the way you felt about each story?

UNIT 3 WRAP-UP

Answering



What's Fair and What's Not?

You've just read several different selections and you thought about what's fair and what's not. Now use what you've learned to do the Unit Challenge.

The Unit Challenge

Choose Activity A or Activity B and follow the directions for that activity.

A. Group Activity: TV Call-In Show

With five other students, imagine that you produce a TV show in which people call in with questions about a topic. The topic today is "What's fair and what's not?"

- 1. Discuss the Assignment** Brainstorm with members of your group to come up with unfair situations. The notes you made on your Foldable will give you some ideas from the selections in the unit. Choose a member of the group to record the group's ideas. You can also share ideas from your own experience.
- 2. Plan the Show** Discuss the ideas on the list. Choose three situations to feature on the show. Then decide what each group member will do.
 - Choose one member to act as the host.
 - Choose group members who will call the show with questions.
 - Choose another member to act as the show's expert, or person who answers the callers' questions.
- 3. Write a Script** Work together to write a script for the show. When you write a script, you write down what the people who are participating will do and say.
 - Decide what the host will say about the topic at the beginning and end of the show.
 - For each caller, write a description of the situation and finish with a question about what is unfair in that situation.
 - Discuss how each situation should be resolved. Then write an answer for the expert to give to each caller's question.
 - Organize the script in the order in which the different parts will be used in the show. Each member of the group should have a copy of the final script.
- 4. Practice the Show** As a group, practice reading your parts. Change the script as needed to clarify questions or answers and to help the show run more smoothly.
- 5. Present the Show** Now you're ready to present your show to the class. At the end of the show, ask your audience to share their ideas about what's fair and what's not in the situations you presented.

B. Solo Activity: A Rap or Song

Musicians write raps and songs about things that they think are unfair. Think about a situation or issue that you think is unfair. You'll write a rap or song to get others to see the situation as you do.

1. **Choose Your Topic** Think about possible topics for your rap or song. Look through your Foldable notes for ideas. Think of experiences that you or someone close to you has had that seemed unfair. List all of your ideas in your Learner's Notebook.
2. **Select a Song** Think of a rap or song whose beat, rhyme pattern, or tune you like. You're going to use that rap or song's beat, rhyme pattern, or tune to write lyrics (words to a song) about a topic you think is unfair.
3. **Start Writing** Keep your audience in mind and the message you want them to understand. Write down the topic of your rap or song.
 - Tell the story of the topic you chose. Include your thoughts and feelings about it. Explain what is unfair and what should be done about it.
 - Make your words fit the same beat, rhyme pattern, or tune as the song or rap you chose.
 - If you are having trouble writing the story in song or rap form, don't worry! Just write the story in sentences first.
 - Think of a catchy title for your rap or song. Your title should draw attention to the topic and make people want to hear your message.

Rap or Song	
Topic:	
Title:	
Rap or song to pattern mine after:	
Lyrics:	

4. **Give It Some Shape** Now it's time to go back and revise your rap or song.
 - If you need to, read over your sentences and separate them into "lines." Now look at each line. Does it say what you want it to? Can you make it shorter and clearer? Can you change the last words of lines so that they rhyme?
 - Review your song or rap to make sure it makes sense.
5. **Say It!** When you are ready, present your rap or song to the members of your class. Discuss with your classmates whether or not they got your message about your subject, or if they agree or disagree.

Your Turn: Read and Apply Skills



Ray Bradbury

Meet the Author

Ray Bradbury was born in Illinois. He is best known for his science fiction and fantasy stories. He has published more than 30 books, including a collection of short stories, poems, essays, and plays. His most popular books include *The Martian Chronicles*, *Fahrenheit 451*, and *Something Wicked This Way Comes*. In his writing, Bradbury offers warnings against the dangers of uncontrolled technological development. Bradbury has won numerous awards for his science fiction writing. See page R1 of the Author Files for more on Ray Bradbury.



Author Search For more about Ray Bradbury, go to www.glencoe.com.

All Summer in a Day

by Ray Bradbury

“READY?”

“Ready.”

“Now?”

“Soon.”

“Do the scientists really know? Will it happen today, will it?”

“Look, look; see for yourself!”

The children pressed to each other like so many roses, so many weeds, intermixed, peering out for a look at the hidden sun.

It rained.

It had been raining for seven years; thousand upon thousands of days compounded and filled from one end to the other with rain, with the drum and gush of water, with the sweet crystal fall of showers and the concussion¹ of

1. Here, **concussion** refers to a violent shaking or pounding.

storms so heavy they were tidal waves come over the islands. A thousand forests had been crushed under the rain and grown up a thousand times to be crushed again. And this was the way life was forever on the planet Venus, and this was the schoolroom of the children of the rocket men and women who had come to a raining world to set up civilization and live out their lives.

“It’s stopping, it’s stopping!”

“Yes, yes!”

Margot stood apart from them, from these children who could never remember a time when there wasn’t rain and rain and rain. They were all nine years old, and if there had been a day, seven years ago, when the sun came out for an hour and showed its face to the stunned world, they could not recall. Sometimes, at night, she heard them stir, in remembrance, and she knew they were dreaming and remembering gold or a yellow crayon or a coin large enough to buy the world with. She knew they thought they remembered a warmth, like a blushing in the face, in the body, in the arms and legs and trembling hands. But then they always awoke to the tattering drum, the endless shaking down of clear bead necklaces upon the roof, the walk, the gardens, the forests, and their dreams were gone.

All day yesterday they had read in class about the sun. About how like a lemon it



Analyzing the Photo How would you describe the feeling you get from this photo? Is it similar to the feeling you get from the story? Explain.

was, and how hot. And they had written small stories or essays or poems about it:

*I think the sun is a flower,
That blooms for just one hour.*

That was Margot’s poem, read in a quiet voice in the still classroom while the rain was falling outside.

“Aw, you didn’t write that!” protested one of the boys.

“I did,” said Margot. “*I did.*”

“William!” said the teacher.

But that was yesterday. Now the rain was slackening,² and the children were crushed in the great thick windows.

2. When the rain was **slackening**, it was beginning to stop.

YOUR TURN: READ AND APPLY SKILLS

"Where's teacher?"

"She'll be back."

"She'd better hurry, we'll miss it!"

They turned on themselves, like a feverish wheel, all tumbling spokes.

Margot stood alone. She was a very frail girl who looked as if she had been lost in the rain for years and the rain had washed out the blue from her eyes and the red from her mouth and the yellow from her hair. She was an old photograph dusted from an album, whitened away, and if she spoke at all her voice would be a ghost. Now she stood, separate, staring at the rain and the loud wet world beyond the huge glass.

"What're *you* looking at?" said William.

Margot said nothing.

"Speak when you're spoken to." He gave her a shove. But she did not move; rather she let herself be moved only by him and nothing else.

They edged away from her, they would not look at her. She felt them go away. And this was because she would play no games with them in the echoing tunnels of the underground city. If they tagged her and ran, she stood blinking after them and did not follow. When the class sang songs about happiness and life and games her lips barely moved. Only when they sang about the sun and the summer did her lips move as she watched the drenched windows.

And then, of course, the biggest crime of all was that she had come here only five years ago from Earth, and she remembered the sun and the way the sun was and the sky was when she was four in Ohio. And they, they had been on Venus all their lives, and they had been only two years old when

last the sun came out and had long since forgotten the color and heat of it and the way it really was. But Margot remembered.

"It's like a penny," she said once, eyes closed.

"No it's not!" the children cried.

"It's like a fire," she said, "in the stove."

"You're lying, you don't remember!" cried the children.

But she remembered and stood quietly apart from all of them and watched the patterning windows. And once, a month ago, she had refused to shower in the school shower rooms, had clutched her hands to her ears and over her head, screaming the water mustn't touch her head. So after that, dimly, dimly, she sensed it, she was different and they knew her difference and kept away.

Analyzing the Photo Does the person in this picture remind you of Margot in the story? Why or why not?



There was talk that her father and mother were taking her back to Earth next year; it seemed vital³ to her that they do so, though it would mean the loss of thousands of dollars to her family. And so, the children hated her for all these reasons of big and little consequence.⁴ They hated her pale snow face, her waiting silence, her thinness, and her possible future.

“Get away!” The boy gave her another push. “What’re you waiting for?”

Then, for the first time, she turned and looked at him. And what she was waiting for was in her eyes.

“Well, don’t wait around here!” cried the boy savagely. “You won’t see nothing!”

Her lips moved.

“Nothing!” he cried. “It was all a joke, wasn’t it?” He turned to the other children. “Nothing’s happening today. *Is it?*”

They all blinked at him and then, understanding, laughed and shook their heads. “Nothing, nothing!”

“Oh, but,” Margot whispered, her eyes helpless. “But this is the day, the scientists predict, they say, they *know*, the sun . . .”

“All a joke!” said the boy, and seized her roughly. “Hey, everyone, let’s put her in a closet before teacher comes!”

“No,” said Margot, falling back.

They surged⁵ about her, caught her up and bore her, protesting, and then pleading, and then crying, back into a tunnel, a room, a closet, where they slammed and locked the door. They stood looking at the door and saw it tremble from her beating and

throwing herself against it. They heard her muffled cries. Then, smiling, they turned and went out and back down the tunnel, just as the teacher arrived.

“Ready, children?” She glanced at her watch.

“Yes!” said everyone.

“Are we all here?”

“Yes!”

The rain slackened still more.

They crowded to the huge door.

The rain stopped.

It was as if, in the midst of a film concerning an avalanche, a tornado, a hurricane, a volcanic eruption, something had, first, gone wrong with the sound apparatus,⁶ thus muffling and finally cutting off all noise, all of the blasts and repercussions⁷ and thunders, and then, second, ripped the film from the projector and inserted in its place a peaceful tropical slide which did not move or tremor. The world ground to a standstill. The silence was so immense and unbelievable that you felt your ears had been stuffed or you had lost your hearing altogether. The children put their hands to their ears. They stood apart. The door slid back and the smell of the silent, waiting world came in to them.

The sun came out.

It was the color of flaming bronze and it was very large. And the sky around it was a blazing blue tile color. And the jungle burned with sunlight as the children, released from their spell, rushed out, yelling, into the springtime.

3. Something that is **vital** is very important.

4. **Consequence** is importance.

5. When the children **surged**, they pushed or moved forward with a force like a wave.

6. An **apparatus** is something created or invented for a particular purpose.

7. **Repercussions** are echoes or vibrations.

YOUR TURN: READ AND APPLY SKILLS

“Now, don’t go too far,” called the teacher after them. “You’ve only two hours, you know. You wouldn’t want to get caught out!”

But they were running and turning their faces up to the sky and feeling the sun on their cheeks like a warm iron; they were taking off their jackets and letting the sun burn their arms.

“Oh, it’s better than the sun lamps, isn’t it?”

“Much, much better!”

They stopped running and stood in the great jungle that covered Venus, that grew



Visual Vocabulary
Octopi is the plural form of octopus. An octopus is a sea creature that has eight arms.

and never stopped growing, tumultuously,⁸ even as you watched it. It was a nest of octopi, clustering up great arms of fleshlike weed, wavering, flowering in this brief spring. It was the color of rubber and ash, this jungle, from the many years without sun.

It was the color of stones and white cheeses and ink, and it was the color of the moon.

The children lay out, laughing, on the jungle mattress, and heard it sigh and squeak under them, resilient⁹ and alive. They ran among the trees, they slipped and fell, they pushed each other, they played hide-and-seek and tag, but most of all they squinted at the sun until tears ran down their faces, they put their hands up to that yellowness and that amazing blueness and breathed of the fresh, fresh air and listened and listened to the silence which suspended them in a blessed sea of no sound and no

motion. They looked at everything and savored everything. Then, wildly, like animals escaped from their caves, they ran and ran in shouting circles. They ran for an hour and did not stop running.

And then—

In the midst of their running one of the girls wailed.

Everyone stopped.

The girl, standing in the open, held out her hand.

“Oh, look, look,” she said, trembling.

They came slowly to look at her opened palm.

In the center of it, cupped and huge, was a single raindrop.

She began to cry, looking at it.

They glanced quietly at the sky.

“Oh. Oh.”

A few cold drops fell on their noses and their cheeks and their mouths. The sun faded behind a stir of mist. A wind blew cool around them. They turned and started to walk back toward the underground house, their hands at their sides, their smiles vanishing away.

A boom of thunder startled them and like leaves before a new hurricane, they tumbled upon each other and ran. Lightning struck ten miles away, five miles away, a mile, a half mile. The sky darkened into midnight in a flash.

They stood in the doorway of the underground for a moment until it was raining hard. Then they closed the door and heard the gigantic sound of the rain falling in tons and avalanches, everywhere and forever.

8. **Tumultuously** means “in a wildly excited or confused way.”

9. Something that is **resilient** is capable of springing back into shape or position after being bent, stretched, or pressed together.



Sunrise, 1887. George Inness.

"Will it be seven more years?"

"Yes. Seven."

Then one of them gave a little cry.

"Margot!"

"What?"

"She's still in the closet where we locked her."

"Margot."

They stood as if someone had driven them, like so many stakes, into the floor. They looked at each other and then looked away. They glanced out at the world that was raining now and raining and raining steadily. They could not meet each other's glances. Their faces were solemn and pale.

They looked at their hands and feet, their faces down.

"Margot."

One of the girls said, "Well . . . ?"

No one moved.

"Go on," whispered the girl.

They walked slowly down the hall in the sound of cold rain. They turned through the doorway to the room in the sound of the storm and thunder, lightning on their faces, blue and terrible. They walked over to the closet door slowly and stood by it.

Behind the closet door was only silence.

They unlocked the door, even more slowly, and let Margot out. ○

Reading on Your Own

To read more about the Big Question, choose one of these books from your school or local library. Work on your reading skills by choosing books that challenge you.

Fiction

High Elk's Treasure

by Virginia Driving Hawk Sneve

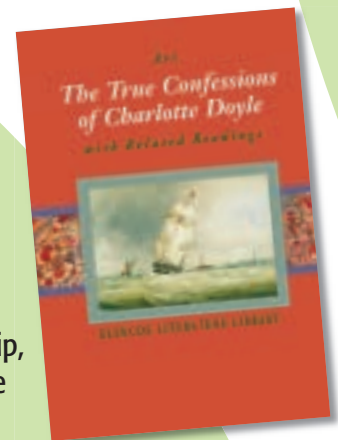
Joe High Elk learns the importance of family and cultural heritage in this tale of exploration and adventure. Read for more details about Joe and the South Dakota reservation on which he lives.



The True Confessions of Charlotte Doyle

by Avi

The only passenger aboard an 1832 sailing ship, thirteen-year-old Charlotte must decide whether she will side with a tyrannical captain or a crew ready for mutiny. Dive right in to this tale of adventure on the high seas!



Lucy's Wish

by Joan Lowery Nixon

In 1886, Lucy is a ten-year-old orphan on the streets of New York. She finds hope when the Children's Aid Society sends her to a new home out West...but her new family is far from perfect.



The Cat Ate My Gymsuit

by Paula Danziger

At first, Marcy Lewis just wants to fit in. She is overweight and overlooked—convinced she'll never get asked out. Then Marcy stands up for one of her teachers, a woman whose courage and conviction Marcy admires. Read to find out what Marcy learns afterward about her own convictions.



Nonfiction

Oh, Freedom!: Kids Talk About the Civil Rights Movement with the People Who Made It Happen

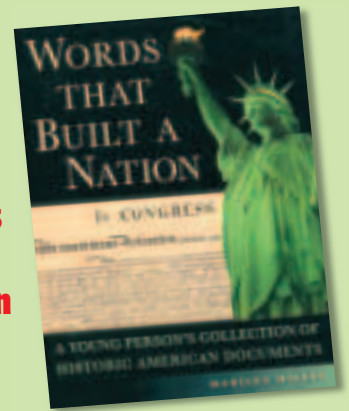
by Casey King,
Linda Barrett Osborne



This collection of oral histories about the civil rights movement includes 31 interviews, all conducted by students. Don't miss these profiles in courage—read to find out more about real people's lives during and after segregation.

Words That Built a Nation: A Young Person's Collection of Historic American Documents

by Marilyn Miller



Discover for yourself the Declaration of Independence or the beauty of a Chief Joseph speech. Read this collection of 39 original documents and speeches to learn more about history, language, and the force of big ideas.

When I Was Your Age: Original Stories About Growing Up

Edited by Amy Ehrlich



This collection of stories by ten popular writers includes fiction and nonfiction. Read it to yourself, or read it aloud—either way, these short pieces about growing up will give you something to think about.

Beyond the Limits

by Stacy Allison and
Peter Carlin



Stacy Allison sets out with three other climbers to scale Mt. Everest—something no other woman had yet succeeded in doing. Read to find out more about her amazing adventure.

Test Practice

Part 1: Literary Elements

On a separate sheet of paper, write the numbers 1–4. For the first three questions, write the letter of the correct answer next to the number for that question. Then, next to number 4, write your answer to the question.

1. What is the most important part of your writing “style”?
 - A. whether you spell correctly
 - B. whether you print or use cursive writing
 - C. how you put words and sentences together
 - D. how many reasons you give for your opinions

Use the following passage to answer question 2.

Rena’s rowboat moved gently on the lake. The sun was warm on her face, and a slight breeze moved her hair. From the nearby shore came the faint rustle of chipmunks moving among the trees. A single, feathery cloud moved lazily, high in the blue sky.

2. The mood of this passage could best be described as
 - A. sad
 - B. angry
 - C. peaceful
 - D. enthusiastic

Objectives (pp. 366–367)

Literature Identify literary elements: style, bias, mood • Understand characteristics of argument

Reading Distinguish fact and opinion • Monitor comprehension: clarify • Make inferences • Identify problem and solution

Use the following passage to answer questions 3 and 4.

The child of today is the adult of tomorrow. What a scary thought! I mean, just think about today’s kids! If they’re inside, they’re watching some junk on TV. They have no interest in the educational shows they could be watching. Or maybe they’re “instant messaging” their pals, as if that was the only thing a computer could be used for. If they’re outside, are they playing sports or doing something useful? Not a chance! They’re spray painting slogans on a garage or crowding old people off the sidewalk. The whole time, of course, they’re blasting idiotic pop music at an eardrum-cracking volume. Now, can you imagine what our country will be like when these people are *running* it?

3. Which of the following is something the writer has a negative bias about?
 - A. television
 - B. computers
 - C. pop music
 - D. old people
4. What makes the writer’s argument a bad one? (Think about what you learned about such things as “support for a view,” “generalizations,” and “bias.”)

Part 2: Reading Skills

On a separate sheet of paper, write the numbers 1–4. Next to numbers 1–3, write the letter of the right answer. Next to number 4, write your answer to the question.

1. Which of the following is often a helpful way to clarify confusing text?
 - A. Reread it more carefully.
 - B. Skip the parts that are unclear.
 - C. Concentrate on the parts you understand.
 - D. Ignore any words that are unfamiliar.
2. What can you infer from the students' response to the news that there would be new rules?
 - A. They feared Mr. Wang.
 - B. They were unhappy about it.
 - C. They did not intend to obey the rules.
 - D. They understood that rules were necessary.

Read the following passage and answer the questions that follow it.

The bell rang, ending Mr. Wang's class, and the students raced for the door. Three who were trying to get through the doorway at the same time ended up on the floor. One boy hit his head hard enough to raise a large lump.

Mr. Wang began class the next day with an announcement. "I have new rules for this class," he said. He paused until the sound of groans died down. "The first requires everyone to form a single line in order to leave class. Do you understand?"

Fritz raised his hand. "Sure," he said. "When we want to leave class, we form a line." He stood up. "OK, everybody, let's line up and get out of here!"

Mr. Wang had to work hard not to laugh. "That's not funny, Fritz," he said sternly.

3. Which of the following is a statement of opinion?
 - A. The bell rang, ending Mr. Wang's class.
 - B. One boy hit his head hard enough to raise a large lump.
 - C. "I have new rules for this class."
 - D. "That's not funny, Fritz."
4. What is the problem described in this passage, and what effort is made to solve it?

LiteratureOnline

Unit Assessment To prepare for the Unit test, go to www.glencoe.com.

Part 3: Vocabulary Skills

On a separate sheet of paper, write the numbers 1–10. Next to each number, write the letter of the correct answer for that question.

For questions 1–5, write the letter of the word or phrase that means about the same as the underlined word.

1. feelings of distress

- A. anger C. delight
B. misery D. jealousy

2. to have to endure it

- A. bear C. leave
B. finish D. correct

3. a vile remark

- A. loud C. horrible
B. funny D. embarrassing

4. if we forsake them

- A. notice C. enjoy
B. annoy D. desert

5. the child's individuality

- A. success C. shyness
B. loneliness D. personality

6. Which of the following synonyms best communicates the idea that a wound is a really bad one?

- A. gash C. cut
B. scrape D. scratch

7. Which of the following synonyms best communicates the idea of looking at something quickly and briefly?

- A. gaze C. view
B. watch D. glance

8. Which of the following synonyms has the most negative connotation?

- A. funny C. ridiculous
B. amusing D. humorous

9. Which description is an example of semantic slanting?

- A. The room was a cluttered mess.
B. The room contained many objects.
C. A large variety of things filled the entire room.
D. There was a lot of furniture as well as other items in the room.

10. Which statement shows an awareness of the connotation of words?

- A. It's more *rectangular* than *square*.
B. Do you call root beer *pop* or *soda*?
C. I would say I'm *selective*, not *fussy*.
D. That dog is really a *spaniel*, not a *terrier*.

Objectives (pp. 368–369)

Vocabulary Learn and use new vocabulary

• Identify semantic slanting • Understand connotation • Understand synonyms: shades of meaning

Grammar Identify parts of speech: adjectives, adverbs, demonstrative pronouns, prepositions, interjections

Part 4: Writing Skills

On a separate sheet of paper, write the numbers 1–8. Next to each number, write the letter of the correct answer for that question.

-
1. In the sentence below, which word is an adjective?
- I heard a nervous voice loudly call my name.
- A. nervous
 - B. voice
 - C. loudly
 - D. my
2. In the sentence below, which word is an adverb?
- The whole family often goes to a nearby beach.
- A. whole
 - B. often
 - C. goes
 - D. nearby
3. Which word or phrase best fills in the blank in the sentence below?
- Ray responded ____ than I did.
- A. happier
 - B. happily
 - C. happier
 - D. more happily
4. In the sentence below, which word is an article?
- Wow, that was such a good movie!
- A. Wow
 - B. such
 - C. a
 - D. movie
5. Which word or phrase best fills in the blank in the sentence below?
- Our pitcher is the ____ player on the team.
- A. taller
 - B. tallest
 - C. most tall
 - D. most tallest
6. In which sentence is the demonstrative *that* used as a pronoun?
- A. That was mean.
 - B. That dog is mine.
 - C. Is that movie any good?
 - D. Could I borrow that jacket?
7. In the sentence below, which word is a preposition?
- If you like lakes, mountains, or both, you will like the view around the bend.
- A. If
 - B. or
 - C. around
 - D. the
8. Which sentence contains an interjection?
- A. Stop right there!
 - B. Gee, I thought so.
 - C. What a beautiful day!
 - D. Remember, Jake said he'd be late.