Lesson Test

Multiple Choice

Identify the choice that best completes the statement or answers the question.

for Charles

1. Laurie reports that Charles
   A. hit the teacher.
   B. likes to eat chalk.
   C. stole his chocolate cake.
   D. does not know how to color.
   E. is the smallest child in the class.

2. Which word best completes the following sentence?
   She looked haggard because she had not ________ for a long time.
   A. tried
   B. slept
   C. cried
   D. worried
   E. communicated

3. Which of the following is a synonym for the word "lapses" in the phrase "He still has occasional lapses"?
   A. desires
   B. failures
   C. requests
   D. movements
   E. conversations

4. The ending of this story
   A. is a tragedy.
   B. makes no sense.
   C. contains a surprise.
   D. is meant to be sad.
   E. makes this a horror story.

5. Which aspect of this story is an important part of the plot?
   A. The teacher gives Charles an apple for being good.
   B. There is no boy named Charles in Laurie’s kindergarten class.
   C. Laurie’s father accidentally knocks a bowl of flowers off the table.
   D. Laurie’s father suggests that they invite Charles’s mother over for tea.
   E. Laurie wears corduroy overalls with bibs until the day he starts kindergarten.
**Build Background**

Shirley Jackson, the author of “Charles,” was a prominent writer of the 1950s. Shirley Jackson is known worldwide for her stories of psychological terror that stun readers into thinking about human nature. These tales have some common threads:

- **Characters:** Jackson’s main characters are typically women who are misfits in society and lack an identity. Their motivations and behaviors seem ordinary but have an undercurrent of irrationality, madness, or evil.

- **Plot:** Jackson creates stories where ordinary people, places, and situations cross over into a dimension of the extraordinary and disturbing. The reader is unaware of this shift until the story’s end.

- **Setting:** The settings of Jackson’s stories are typically small towns where commonplace community happenings and neighborly interactions disguise an alternative reality.

- **Theme:** Jackson’s stories show how evil lurks below the surface of goodness, civility, and normalcy.

The popularity of Jackson’s stories in the 1950s parallels the popularity of *The Twilight Zone*, a television anthology series that combined the elements of fantasy, science fiction, and horror that took the viewer into what the series’ creator called “the fifth dimension.” The narrator of *The Twilight Zone*, Rod Serling, always began the story with a standard opening similar to this: “There is a fifth dimension beyond that which is known to man. It is a dimension as vast as space and as timeless as infinity. It is the middle ground between light and shadow, between science and superstition, and it lies between the pit of man’s fears and the summit of his knowledge. This is the dimension of the imagination. It is an area which we call the Twilight Zone.”

Serling then set the stage for what was to come by introducing the characters and the setting in the story. The combination of his calm narration and the creepy sound effects made viewers feel uneasy with anticipation.

**Get Started**

In this activity, you will work in a small group to create a one- to two-minute video trailer inviting people to read a short story written by Shirley Jackson. A video trailer is a teaser that offers viewers a taste of an upcoming movie. Model your trailer after Serling’s opening for *The Twilight Zone*. Watching a few episodes of that program would be good preparation for the project.

**Establish Group Roles**

Your group will need to establish roles for the production of this video.
Some of these tasks include the creation of the storyboard and script; the gathering of any costumes, props, music, and sound effects; the roles in the video (actors and narrator); and the editing of the video. Participation of all group members is important and will be factored into the grading of the video trailer project.

**Choose a Story**

As a group, choose one of these Jackson short stories to read:
- “One Ordinary Day, With Peanuts” from *Just an Ordinary Day: The Uncollected Stories of Shirley Jackson*
- “The Lottery” from *The Lottery and Other Stories* (also can be found online)
- “Louisa, Please Come Home” from the collection *Come Along With Me*
- “The Possibility of Evil” from *Just an Ordinary Day: The Uncollected Stories of Shirley Jackson*

**Brainstorm Your Presentation**

When your group has finished reading, brainstorm what parts your group will want to show in the trailer. Consider the following:
- What characters, settings, and events would be important to include without giving away too much of the story line?
- What scenes in the story would establish the appropriate mood?
- What backdrops, costumes, and props would lend authenticity to the story?
- What music and sound effects would set the desired tone?

**Create a Storyboard**

Next, your group needs to plan the sequencing of the video scenes. Use a storyboard similar to the one below to plan the individual scenes and accompanying narration. A storyboard reveals where the camera should focus and notes the desired atmosphere of each scene. Copy this storyboard onto a separate piece of paper and allow for as many scenes as needed.

<table>
<thead>
<tr>
<th>Example:</th>
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<tbody>
<tr>
<td><img src="image" alt="Storyboard Example" /></td>
</tr>
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</table>

| Scene 1: Start with the camera focused on the opening of the lottery box. The camera will pull back to reveal the people gathered around it. | Scene 2: | Scene 3: |
Connect and Create

Assemble at the established location and bring the necessary equipment for shooting the video. Be sure to follow the scenes and scripts of your storyboard, and remember to keep your final video within the required time limits. There are several computer programs that are available for video production; have your group check on the availability of such programs.

Check and Reflect

Your group should view the video and make any necessary edits of the material. While viewing the video, address the following questions:

• Does the video trailer entice viewers into reading the story?
• Has your group covered the important scenes of the story without giving away too much of the story line?
• Does the video establish the mood that your group feels is important?
• Do the music and sound effects enhance the video trailer?
• Does the video trailer follow the format of the opening of The Twilight Zone?
• Does the video trailer capture key elements that Jackson uses in her story?

Present and Publish

Your group will show the video trailer to classmates as well as to a panel of teachers. The teachers will vote on their favorite video trailer based on a set of criteria, and the winning group will receive, in addition to their final grade, bonus points for their efforts.

After all the videos have been viewed, hold a class discussion to identify and list key elements that Jackson uses to build her stories. Highlight elements that are common across her stories. As a class, write a paragraph summarizing Jackson’s writing style, including references to common elements as evidence to support your summary.

As a follow up, consider posting all the videos on a web page or hosting an Introduction to Shirley Jackson event for your school or community. The summary that your class prepared can be used to introduce the web page or event.
ABOUT THE STORY

In “Charles,” a mother tells a story about her son, Laurie, who is starting kindergarten. He comes home with stories about a boy who often misbehaves. The story does not take place today. Look for behavior by the teacher that would not be tolerated today.

MAKE CONNECTIONS

What are your memories of elementary school? Was there a student who didn’t follow the rules? What did he or she do?

ANALYZE LITERATURE: Plot

A plot is a series of events related to a central conflict, or struggle. A plot usually involves the introduction of a conflict, the events that develop that conflict, and the eventual resolution of the conflict.
USE READING SKILLS

Analyze Sequence of Events

As you read, write down what Charles does; these are the events that develop the conflict. When you are done reading, explain the resolution of the conflict. Note that the conflict has been indicated for you.

Conflict:
The impact Laurie’s parents think Charles is having on him.

Resolution

Events That Develop the Conflict

- [Event 1]
- [Event 2]
- [Event 3]
- [Event 4]
- [Event 5]
- [Event 6]

[Diagram of event sequence with arrows connecting each event]

Resolution
## PREVIEW VOCABULARY

<table>
<thead>
<tr>
<th>Key Words and Phrases</th>
<th>Words and Phrases in Context</th>
<th>Definition</th>
<th>Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>① I don't know this word or phrase at all. ② I've seen this word or phrase before. ③ I know this word or phrase and use it.</td>
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### insolently

**in-so-lent-ly**  
(in s[e]lent lē)  
adverb

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The girl spoke to her mom **insolently**, calling her names.

**It's best not to speak **insolently** to...**

### elaborately

**elab-or-a-tely**  
(i l[a]b[ə]rat lē)  
adverb

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Grandma embroidered **elaborately**, placing many details in a forest scene.

**Things that can be done **elaborately** include...**

### mindful

**mind-ful**  
(min[d]fəl)  
adjective

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Craig was **mindful** that he had homework to do because he had written down his assignments.

**When traveling abroad, it is important to be **mindful** about...**

### matronly

**ma-tron-ly**  
(mā trən lē)  
adverb

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The **matronly** nurse put a bandage on Ashley's cut knee, rubbed her arm, and told her she was a brave girl.

**People who are **matronly** like to...**

### haggard

**hag-gard**  
(ha′gard)  
adjective

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Having worked for sixteen hours straight, Bill the mechanic looked **haggard**.

**The opposite of **haggard** is...**
The day my son Laurie started kindergarten he renounced\(^1\) corduroy overalls with bibs and began wearing blue jeans with a belt; I watched him go off the first morning with the older girl next door, seeing clearly that an era of my life was ended, my sweet-voiced nursery-school tot replaced by a long-trousered, swaggering\(^2\) character who forgot to stop at the corner and wave good-bye to me.

He came home the same way, the front door slamming open, his cap on the floor, and the voice suddenly become raucous\(^3\) shouting, “Isn’t anybody here?”

At lunch he spoke insolutely to his father, spilled his baby sister’s milk, and remarked that his teacher said we were not to take the name of the Lord in vain.

“How was school today?” I asked, elaborately casual.

“All right,” he said.

“Did you learn anything?” his father asked.

Laurie regarded his father coldly. “I didn’t learn nothing,” he said.

“Anything,” I said. “Didn’t learn anything.”

“The teacher spanked a boy, though,” Laurie said, addressing his bread and butter. “For being fresh,” he added, with his mouth full.

“What did he do?” I asked. “Who was it?”

Laurie thought. “It was Charles,” he said. “He was fresh. The teacher spanked him and made him stand in a corner. He was awfully fresh.”

“What did he do?” I asked again, but Laurie slid off his chair, took a cookie, and left, while his father was still saying, “See here, young man.”

The next day Laurie remarked at lunch, as soon as he sat down, “Well, Charles was bad again today.” He grinned enormously and said, “Today Charles hit the teacher.”

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1. renounced. Gave up
2. swaggering. Walking with a boastful, arrogant air; strutting
3. raucous. Harsh, rowdy
“Good heavens,” I said, mindful of the Lord’s name, “I suppose he got spanked again?”

“He sure did,” Laurie said. “Look up,” he said to his father.

“What?” his father said, looking up.


“Why did Charles hit the teacher?” I asked quickly.

“Because she tried to make him color with red crayons,” Laurie said. “Charles wanted to color with green crayons so he hit the teacher and she spanked him and said nobody play with Charles but everybody did.”

The third day—it was Wednesday of the first week—Charles bounced a see-saw on to the head of a little girl and made her bleed, and the teacher made him stay inside all during recess.

Thursday Charles had to stand in a corner during story-time because he kept pounding his feet on the floor. Friday Charles was deprived of blackboard privileges because he threw chalk.

On Saturday I remarked to my husband, “Do you think kindergarten is too unsettling for Laurie? All this toughness, and bad grammar, and this Charles boy sounds like such a bad influence.”

“It’ll be all right,” my husband said reassuringly. “Bound to be people like Charles in the world. Might as well meet them now as later.”

Think and Reflect

Which parent is more concerned about Charles’s influence on Laurie?

4. blackboard privileges. When students are allowed to write on the board
5. unsettling. Jarring or made unstable
On Monday Laurie came home late, full of news. “Charles,” he shouted as he came up the hill; I was waiting anxiously on the front steps. “Charles,” Laurie yelled all the way up the hill, “Charles was bad again.”

“Come right in,” I said, as soon as he came close enough.

“Lunch is waiting.”

“You know what Charles did?” he demanded, following me through the door. “Charles yelled so in school they sent a boy in from first grade to tell the teacher she had to make Charles keep quiet, and so Charles had to stay after school. And so all the children stayed to watch him.”

“What did he do?” I asked.

“He just sat there,” Laurie said, climbing into his chair at the table. “Hi, Pop, y’old dust mop.”

“Charles had to stay after school today,” I told my husband.

“Everyone stayed with him.”

“What does this Charles look like?” my husband asked Laurie. “What’s his other name?”

“He’s bigger than me,” Laurie said. “And he doesn’t have any rubbers8 and he doesn’t ever wear a jacket.”

Monday night was the first Parent-Teachers meeting, and only the fact that the baby had a cold kept me from going; I wanted passionately to meet Charles’s mother. On Tuesday Laurie remarked suddenly. “Our teacher had a friend come to see her in school today.”

“Charles’s mother?” my husband and I asked simultaneously7.

“Naah,” Laurie said scornfully8. “It was a man who came and made us do exercises, we had to touch our toes. Look.” He climbed down from his chair and squatted down and touched his toes. “Like this,” he said. He got solemnly9 back into his chair and said, picking up his fork, “Charles didn’t even do exercises.”

“That’s fine,” I said heartily10. “Didn’t Charles want to do exercises?”

“Naah,” Laurie said. “Charles was so fresh to the teacher’s friend he wasn’t let11 do exercises.”

“Fresh again?” I said.

6. rubbers. Shoe protectors that are made out of rubber
7. simultaneously. At the same time
8. scornfully. Showing dislike or disrespect
9. solemnly. Seriously
10. heartily. With all sincerity
11. he wasn’t let... He wasn’t allowed...
“He kicked the teacher’s friend,” Laurie said. “My friend told Charles to touch his toes like I just did and Charles kicked him.”

“What are they going to do about Charles, do you suppose?” Laurie’s father asked him.

Laurie shrugged elaborately. “Throw him out of school, I guess,” he said.

Wednesday and Thursday were routine; Charles yelled during story hour and hit a boy in the stomach and made him cry. On Friday Charles stayed after school again and so did all the other children.

With the third week of kindergarten Charles was an institution in our family; the baby was being a Charles when she cried all afternoon; Laurie did a Charles when he filled his wagon full of mud and pulled it through the kitchen; even my husband, when he caught his elbow in the telephone cord and pulled the telephone, ashtray, and a bowl of flowers off the table, said, after the first minute, “Looks like Charles.”

During the third and fourth weeks it looked like a reformation in Charles; Laurie reported grimly at lunch on Thursday of the third week. “Charles was so good today the teacher gave him an apple.”

“What?” I said, and my husband added warily, “You mean Charles?”

“Charles,” Laurie said. “He gave the crayons around and he picked up the books afterward and the teacher said he was her helper.”

“What happened?” I asked incredulously.

“He was her helper, that’s all,” Laurie said, and shrugged.

---

12. routine. Customary, regular, habitual
13. institution. Familiar, long-established person, thing, or practice; fixture
14. reformation. Improvement, betterment
15. grimly. Gloomily
16. incredulously. With doubt or disbelief
“Can this be true, about Charles?” I asked my husband that night. “Can something like this happen?”

Wait and see,” my husband said cynically. “When you’ve got a Charles to deal with, this may mean he’s only plotting.”

He seemed to be wrong. For over a week Charles was the teacher’s helper; each day he handed things out and he picked things up; no one had to stay after school.

“The PTA meeting’s next week again,” I told my husband one evening. “I’m going to find Charles’s mother there.”

“Ask her what happened to Charles,” my husband said. “I’d like to know.”

“I’d like to know myself,” I said.

On Friday of that week things were back to normal. “You know what Charles did today?” Laurie demanded at the lunch table, in a voice slightly awed. “He told a little girl to say a word and she said it and the teacher washed her mouth out with soap and Charles laughed.”

“What word?” his father asked unwisely, and Laurie said, “I’ll have to whisper it to you, it’s so bad.” He got down off his chair and went around to his father. His father bent his head down and Laurie whispered joyfully. His father’s eyes widened.

“Did Charles tell the little girl to say that?” he asked respectfully.

“She said it twice,” Laurie said. “Charles told her to say it twice.”

“What happened to Charles?” my husband asked.

“Nothing,” Laurie said. “He was passing out the crayons.”

Monday morning Charles abandoned the little girl and said the evil word himself three or four times, getting his mouth washed out with soap each time. He also threw chalk.

My husband came to the door with me that evening as I set out for the PTA meeting. “Invite her over for a cup of tea after the meeting,” he said. “I want to get a look at her.”

“If only she’s there,” I said prayerfully.

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17. **cynically**. With disbelief about another person’s honesty
18. **he’s only plotting**. He’s just planning (more bad behavior)
“She’ll be there,” my husband said. “I don’t see how they could hold a PTA meeting without Charles.”

At the meeting I sat restlessly, scanning the room. None of them looked to me haggard enough. No one stood up in the meeting and apologized for the way her son had been acting. No one mentioned Charles.

After the meeting I identified and sought out Laurie’s kindergarten teacher. She had a plate with a cup of tea and a piece of chocolate cake; I had a plate with a cup of tea and a piece of marshmallow cake. We maneuvered up to one another cautiously, and smiled.

“I’ve been so anxious to meet you,” I said. “I’m Laurie’s mother.”

“We’re all so interested in Laurie,” she said. “Well, he certainly likes kindergarten,” I said. “He talks about it all the time.”

“We had a little trouble adjusting, the first week or so,” she said primly, “but now he’s a fine little helper. With occasional lapses,”

“Laurie usually adjusts very quickly,” I said. "I suppose this time it’s Charles’s influence.”

“Charles?”

“Yes,” I said laughing, “you must have your hands full in that kindergarten, with Charles.”

“Charles?” she said. “We don’t have any Charles in the kindergarten.”

19. maneuvered. Make one’s way, move or situate oneself

20. lapses. Slips, temporary failures
READING CHECK

1. How does Laurie feel when he goes off to kindergarten for the first time?
   A. sad and afraid
   B. confident and secure
   C. clingy and shy

2. Why are Laurie’s parents so concerned about Charles?
   A. They don’t want Charles to hit Laurie.
   B. Charles is Laurie’s best friend.
   C. They are afraid Charles will be a bad influence on their son.

3. What does Charles not do?
   A. throw chalk
   B. tell classmates to say bad words
   C. give the teacher an apple

4. Why does Charles’s behavior begin to change?
   A. He wants to please his teacher.
   B. He is probably adjusting to school.
   C. He listens to his parents, who want him to behave better.

5. Who is Charles really?
   A. Laurie
   B. Laurie’s next-door neighbor
   C. Laurie’s brother

VOCABULARY CHECK

1. At lunch Laurie speaks insolently to his father. In other words, how does Laurie address his father?
   A. He’s brutal and dishonest.
   B. He’s rude and disrespectful.
   C. He’s kind and generous.

2. Laurie’s mother says she’s elaborately casual when she addresses Laurie. What does this infer?
   A. She’s carefully thought out what she wants to ask her son.
   B. She speaks without thinking.
   C. She wants to appear in charge.

3. Laurie’s mother is mindful of not taking the Lord’s name in vain. Why is this?
   A. Laurie’s mother is religious.
   B. Laurie’s mother is intelligent.
   C. Laurie learned from his teacher not to take the Lord’s name in vain and Laurie’s mother wants to set a good example for her son.

4. What does it mean when Laurie’s mother examines each matronly face at the PTA meeting?
   A. She is trying to find Charles’s father and tell him his son is a bad influence on Laurie.
   B. She is looking at all the mothers and trying to guess who Charles’s mother is.
   C. She is looking for clues to find out who Laurie’s teacher is.

5. Why does Laurie’s mother think Charles’s mother would look haggard?
   A. She thinks it would be exhausting and challenging to raise Charles.
   B. She thinks Charles’s mother is older than the rest of the mothers.
   C. She knows what it’s like to live with a kindergartner.

ANALYZE LITERATURE: Plot

Summarize the plot of “Charles.” Include the conflict, the events, and the resolution. You may refer back to your graphic organizer. Conclude by making a judgment about what Laurie’s parents learned about their son.
READING SKILLS

Analyze Sequence of Events

1. Does Charles adjust well to kindergarten at first?

2. What is the major conflict of the story?

3. How is the conflict resolved?

4. Before the end of the story, did the author provide clues that could have helped Laurie’s parents figure out who Charles was? Think of Laurie’s behavior at home.

BUILD VOCABULARY

Adverbs

You can turn adjectives into adverbs by adding -ly. For numbers 1–2, change the adjectives into adverbs. For numbers 3–4, use the new adverbs in a sentence.

1. mindful

2. haggard

3. 

4. 

GRAMMAR AND STYLE

Laurie says to his father, “I didn’t learn nothing.” This is a double negative; double negatives occur when two negative words are mistakenly put in the same sentence. Laurie should have said “I didn’t learn anything.” Rewrite the following sentences to correct the double negatives. Make any other necessary changes as well.

1. I ain’t got no paper.

2. I’m not going nowhere.

3. I don’t want nothing.

WRITING SKILLS

Imagine you are Laurie’s teacher. On a separate sheet of paper, write a note to his parents requesting a parent-teacher meeting and giving an indication of what the problem is.
The Drummer Boy of Shiloh, page 55

Guided Reading Questions

As you read the story, write down the answers to the following comprehension questions.

Page 56
From where do blossoms fall? Where do they land? ____________________________

Why are the men unable to sleep? ____________________________________________

What is the soldiers’ strategy? ____________________________________________

Page 57
What does the boy have? ____________________________________________

What does he wish he had? ____________________________________________

Page 58
What does the boy wish he could do? ____________________________________________

Who catches the boy crying? ____________________________________________

Page 59
What does the general fear? ____________________________________________

To what animal does the general compare the young soldiers? ____________________________________________

For what does he need the drummer boy? ____________________________________________

In what way does a drummer boy control the mood of the troops? ____________________________________________

Page 60
What does Joby do after the general gets up? ____________________________________________
The Drummer Boy of Shiloh, page 55

Use Reading Strategies: Visualize

Before Reading: Practice Making a Mind Movie

Preview the entire selection, including the Informational Text Connection and the activities before and after the story. Read the title, the Build Background information and Meet the Author on page 54. Then look at the photograph on page 55 and the painting the Battle of Shiloh on page 57. Discuss with a partner what you think the story will be about. Make a short mind movie about the boy in the photograph on page 55. In your mind, visualize an incident from this boy’s experience in the Civil War.

During Reading: Make a Mind Movie About the Story

1. Close your eyes and visualize the story as your teacher reads aloud the first three pages of “The Drummer Boy of Shiloh.” How does the setting look? How does the boy feel? Focus on capturing all of the sensory elements of the description in your mental images.

2. Continue reading the rest of the story silently, visualizing descriptions in your mind as you read. Mark passages that you find difficult to visualize by using sticky notes or jotting down page and paragraph numbers. Draw sketches of your visualizations and write down the page numbers of the quotes from the text that you are sketching in the spaces below.

Visualization Sketches

<table>
<thead>
<tr>
<th>Sketch 1</th>
<th>The quote from the text that I am sketching is on page ______.</th>
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<tbody>
<tr>
<td>Sketch 2</td>
<td>The quote from the text that I am sketching is on page ______.</td>
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</table>
After Reading: Share Your Mind Movies

In a small group, discuss your mind images of the story. Include descriptions of the setting, the characters, and the actions. Compare the passages you found difficult to visualize and discuss why you found them so. Then, share how you overcame the difficulty.

Fix-Up Idea: Reread

If you encounter difficulty visualizing a particular section of the text, stop and reread the section to identify sensory details. Record the sensory details of sight, hearing, taste, touch, and smell in the sensory-details chart below. Try to imagine one of the details, and then add another sensory detail to the image. Repeat the process until you have incorporated all of the sensory details into your image.

Sensory Details Chart

<table>
<thead>
<tr>
<th>Sight</th>
<th>Hearing</th>
<th>Taste</th>
<th>Touch</th>
<th>Smell</th>
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**LESSON 1**

**Word Study Notebook**

**Understand the Concept**

Adding words to your vocabulary can be fun as well as useful. Knowing more words can make you a more interesting writer and speaker. Instead of always using “he said” and “she said” in writing dialogue, you could use verbs like mumbled, cried, shouted, declared, stated, announced, remarked, pouted, or whispered. And instead of describing something as big, you could call it humongous, enormous, gigantic, colossal, jumbo, mammoth, or whopping.

Learning more about words can also help you with your reading. No matter what you are reading, you will run into unfamiliar words from time to time. Keeping track of these words and their definitions can help you become a better reader.

A good way to expand your vocabulary is to keep a word study notebook. In it, you can record each new word with its definition, origin, and pronunciation, along with an example sentence or drawing to help you remember it.

Here is a sample page from a word study notebook.

**Word: gregarious**

**Pronunciation:** \\grig\ gar´ es\n
**Origins:** Latin *gregarius,* “of a flock or herd”

**Definition:** social; sociable, friendly

**Sentence:** Greg is the most gregarious person I know — he is friendly with everyone!

---

**Pandemonium** *(pan da´mən e am)* adj., a riotous, chaotic situation

*When news broke that the pet boa constrictors had escaped somewhere in the classroom, there was total pandemonium—some students ran toward the door, others climbed on top of desks, several stood unable to move and simply screamed, and still others laughed uproariously.*

*Pandemonium was first used by John Milton in his 17th-century epic poem *Paradise Lost* to refer to the capital of Hell. The word was derived by combining the Greek *par*-, meaning “all,” and -*daimon,* meaning “evil spirit.”

*Pandemonium implies unruly and loud circumstances. It can be used to describe comical situations, such as those seen in slapstick comedy shows and movies, or tragic events, such as those caused by warfare and terrorist attacks. Synonyms of pandemonium include chaos, bedlam, hubbub, confusion, tumult, and disarray.*
Try It Yourself

Fill in this sample page of a word study notebook.

| Word: interject |
| Pronunciation: |
| Definition: |
| Origins: |
| Example sentence: |

Browse through a magazine or newspaper until you find a word that is unfamiliar to you. Use the space below to create your own word study notebook entry for the unfamiliar word. To find the correct definition and pronunciation, ask your teacher or consult a dictionary. If you use a dictionary, use the context of the word in the article to decide which definition is correct for that usage of the word. If you wish, you can also include the other definition entries.

| Word: |
| Pronunciation: |
| Definition: |
| Origins: |
| Example sentence: |

What Did You Learn?

For the next few days, log all of the unfamiliar words that you encounter on the lines below. Then, start your word study notebook with these words. Continue to use your word study notebook to record new words. Every week, review the entries in your word study notebook. Try to incorporate these words into your speech and writing.

---

Tip

Try to learn unfamiliar words instead of ignoring them. As you read, jot down these words and try to figure out their meanings. As you listen to the radio, watch television, or surf the Internet, do the same. If you are out running errands, at school, or even on vacation, carry a small notebook with you. That way, you can jot down new or interesting words to investigate later. Be sure to include in your away-from-home notebook information about where you saw the word and any context clues you noticed.

Just for Fun

You can use your word study notebook to record interesting, strange, or unusual words as well. On your own paper or in your notebook, do word study entries for the following words.

- quibble
- raucous
- abominable
- monotony
- bamboozle
LESSON 1

The Sentence and Parts of Speech

The Sentence and Its Functions

From the time you entered school, you probably have been speaking and writing in sentences. In the English language, the sentence is the basic unit of meaning.

A sentence is a group of words that expresses a complete thought. Every sentence has two basic parts: a subject and a predicate. The subject tells whom or what the sentence is about. The predicate tells information about the subject—what the subject is, what the subject does, or what happens to the subject.

EXAMPLE
sentence   The young pianist | studied the difficult sonata.
(subject)   (predicate)

A group of words that does not have both a subject and a predicate is called a sentence fragment. A sentence fragment does not express a complete thought.

EXAMPLES
sentence fragment The cabinetmaker. (The fragment does not have a predicate. The group of words does not answer the question What did the cabinetmaker do?)
sentence fragment Sharpened the carving tools. (The fragment does not have a subject. The group of words does not answer the question Who sharpened the carving tools?)
sentence fragment At his bench. (The fragment does not have a subject or predicate. The group of words does not tell what the sentence is about or tell what the subject does.)
complete sentence The cabinetmaker sharpened the carving tools at his bench.

EXERCISE 1

Identifying Sentences and Sentence Fragments

Identify each of the following groups of words as either a complete sentence or a sentence fragment. Write S for sentence or F for fragment.

_____ 1. Waiting for the yeast bread to rise and bake.
_____ 2. Charles White was a pioneer of American mural art.
_____ 3. The artisan cut the red and blue glass for the window.
4. Deep inside the hot pottery kiln.
5. Her palette glistened with globs of fresh paint.
6. In the cabinetmaker’s shop behind the bench.
7. A friend as well as a talented chef.
8. Into the basket he gathered the garden’s harvest.
9. The older, experienced painter and his young student.
10. Artists contribute great beauty to the world.

**EXERCISE 2**

**Understanding Sentences and Their Basic Parts**

Some of the following groups of words are missing a subject or predicate or both. Tell what part is missing, then revise the sentence to include the missing part. If the group of words contains both a subject and a predicate, write sentence.

**EXAMPLE**

The graceful ballet dancer.
(predicate missing, The graceful ballet dancer *pirouetted across the stage.*)

1. In the artist’s studio.

________________________________________________________

________________________________________________________

2. The model patiently posed for the artist.

________________________________________________________

________________________________________________________

3. Applies make-up and costume.

________________________________________________________

________________________________________________________

4. A modern painting.

________________________________________________________

________________________________________________________

5. On the brightly lit stage.

________________________________________________________

________________________________________________________
6. The photographic image slowly emerged.

7. Untidy piles of paint tubes.

8. Wrote about her childhood experiences.


10. It was a carefully crafted story.

EXERCISE 3

Using Complete Sentences in Your Writing

Write a paragraph describing a skill or talent that someone has that you admire. Perhaps he or she is an artist, a chef, a musician, or a woodworker. Why do you admire his or her skill? What does he or she make or do with the skill? Make sure that each sentence in your paragraph contains a subject and predicate.

Functions of Sentences

There are four different kinds of sentences: declarative, interrogative, imperative, and exclamatory. Each kind of sentence has a different purpose. You can vary the tone and mood of your writing by using the four different sentence types. Read the example sentences aloud and notice how your voice changes to express each sentence’s different meaning.
• A **declarative sentence** makes a statement. It ends with a period.

  **EXAMPLE**
  Aaron wants to visit his cousins in Chicago.

• An **interrogative sentence** asks a question. It ends with a question mark.

  **EXAMPLE**
  Will Aaron visit his cousins in Chicago?

• An **imperative sentence** gives an order or makes a request. It ends with a period or an exclamation point. An imperative sentence has an understood subject. The understood subject is often *you*.

  **EXAMPLE**
  (You) Please travel safely.
  (You) Read some more of his books.

• An **exclamatory sentence** expresses strong feeling. It ends with an exclamation point.

  **EXAMPLE**
  Aaron can’t wait to leave on his trip!

**EXERCISE 3**

**Identifying Different Kinds of Sentences in Literature**

Identify each of the ten sentences in the passage as declarative, interrogative, imperative, or exclamatory. Write your answers on the corresponding lines below.

1."I'm not looking for your treasure," Greg answered, smiling.  
2."If you have one."  
3."What you mean, if I have one," Lemon Brown said.  
4."Every man got a treasure. You don't know that, you must be a fool!"  
5."Sure," Greg said as he sat on the sofa and put one leg over the back.  
6."What do you have, gold coins?"  
7."Don't worry none about what I got," Lemon Brown said.  
8."You know who I am?"  
9."You told me your name was orange or lemon or something like that."

  *from “The Treasure of Lemon Brown,” page 19*

  Walter Dean Myers

1. ___________________________  
2. ___________________________  
3. ___________________________  
4. ___________________________  
5. ___________________________

6. ___________________________  
7. ___________________________  
8. ___________________________  
9. ___________________________  
10. ___________________________
EXERCISE 5

Understanding the Functions of Sentences

Identify the following sentences as declarative, imperative, interrogative, or exclamatory. Then revise each sentence according to the directions in parentheses.

EXAMPLE
Did you see the horse in the pasture? (Change into an imperative sentence.)
(interrogative; imperative, Look at the horse in the pasture.)

1. Tell me where you want to travel. (Change into an interrogative sentence.)

2. Will you please answer the phone? (Change into an imperative sentence.)

3. I’m hungry for a mushroom and cheese pizza. (Change into an interrogative sentence.)

4. Is the mirror cracked? (Change into an exclamatory sentence.)

5. Who is knocking on the door? (Change into a declarative sentence.)

6. Spring is my favorite season! (Change into a declarative sentence.)

7. Did you know that Frank tells very funny stories? (Change into an exclamatory sentence.)

8. Read to me the first chapter of the novel. (Change into an interrogative sentence.)

EXERCISE 6

Using Different Kinds of Sentences in Your Writing

Write a script for a radio commercial advertising a product that you use every day, using your own paper. Your commercial may be serious, humorous, or persuasive in tone. Use all four kinds of sentences in your script. Then take turns with your classmates reading your scripts aloud. Consider how using the four kinds of sentences makes your scripts more expressive.
Speaking & Listening Workshop, page 136

**Giving and Actively Listening to Literary Presentations**

Use the instructions in this lesson and in the Speaking & Listening Workshop on page 136 of your textbook to prepare and give a literary presentation. An important part of this lesson is listening actively to your classmates’ presentation.

**Choose a Story**

Think of a story that interests you for your oral summary. Perhaps you have been inspired by a certain topic from one of the selections in the chapter. An effective story must be interesting and the storyteller must be creative in how he or she presents it. Use the following checklist to determine if your story will interest your audience. If you answer “no” to any of the statements, you might want to choose a different story.

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The story is engaging.</td>
</tr>
<tr>
<td>2.</td>
<td>I know the story well.</td>
</tr>
<tr>
<td>3.</td>
<td>I can tell the story descriptively to create images in the minds of my listeners.</td>
</tr>
<tr>
<td>4.</td>
<td>The story’s sequence of events is easy for the audience to follow.</td>
</tr>
<tr>
<td>5.</td>
<td>The story enables me to be creative with language, sound, or body language.</td>
</tr>
</tbody>
</table>

**Select Key Ideas**

Even though stories can evolve and change each time you tell them, supply the information requested to help organize your thoughts. As you complete the exercise, make sure that the story you have chosen is long enough to be meaningful, but not so long that it is confusing to the audience.

1. Complete the following statements.
   - The title of my story is ________________________________.
   - My story takes place in ________________________________.
   - The main characters of my story are ________________________________.
2. Complete the circle map by listing the major events in the story in order, clockwise. Record only main ideas. Use only the number of events needed to tell your story.

3. Write a paragraph that explains how your story takes the reader “full circle.”

4. Using the information that you have collected, transfer your main ideas to note cards.

Rehearse Your Oral Summary

The best way to become an effective storyteller is to practice. Rehearse your story a few times with a family member or a friend. Answer the following questions to help you analyze your presentation. For any questions for which the answer is “no,” think of ways that you can help yourself improve.

Yes  No

____  ____  1. Am I comfortable with the details and flow of my story?
____  ____  2. Are there any parts where I lose the thread of the plot?
____  ____  3. Does my mind wander off at any point during the story?
____  ____  4. Do I enjoy telling the story?
Evaluate Your Oral Summary

Working with a partner or in a small group, share your stories. Use the following rubric to provide constructive feedback to your partner or group members.

<table>
<thead>
<tr>
<th></th>
<th>Never</th>
<th>Sometimes</th>
<th>Most of the Time</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Speaker uses an appropriate volume.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Speaker varies vocal expression.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Speaker uses nonverbal communication to enhance presentation.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Concentration is evident.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Speaker maintains eye contact.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. The story is paced well.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. The story and speaker maintain listeners' interest and attention.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Listen Actively

Focus on one of the stories that you heard presented in class. Choose one of the following activities to recall the story. Use the space below to record your answer.

1. Write six comprehension questions recalling the key events and overall content of the story.

2. Summarize the story in an organized fashion, including an introduction, body, and conclusion.

3. Recall the sequence of events in a detailed list.
Narrative Writing: Tell About a Conflict

Have you ever seen a movie in which there are no problems and all the characters get along? If you have seen a movie like that, it was probably boring.

What makes a story interesting is the conflict, or struggle, between two forces. There are two types of conflict: external and internal. In an external conflict, the main character struggles against another character, against the forces of nature, against society, or against fate. In an internal conflict, the main character struggles against some element within himself or herself.

Learn from a Model

Read the following passage from “The Treasure of Lemon Brown,” a short story by Walter Dean Myers. Note the forces struggling with each other and how they react as the conflict develops.

To this point in the story, a boy, Greg, takes a walk and enters an abandoned building. There he meets an old man, Lemon Brown, who often speaks of having a “treasure.” Two would-be robbers enter the building, prepared to take away the man’s treasure.

from The Treasure of Lemon Brown, by Walter Dean Myers

“Hey! Ragman!” a voice called. “We know you in here. What you got up under them rags? You got any money?”

Silence.

“We don’t want to have to come in and hurt you, old man, but we don’t mind if we have to.”

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

They banged around noisily, calling for the ragman.

“We heard you talking about your treasure.” The voice was slurred. “We just want to see it, that’s all.”

… “There’s another room over there; I’m going to take a look. You got that flashlight?”

“Yeah, here, take the pipe too.”

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

“Ain’t nobody in that room,” a voice said. “You think he gone or something?”

“I don’t know,” came the answer. “All I know is that I heard him talking about some kind of treasure. You know they found that shopping-bag lady with that money in her bags.”

The opening paragraph states the source of the conflict and identifies the two opposing forces.

The writer includes several lines of dialogue to reveal more of the conflict.

Action and detail help build suspense.

Details intensify the sense of danger.

A description of the emotional reaction of Greg adds to the building tension.

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

... “There he is!” a voice cried from below.

“Throw down your money, old man, so I won’t have to bash your head in!”


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

“What’s that?”

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

... “Mr. Brown?” he called.

“Yeah, it’s me,” came the answer. “I got their flashlight.”

1. Who are the opposing forces?

2. What is the source of the conflict?

3. How does the reader know what the conflict is about?

4. What does the banging noise add to the conflict?

5. Copy one of the sentences revealing an emotional reaction of a character.
6. How do Greg’s reactions add to the conflict?

7. The last long paragraph includes a number of actions to bring the conflict to the climax of the event. List a few of them.

8. What does “I got their flashlight” imply about the conflict with the robbers?

9. Rather than narrate everything, the author uses dialogue to explain some things. For example, he could have written “The robbers had a pipe to hit the man with,” but instead he uses dialogue to reveal this important detail. Copy the dialogue through which this detail is revealed.

10. Writers can choose from a variety of narrators to tell a story. The main character or one of the other characters may narrate, or the narrator may be outside the story. Which type of narrator is used in this passage?

**Your Assignment**

**Narrate a Conflict**

To complete this assignment, follow the three stages of the writing process: Prewrite, Draft, and Revise.

1. **Prewrite**

Before you write, gather your thoughts and plan your narrative.

**Select a Subject to Write About**

In choosing a conflict to narrate, think in terms of the two types of conflicts:

**External**
- *person against person*, such as one player against another in a game. The conflict need not be physical. That is, the conflict may be a battle of wills, such as a parent and child in strong disagreement.
- *person against nature*, such as someone caught in a storm or a strong tide
- *person against society*, such as an “outsider” trying to fit in to a different culture
Internal
• person against herself or himself, such as an individual in a tough predicament who is struggling to decide on the best course of action

On the lines below, list four conflicts you might narrate.


Think about each of these conflicts. Consider the character(s), the source of the conflict, and the actions, details, and dialogue you can use to reveal the conflict and move it forward. Consider, too, the type of narrator you will use to tell the story. Then choose one conflict and describe it here—for example, Mom and teenager involved in a car accident as a result of a snowstorm (person against nature).

State Your Purpose and Identify Your Audience

For everything you write, you should consider why you are writing it (your purpose) and who will be reading it (your audience). Your purpose and audience will determine what you write and how you write it.

For example, if you are narrating a conflict as part of a story, your purpose is to entertain and keep the reader interested. If you are narrating a conflict as a means of making a point to someone, your purpose is to persuade. State your purpose and audience on the lines below. For example: My purpose is to narrate a tension-filled conflict that will make readers jittery but that they will enjoy reading.

Gather Your Information

Before you write, gather information about your conflict. Use the following categories to help you take notes:
• Forces
• Sources of conflict
• Actions
• Characters’ emotions
• Setting
• Narrator

An example is shown below. The numbers in parentheses show the order in which the writer intends to present the actions.

Forces: Mother and teenager driving in a van through a snowstorm
Source of conflict: Snowstorm, car accident
Actions:  Snow falling heavily
Phone call to Dad
Peering through partially covered windshield
Car coming head-on
Van goes off the road
Teenager takes the wheel and drives to hospital
Mom’s head is bleeding
Teenager wraps Mom’s head

Characters’ emotions:  Mom—tense
Teenager—playful, tense, relaxed

Setting:  In a van driving on a winding country road; a
nighttime snowstorm

Narrator:  Teenager in the story

Fill in the information for your narrative below.

Forces:  

Source of conflict:  

Actions:  


Characters’ emotions:  

Setting:  

Narrator:  

Organize Your Information

Now that you have gathered your information, consider how best to organize it for
your narrative. Number the actions you have listed in the order in which you will
present them. Note how this is done in the example below:

Actions:  Snow falling heavily (1)
Phone call to Dad (3)
Peering through partially covered windshield (2)
Car coming head-on (4)
Van goes off the road (5)
Teenager takes the wheel and drives to hospital (8)
Mom’s head is bleeding (6)
Teenager wraps Mom’s head (7)
2 Draft

You have chosen a conflict and identified two opposing forces. You have identified your purpose and audience and gathered and organized your information. You have chosen a narrator to narrate the conflict. Now you are ready to draft your narrative.

In drafting your narrative, put your information into sentence and paragraph form. Begin your narrative with an introduction that will capture your reader’s interest and set the stage for the action. As you develop the body of the narrative, focus on the action of the conflict, supplementing it with details of setting, dialogue, and characters’ emotions as needed. End with a conclusion, showing how the conflict is resolved.

3 Revise

You have narrated a conflict, and now you are ready to make it better. Be sure to allow yourself time after drafting to revise.

Evaluate Your Writing

Begin the Revise stage by evaluating what you have written. Read over your draft to see where it might be a bit weak, whether it is in the clarity of the writing, the information you used, or the organization. Use the questions in column 1 of the Revision Checklist to identify areas that need improvement.

Then based on that evaluation, revise your draft. Where it may be lacking, use the suggestions in column 2 to make it stronger.

![Revision Checklist]

<table>
<thead>
<tr>
<th>Evaluate</th>
<th>Strengthen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does your introduction engage the reader and set up the conflict?</td>
<td>Write an introduction that hooks the reader and focuses attention on the conflict.</td>
</tr>
<tr>
<td>Does your narrative describe a conflict?</td>
<td>Write a narrative that clearly describes a conflict, or struggle between two opposing forces.</td>
</tr>
<tr>
<td>Does your narrative have a consistent narrator?</td>
<td>Maintain a consistent narrator or point of view throughout the story.</td>
</tr>
<tr>
<td>Does your narrative use actions to develop the conflict and move the story along?</td>
<td>Provide a series of actions that are easy to follow and that move the conflict forward.</td>
</tr>
<tr>
<td>Does your narrative use dialogue and descriptive details to supplement the actions?</td>
<td>Use dialogue and descriptive details to give necessary background information and clarity to the actions.</td>
</tr>
<tr>
<td>Does your narrative reveal the emotions of the characters?</td>
<td>Describe the emotions of the characters to intensify the conflict for the reader.</td>
</tr>
<tr>
<td>Does your narrative end with a strong conclusion?</td>
<td>Wrap up the conflict with a powerful resolution to the conflict.</td>
</tr>
</tbody>
</table>
In revising your draft, you may decide to change or delete some of the information you had originally included. For example, you may realize one piece of information does not add much to the conflict, so you delete it. You might decide to insert a new action or snippet of dialogue instead.

Read a printout of your draft, and use a pencil to mark your changes on the paper as you go. Think carefully about how you can ensure that your narrative portrays a struggle and the appropriate emotions that go with it.

Below is what a conflict narrative looks like as a first draft (Original Student Model) and on the following page is the revised draft (Revised Student Model).

**Original Student Model**

Mom and I thought we could make it out to the farm and back before the snowstorm hit. But it took a while for her to decide on the antique table she wanted and to get it loaded into our van. By the time we got back on the road, the snow had already covered the road.

By then the sun was completely gone and the snow was falling in big, wet flakes. It was falling so fast the windshield wipers could not keep up with it. Mom had to lean forward to peer through the snow-covered glass. She drove the van slowly around one curve after another.

“Get on your cell phone,” she said, without moving her eyes from the road, “and call Dad. Tell him where we are.”

I made the call. Before I had a chance to say anything, Dad yelled, “Where are you?”

“We’re on the way home from Jensen’s farm.”

“Why’d you go out there on a day like today?” he said. “Let me talk to your mother.”

She could hear Dad’s loud, excited voice, and said, “I can’t talk now.”

“She has to pay attention to the road,” I said. “We’ll be home soon.” Then I added, more for my sake than his, “Don’t worry.” I hung up.

“Good,” Mom said.

But just then as we were going into a sharp curve a car coming in the other direction came around the curve on the wrong side of the road. Mom swerved to avoid the car and did, but we wound up off the road and up a small embankment.

“Mom, are you okay?” I said.

She was slumped over the wheel. “Mom!” Blood flowed freely from her forehead. I took her scarf and wrapped it tightly around her forehead to slow the bleeding. I managed to slide her over from the driver’s seat to the passenger seat. She tried to stop me, saying, “I’m okay. I’m okay.” But I could see she wasn’t.

I buckled her into her seat belt and lowered the seat back, thinking the blood would not flow so fast. I got out of the van and looked over the situation.

I sat myself in the driver’s seat and slipped the van into reverse. Slowly, slipping a little, the big van got us back on the road. “Now all I have to do is drive us to the hospital,” I thought.
Revised Student Model

Mom and I thought we could make it out to the farm and back before the snowstorm hit. But it took a while for her to decide on the antique table she wanted and to get it loaded into our van. By the time we got back on the main road, the snow had already covered the white line on the curving country road.

By then the sun was completely gone and the snow was falling in big, wet flakes. It was falling so fast the windshield wipers could not keep up with it. Mom had to lean forward to peer through the snow-covered glass. With her hands locked on the steering wheel, she drove the van slowly around one curve after another.

"Get on your cell phone," she said, without moving her eyes from the road, "and call Dad. Tell him where we are."

"Where are we?" I said, trying to lighten things up.

"Don’t try to be funny," she said. I was beginning to feel nervous.

I made the call. Before I had a chance to say anything, Dad yelled, "Where are you?"

"We’re on the way home from Jensen’s farm."

"Why’d you go out there on a day like today?" he said. "Let me talk to your mother."

She could hear Dad’s loud, excited voice, and said, "I can’t talk now."

"She has to pay attention to the road," I said. "We’ll be home soon." Then I added, more for my sake than his, "Don’t worry," I hung up.

"Good," Mom said.

But just then as we were going into a sharp curve, a car coming in the other direction came around the curve on the wrong side of the road. It headed straight at us. Mom swerved to avoid the car and did, but we wound up off the road and up a small embankment.

"Mom, are you okay?" I said.

She was slumped over the wheel. "Mom!" I reached over and lifted her head from the steering wheel. Blood flowed freely from her forehead. I took her scarf and wrapped it tightly around her forehead to slow the bleeding. I managed to slide her over from the driver’s seat to the passenger seat. She tried to stop me, saying, "I’m okay. I’m okay." But I could see she wasn’t.

I buckled her into her seat belt and lowered the seat back, thinking the blood would not flow so fast. I got out of the van and looked over the situation. "If we can back down from this hill," I thought, "and back onto the road, we might have a chance."

I sat myself in the driver’s seat and slipped the van into reverse. Slowly, slipping a little, the big van got us back on the road. "Now all I have to do is drive us to the hospital," I thought. "No problem," I said to myself.
**Grammar & Style: The Comma and Introductory Clauses**

A *clause* is a group of words that contains a subject and a verb and that functions as one part of speech. When you begin a sentence with a long clause (five words or more), place a comma after the clause.

- If the weather is bad tomorrow, we will cancel the trip.

When you begin a sentence with a short clause, omit the comma.

- If it rains we will cancel the trip.

**Exercise:** Insert the comma where necessary in the following sentences.

1. Because the show ran late we got home after midnight.
2. Whenever I think too much my head hurts.
3. If I were your brother I would have done the same thing.
4. When spring arrives people seem to be reborn.
5. Since you left I have been so bored at home.

Now review your narrative to see if you used commas properly following introductory clauses.

---

**Proofread Your Draft**

After you have finished marking up your narrative, proofread it to check your spelling, punctuation, and grammar for errors. You may have spotted these kinds of errors already in evaluating your draft, but look specifically for them in a separate round of proofreading.

**Create Your Final Draft**

Make type corrections or rewrite the narrative, incorporating all of the changes you marked in the revision stage. Then check the accuracy of your changes by doing another final proofread.

Also reread your narrative and ask yourself if it meets the requirements for a quality narrative of a conflict as listed in the Writing Rubric below. Check off each item that applies to your narrative.
Writing Follow-Up

Publish and Present

• Draw a sketch that captures the conflict in your narrative.
• Stage a skit of your narrative.
• Illustrate your narrative as a children’s book.

Reflect

• Consider your favorite stories, movies, and television shows. Are the conflicts in these stories mainly person against person, person against nature, person against society, person against self, or a combination of these? Do you prefer reading about or watching one kind of conflict over the others? Explain.
Reading

PRACTICE TEST A

Reading Skills

DIRECTIONS: Carefully read the following excerpt. Then, for each question that follows the excerpt, write the letter of the correct answer on the line provided.

*from Fahrenheit 451*

*by Ray Bradbury*

It was a special pleasure to see things eaten, to see things blackened and *changed*. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history. With his symbolic helmet numbered 451 on his stolid head, and his eyes all orange flame with the thought of what came next, he flicked the igniter and the house jumped up in a gorging fire that burned the evening sky red and yellow and black. He strode in a swarm of fireflies. He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house. While the books went up in sparkling whirls and blew away on a wind turned dark with burning.

Montag grinned the fierce grin of all men singed and driven back by flame.

He knew that when he returned to the firehouse, he might wink at himself, a minstrel man, burnt-corked, in the mirror. Later, going to sleep, he would feel the fiery smile still gripped by his face muscles, in the dark. It never went away, that smile, it never ever went away, as long as he remembered.

_____ 1. Based on its use in the first paragraph, what is the most likely definition of the word *gorging*?
A. violent
B. beautiful
C. greedy
D. dark

_____ 2. Which of the following best describes the man’s outlook on himself and his actions?
A. He is lonely.
B. He is irritated.
C. He is proud.
D. He is angry.

_____ 3. Which of the following would be the most appropriate title for this excerpt?
A. “Leave a Light On”
B. “This Old House”
C. “We Didn’t Start the Fire”
D. “Burn Baby, Burn”
4. Based on the description of books “dying,” what appears to be the author’s attitude toward literature?
   A. The author views literature as valuable or sacred.
   B. The author views literature as outdated or old.
   C. The author does not care for literature.
   D. The author hopes that literature will be destroyed.

5. Which of the following statements does not give you an idea of how Montag feels about his job?
   A. It was a special pleasure to see things eaten....
   B. He strode in a swarm of fireflies.
   C. Later, going to sleep, he would feel the fiery smile still gripped by his face muscles, in the dark.
   D. Montag grinned the fierce grin of all men singed and driven back by flame.

6. What is Montag doing in this passage?
   A. thinking about his childhood
   B. trying to put out a fire that is destroying a home
   C. attempting to flee the scene of an accident
   D. burning books with a fire hose and kerosene

7. Which of the following best describes Montag?
   A. happy and self-confident
   B. wild and disruptive
   C. well-educated and reserved
   D. disrespectful and foolish

8. The narrator states, “It never went away, that smile, it never ever went away, as long as he remembered.” What does this statement suggest about Montag?
   A. He wants a new life.
   B. He is hard to please.
   C. He enjoys what he does.
   D. He is dim-witted.

9. Which of the following words best describes the description of the fire hose?
   A. chaotic
   B. deadly
   C. carefree
   D. charming

10. Which of the following best describes the mood, or atmosphere, of the first paragraph?
    A. menacing
    B. cheerful
    C. uninterested
    D. frenzied
Independent Novel Study: Setting

Build Background

Your textbook outlines, on pages 5 and 32–33, how setting can play a role in works of fiction. A key role of setting is to help the reader understand the characters. Setting does this by giving clues about who the characters are when the story begins, what they are thinking and what prompts their actions as the story develops, and whether they have changed by the time the story ends.

A short story will often have just a few characters and a few changes in setting. In a novel, setting plays an expanded role because there is more time for it to influence the mood, the plot line, and the characters’ thoughts and actions. A novel can present more settings, more complex developments in a single character, and more complex developments in the relationships between characters.

Setting includes more than just the general location in which the fiction takes place. It also involves the weather; the social, cultural, and economic times; the landscape; the characters’ clothing and emotions; and even dialogue between the characters. For example, think of the differences in these two settings:
• A large Ohio family gathered for a country Christmas and treating one another lovingly and cheerfully.
• A Missouri family in the hottest part of summer, packing up their home to move after a painful divorce, shouting at one another and hurling insults.

Whatever surrounds a character influences how the reader sees that character. In this way, setting can influence the mood of the fiction and the reader’s sense of who the characters are and why they act as they do within the setting.

Get Started

Marjorie Kinnan Rawlings’s short story “A Mother in Mannville,” on page 33 of your textbook, features the following characters and settings (fill in the blanks as directed):

1. The narrator, who works as _______________________ (profession) and has moved a lot for her work, including stays in ______________________ (several places). She is currently visiting _______________ (state) during ______________________ (season), when the weather is ____________________ (describe thoroughly).

2. The young boy, ________________ (name), who is _____________ (age) and has lived ___________________ (his home in the story) since he was _____ (age). His eyes are ____________________________________________ (describe thoroughly) and although he appears ________________________________________ (describe his physical characteristics),
he is very good at _____________________ (activity). The narrator is impressed with his integrity, which she describes very specifically as _______________________________ (describe thoroughly).

3. The narrator’s ___________ (temporary home), is the main setting for the story. It is owned by _____________________ (place) and located _____________________ (distance) from ___________ (the place owning it). Inside, it is ___________________________ (describe thoroughly) and outside it is ___________________________ (describe thoroughly).

4. The _______________ (the boy's home), is another setting featured in the story but rather indirectly described. _______________ (the boy) lives there with _______________ (who else?), and the reader senses that he considers that place to be ______________________________________________________ (describe from his perspective). The narrator thinks that place is _______________ ___________________________________________ (describe from her perspective).

Both characters in “A Mother in Mannville” develop over the course of the story, and taking a closer look at setting can reveal how and why those changes in character take place.

The chart below demonstrates one way to observe how different settings can influence a character’s emotions (or thoughts) and actions. The chart is partially completed for Kinnan Rawlings’s story. Complete the entire chart and thoughtfully review its contents. At that point, you could draw significant conclusions about setting in Kinnan Rawlings’s story and begin to draft a paper about setting and characters.

Even a glance at this partially filled chart suggests trends in character development. For example, when the narrator is inside her cabin, she is initially focused on herself, contemplating her own travels and work, temporarily disturbed by Jerry’s wood chopping preparations. Soon, Jerry’s regular chopping rhythm soothes her, like rain. Later in the story, she shares her inside space with Jerry and the dog and the setting grows more cozy, familiar, and warm as conversations deepen and trust increases.

The writer’s character transforms as the setting and mood shift. The setting “just outside the cabin” reveals the contrast between the writer’s expectations and reality. She is initially shocked at Jerry’s chopping ability for she keeps the cabin door closed, her emotions are distant, and her expectations are based on appearances. Jerry’s physical skill and dependability surprise her, and as his extra outside tasks become evident over time, she grows to appreciate his thoughtful caretaking of her temporary home. Jerry’s actions and emotion-driven gestures just outside her cabin cause changes in the writer herself and in her understanding of Jerry.

You could follow a similar process to create statements about Jerry, noting what the different settings and the story’s progression over time show you about his character and how it changes. You would then draft an outline about how all three settings (being inside the cabin, just outside the cabin, and at the orphanage) demonstrate each character’s growth and the changing relationship between them.
<table>
<thead>
<tr>
<th>Setting 1 Inside Cabin</th>
<th>Setting 2 Just Outside Cabin</th>
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**Narrator’s Actions**

<table>
<thead>
<tr>
<th>Page</th>
<th>Action</th>
<th>Page</th>
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<tbody>
<tr>
<td>35</td>
<td>Remembers, thinks, works at typewriter; bluntly tells Jerry he is not big enough to chop</td>
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<td>____</td>
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<tr>
<td>37</td>
<td>Compliments Jerry; notices him physically, especially his eyes; thanks him for working “as much as a man”</td>
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<tr>
<td>43</td>
<td>Gives key and payment to Miss Clark; tries to leave money for Jerry and discuss his mother</td>
<td></td>
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</table>

**Narrator’s Emotions**

<table>
<thead>
<tr>
<th>Page</th>
<th>Emotion</th>
<th>Page</th>
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<tbody>
<tr>
<td>35</td>
<td>Calm, no worries about tropical heat; has everything she needs, stress free; forgets about having ordered wood; is surprised that her dog accompanies a strange boy trustingly, without barking</td>
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</tr>
<tr>
<td>36</td>
<td>Annoyed at boy’s outside brush dragging, then forgets and loses track of time; is astonished at amount of work he has done</td>
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<tr>
<td>43</td>
<td>Initially relieved she’d missed Jerry and doesn’t have to struggle through a goodbye; then annoyed at Miss Clark’s “stupidity,” and then probably shocked at Miss Clark’s revelations about Jerry</td>
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**Jerry’s Actions**

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**Jerry’s Emotions**

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</table>
Write a Paper About How Setting Influences Character Development

Choose a novel whose setting intrigues you and that you wish to study for how setting influences one character’s development. For example, you might

- choose Kinnan Rawlings’s novel, *The Yearling*
- choose a novel that is set in the Great Depression, as is the story “A Mother in Mannville”
- ask your instructor to suggest some novels in which setting is known to play a significant role
- get some ideas from page 129 in your textbook, which offers additional novels “For Your Reading List”

Once you have selected a novel to study, read the novel and prepare a chart resembling the one for “A Mother in Mannville.” Limit your chart to one character and be sure to examine at least three significant settings. Keep in mind the broad range of items that setting includes when you prepare your chart. For example, you might have much smaller or larger geographic settings, feature an item of clothing or furniture, or cite the weather or seasons, depending on the novel. In such cases, your settings might be “on the velvet window seat in the manor house turret;” or “in London” versus “in Paris;” or “When Laura is wearing the hat” and “When Laura is not wearing the hat;” or “before the storm,” “during the storm,” and “after the storm.” Complete the chart as fully as possible and then allow yourself plenty of time to review the results.

Look over the chart and jot down observations that relate the settings to the character in a bulleted list. You should write at least five bullets for each setting you examine. For example, you might write things like:

- Before the storm, the narrator is very focused on his city job and always stays busy.
- Before the storm, the narrator’s parents never invite him to visit them in the country. …plus three or more bullets for that setting
- During the storm, the narrator forgets about his job and thinks only about his childhood.
- During the storm, the narrator’s parents and siblings take shelter at the neighbor’s house though they’ve never been there before. …plus three or more bullets for that setting
- After the storm, the family returns to their own house to find it full of rodents and snakes that have been driven by the rain to seek shelter on higher ground.
- After the storm, the mood becomes one of chaos and panic as the family argues about how to safely gather up the animals. …plus three or more bullets for that setting

Then, use these bulleted lists to draft a thesis statement for your paper about how and why setting plays a significant role in one character’s development in this novel. Your thesis statement should make a clear claim about how the novel’s different settings influence the character as the story line progresses. The body of your paper should use specific evidence from the novel to demonstrate the shifts in the character’s emotions and actions as based on the settings. You should conclude your paper with one or two thoughtful paragraphs that show what you’ve leaned about the importance of setting in the novel, and perhaps suggest other ways to investigate setting that have occurred to you as you studied the novel and wrote your paper. Be sure to allow enough time to do at least two drafts of the paper before you turn it in to your instructor. If you can, set the first draft of the paper aside for a full day before returning to revise it for the second draft.
Collaborative Learning: Role-Play

This lesson provides support for the following assignment from page 17 of your textbook:

Working in a group of four students, role-play a parent-teacher conference between Charles’s teacher, his parents, and Charles. What advice might the teacher have for Charles’s parents? How might the situation have been dealt with more directly earlier in the school year? Write a plan for Charles to help him adjust to school.

Build Background

When you role-play, you adopt a role or take on a character other than yourself. You are given a situation and descriptions of the other characters involved, but you do not get a script. Pretending to be someone else can help you better understand a person or situation. Many organizations use role-playing to work through difficult conflicts, and they often find solutions they had not thought of earlier.

Get Started

For this assignment, you will work with three other students to role-play a parent-teacher conference. You will then write a plan to help Charles adjust to school.

Begin by choosing who in your small group will play each of these roles:

Charles _______________________________

Charles’s mother ___________________________

Charles’s father ___________________________

Charles’s teacher ___________________________

Charles, page 9
Analyze Your Character

Next, complete the Character Analysis Chart below for your assigned role. Reread the story on pages 11–16, and use evidence from the text to make notes on the personality traits of your character. Then describe the ways you will communicate these traits during your role-play. As you make these notes, think about what motivates your character. Finally, discuss your completed Character Analysis Charts with the other members of your small group to understand the motivations of all four characters.

**Character Analysis Chart**

<table>
<thead>
<tr>
<th>Role I am playing:</th>
</tr>
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<tbody>
<tr>
<td>Character Trait</td>
</tr>
<tr>
<td>___________________</td>
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<td>___________________</td>
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</table>

What motivates my character:

Perform the Role-Play

Arrange your chairs to reflect an actual parent-teacher conference. Use props (such as notebooks and a grade book) to help create the scene. Then act out the role-play. Here are some guidelines to keep in mind:

**Role-Play Guidelines**
- Play your role based on the findings in your Character Analysis.
- Encourage all group members to participate equally.
- Make sure everyone has a chance to suggest ways Charles’s situation could have been addressed directly earlier in the year.
- Allow the teacher to give advice to Charles’s parents.
- Let everyone discuss ways to help Charles adjust to school, including Charles.
In role-playing, as in all forms of communication, the goal is to communicate clearly and effectively. The following tips can help you do that.

**Communication Tips**

- **Maintain eye contact and a relaxed posture.** This will help the other role-players relax as well. Being relaxed frees you to play your roles.
- **Provide feedback as you listen.** Smile or nod to show understanding and/or agreement. Ask questions or make comments when the group member who is speaking pauses for feedback. Try not to interrupt or to finish anyone’s sentences.
- **Reflect back or rephrase what you have heard.** For example, Charles’s father might say to the teacher, “Are you saying that you recommend weekly family counseling sessions?” The person being addressed can then confirm or clarify his or her original statement.

**Write a Plan for Charles**

After you have performed your role-play, work as a group to write a plan detailing the specific strategies and follow-up tasks that each person will do to help Charles adjust to school. Use language friendly to a kindergarten-aged child for Charles and language appropriate for adults for Charles’s parents and teacher. Hand in your written plan, along with your completed Character Analysis Charts, to your teacher.

**EVALUATE YOUR WORK**

**Collaborative Learning: Role-Play**

Evaluate your role-play and written plan for Charles based on these elements:

- Each group member worked collaboratively to assign roles, discuss characters, and prepare for the role-play.
- Each student completed a Character Analysis Chart for his or her chosen role and discussed the findings with the group.
- The performance showed each group member in character, practicing good communication skills, and staying on task with the parent-teacher conference role-play.
- The small group worked together to complete a written plan for Charles.
- The written plan includes specific strategies and follow-up tasks for each person.
Career Exploration Survey

Has anyone ever asked you, “What do you want to be when you grow up?” Have you thought about the kinds of jobs you would enjoy, or the ones you would dislike? What are you good at? How much money will you need to make—or how much would you like to make? Which of the many careers mentioned in the stories in Unit 1 of your textbook might fit your interests, abilities, and personality? Do you think you might want to be a teacher? a doctor? a musician? a soldier? a seamstress?

You have time to think about this, of course. However, in the not-too-distant future, you will need to make some career decisions, such as what courses to take in upper grades and what colleges to attend after graduation. To make good decisions, you will need to know as much as possible about yourself and about the many types of careers available. Now might be a good time to explore the second part of that equation—careers.

There are thousands of different occupations in the world of work, and the time you have for exploring them is limited. To narrow your research, it is helpful to look at groupings of similar occupations. One useful grouping—Career Clusters—was developed by the U.S. Department of Education (DOE). The DOE’s sixteen Career Clusters are listed in column 1 of the chart below. Filling in columns 2, 3, and 4 may help you identify the types of jobs you would enjoy when you grow up. To find the information you need for columns 2 and 3, use career and occupation materials from your school or community library, school counselor, and the Internet. To complete column 4, go with your first, immediate response; that is often the best indicator of how you really feel about something.

<table>
<thead>
<tr>
<th>Career Cluster</th>
<th>Five Occupations in This Cluster</th>
<th>The Kinds of Work Involved</th>
<th>My Reaction to This Cluster (very interested, not interested, not sure)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Agriculture and Natural Resources</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Architecture and Construction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Arts and Communications</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Business and Administration</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>5. Education and Training</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Finance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Government and Public Administration</td>
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</tr>
</tbody>
</table>
Which of the DOE’s sixteen Career Clusters are the most interesting to you? List your choices below.

Career choice 1: ____________________________

Career choice 2: ____________________________

Pick one occupation from each of the two Career Clusters that most interest you. Research each of these occupations to find out the following information. List the occupations and your findings below.

- Working conditions
- Level of education and training required
- Employment outlook
- Average salaries

Occupation choice 1: ____________________________

___________________________________________________________________________

___________________________________________________________________________

Occupation choice 2: ____________________________

___________________________________________________________________________

___________________________________________________________________________

Report your findings to the class and explain why you think you would enjoy these careers.
6. In the beginning of the selection, the narrator’s attitude toward Charles’s behavior could best be described as
   A. angry but hopeful.
   B. alarmed but forgiving.
   C. amused but suspicious.
   D. intrigued but saddened.
   E. shocked but fascinated.

7. Laurie’s behavior at home could best be described as
   A. funny.
   B. troubling.
   C. predictable.
   D. appropriate.
   E. understandable.

8. One clue that Laurie and Charles may be the same person is that
   A. Laurie describes Charles as “bad.”
   B. Laurie does toe-touches in school but Charles does not.
   C. Laurie tells his parents that Charles hit a boy in the stomach.
   D. Laurie comes home late on the days that Charles has to stay after school.
   E. Laurie whispers to his father the bad word that Charles told the girl to say.

9. Although this story ends with a twist,
   A. it ultimately is not very realistic.
   B. there is really no conflict in the story.
   C. there is a sense of menace throughout the story.
   D. the author does plant clues throughout the story.
   E. the ending contains a sense of hope for the future.

Read the following passage. Then answer the question(s) below.

   My husband came to the door with me that evening as I set out for the PTA meeting. “Invite her over for a cup of tea after the meeting,” he said. “I want to get a look at her.”
   “If only she’s there,” I said prayerfully.
   “She’ll be there,” my husband said. “I don’t see how they could hold a PTA meeting without Charles’s mother.”
   At the meeting I sat restlessly, scanning each comfortable matronly face, trying to determine which one hid the secret of Charles. None of them looked to me haggard enough. No one stood up in the meeting and apologized for the way her son had been acting. No one mentioned Charles.

10. In this passage, the narrator reveals her belief that Charles’s mother is
    A. proud of her son.
    B. a woman without any friends.
    C. aware of what a difficult child she has.
    D. too embarrassed to speak to the teacher.
    E. on friendly terms with the other mothers.
Matching

*for Charles*

*Choose the best definition for each of the following words.*

A. incredulously        D. matronly
B. cynically             E. insolently
C. simultaneously        F. elaborately

_____ 11. involving many details
_____ 12. relating to motherhood
_____ 13. at the same time
_____ 14. with doubt or disbelief
_____ 15. insultingly
_____ 16. with disbelief about another person’s honesty

Essay

*for Charles*

17. *Irony* is the difference between appearance and reality—in other words, what seems to be and what really is. One example of irony is called *irony of situation*, in which an event occurs that violates the expectations of the characters, the readers, or the audience. In a short essay, explain why the ending of “Charles” is an example of irony of situation. Support your response with evidence from the text.
Name: ____________________________________________________ Date: __________________

Unit 1: Fiction

Unit 1 Exam

Matching

*Match each of the following literary terms with the correct definition below.*

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. antagonist</td>
<td>J. motivation</td>
</tr>
<tr>
<td>B. character</td>
<td>K. novel</td>
</tr>
<tr>
<td>C. characterization</td>
<td>L. plot</td>
</tr>
<tr>
<td>D. chronological order</td>
<td>M. point of view</td>
</tr>
<tr>
<td>E. conflict</td>
<td>N. protagonist</td>
</tr>
<tr>
<td>F. fiction</td>
<td>O. setting</td>
</tr>
<tr>
<td>G. flashback</td>
<td>P. short story</td>
</tr>
<tr>
<td>H. foreshadowing</td>
<td>Q. theme</td>
</tr>
<tr>
<td>I. mood</td>
<td></td>
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</tbody>
</table>

_____ 1. the feeling or emotion created by a literary work
_____ 2. an interruption to the sequence of events in a story in which an event that occurred earlier is described
_____ 3. an organizational plan in which events are presented in the order in which they occur
_____ 4. a force that moves a character to think, feel, or behave in a certain way
_____ 5. the character playing the central role in a literary work
_____ 6. the central message or perception about life that is revealed through a literary work
_____ 7. the time, place, and environment in which the events of a literary work take place
_____ 8. the character in conflict with the central character in a literary work
_____ 9. a long work of fiction that often has involved plots, many characters, and numerous settings
_____ 10. a struggle between two forces in a literary work
_____ 11. the act of creating or describing a character
_____ 12. any work of prose that tells an invented or imaginary story
_____ 13. an imaginary person or animal who takes part in the action of a literary work
14. the act of presenting hints to events that will occur later in a story

15. the series of events related to a central conflict, or struggle, in a literary work

16. a brief work of fiction that usually presents a single plot, one or two main characters, and one important setting

17. the vantage point, or perspective, from which a story is told

**Multiple Choice**

*Identify the choice that best completes the statement or answers the question.*

**for Charles**

18. The ending of this story
   A. is a tragedy.
   B. makes no sense.
   C. contains a surprise.
   D. is meant to be sad.
   E. makes this a horror story.

19. Which aspect of this story is an important part of the plot?
   A. The teacher gives Charles an apple for being good.
   B. There is no boy named Charles in Laurie’s kindergarten class.
   C. Laurie’s father accidentally knocks a bowl of flowers off the table.
   D. Laurie’s father suggests that they invite Charles’s mother over for tea.
   E. Laurie wears corduroy overalls with bibs until the day he starts kindergarten.

20. Laurie’s behavior at home could best be described as
   A. funny.
   B. troubling.
   C. predictable.
   D. appropriate.
   E. understandable.

**for The Treasure of Lemon Brown**

21. What happened to Lemon Brown’s son Jesse?
   A. He was killed in prison.
   B. He died in the war.
   C. He was killed playing basketball.
   D. He died on the streets.
   E. He died in his father’s arms.
22. A dynamic character in this story is
   A. Greg.
   B. Jesse Brown.
   C. Greg’s father.
   D. Lemon Brown.
   E. the neighborhood thug.

23. Which of the following sentences best describes Greg’s feelings toward his father at the beginning of the selection?
   A. He respects his father’s views.
   B. He has rejected his father’s love.
   C. He understands his father’s past.
   D. He questions his father’s values.
   E. He admires his father’s strength.

_for A Mother in Mannville_

24. In return for his work, the narrator gives Jerry
   A. food.
   B. a dog.
   C. skates.
   D. money.
   E. clothes.

25. What Jerry wants most of all is
   A. love.
   B. praise.
   C. money.
   D. freedom.
   E. responsibility.

_for The Drummer Boy of Shiloh / Echoes of Shiloh_

26. The general tells Joby that the drummer boy is
   A. never a target.
   B. the symbol of peace.
   C. the heart of the army.
   D. the father of the troops.
   E. every soldier’s adopted son.

27. Which of the following descriptions from the story is not an example of Bradbury’s use of sensory details?
   A. Joby feeling like “no more than a toy himself”
   B. Joby seeing the “great lunar face” of the drum
   C. Joby hearing “a vast wind come up, that gently stirred the air”
   D. Joby hearing a “little rat-tat” as the general’s fingernails brush his drum
   E. The general smelling of “salt sweat, ginger tobacco, horse and boot leather, and the earth he walked on”
28. This story shows that a great leader knows
   A. the need for discipline.
   B. the value of competition.
   C. the importance of honesty.
   D. secrets for advancing the cause.
   E. how to inspire his or her troops.

   for Gary Keillor / O Captain! My Captain!

29. Keillor’s rendition of “O Captain” at the talent show is
   A. a disaster.
   B. never heard.
   C. a great success.
   D. quietly received.
   E. offensive to Miss Rasmussen.

30. Walt Whitman’s poem “O Captain! My Captain!” reveals Whitman’s
   A. sense of humor.
   B. personal ambitions.
   C. mentoring of Lincoln.
   D. admiration for Lincoln.
   E. pro-Confederate sympathies.

31. This story suggests that teenagers are quick to
   A. ridicule others.
   B. forgive and forget.
   C. appreciate literature.
   D. reject popular culture.
   E. overlook people’s flaws.

Essay

Answer one of the following questions.

32. In a paragraph, explain, in order, the five elements of plot. Then describe these plot elements as they appear within one of the stories you read in class.

33. Write a paragraph in which you compare and contrast internal and external conflict. Also provide examples of each type of conflict from stories you have read in class.
from A Mother in Mannville, page 33

**Reading Fluency Passage 1**

At daylight I was half-wakened by the sound of chopping.
Again it was so even in texture that I went back to sleep. When I left
my bed in the cool morning, the boy had come and gone, and a stack
of kindling was neat against the cabin wall. He came again after
school in the afternoon and worked until time to return to the
orphanage. His name was Jerry; he was twelve years old, and he had
been at the orphanage since he was four. I could picture him at four,
with the same grave gray-blue eyes and the same—Independence?
No, the word that comes to me is “integrity.”

The word means something very special to me, and the quality
for which I use it is a rare one. My father had it—there is another of
whom I am almost sure—but almost no man of my acquaintance
possesses it with the clarity, the purity, the simplicity of a mountain
stream. But the boy Jerry had it. It is bedded on courage, but it is
more than brave. It is honest, but it is more than honesty.

---

<table>
<thead>
<tr>
<th>Fluency Level (circle one)</th>
<th>4 (97%–100%)</th>
<th>3 (95%–96%)</th>
<th>2 (90%–94%)</th>
<th>1 (&lt; 90%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Words Read</td>
<td>10</td>
<td>26</td>
<td>41</td>
<td>53</td>
</tr>
<tr>
<td>Miscues</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Words Read</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Correct Words per Minute</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percentage Correct</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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Charles, pages 9–17

At a Glance

Reading Model
- Reading Level: Easy
- Difficulty Consideration: Vocabulary
- Ease Factors: Simple plot, conversational tone

Pacing
- Regular Schedule: 3 days
- Block Schedule: 2 days

Objectives
Studying this lesson will enable students to
- use reading skills, such as comparing and contrasting
- define the plot elements conflict and resolution, and identify those elements in this story
- describe the literary accomplishments of Shirley Jackson and her use of personal experience in her fiction
- appreciate a story with a surprise ending

Before Reading

Focus and Motivate
Choose from the following activities to introduce the lesson:
- Launch the Lesson, ATE page 9
- Build Background: Kindergarten Rules, Meeting the Standards
- Build Background Reader’s Context question, SE page 9
- Introduce Mirrors & Windows question, ATE page 10

Preview the Model
Walk through the Before Reading section of the Fiction Reading Model on page 8. Introduce the key concepts by previewing the material on the Before Reading page. Choose from the following activities to apply these skills:
- Set Purpose, SE page 9
- Use Reading Skills: Compare and Contrast, Venn Diagram, SE page 9
- Vocabulary: Opposites Poems, Meeting the Standards

During Reading

Teach the Model
Review the During Reading section of the Fiction Reading Model on page 8. Assign students to read the selection on pages 9–17. Model the following reading strategies and literary analysis during reading:
- Use Reading Strategies: Make Inferences, SE page 11; Inference Chart, Meeting the Standards
- Analyze Literature: Plot, SE page 11
- Use Reading Strategies: Ask Questions, SE page 12
- Analyze Literature: Conflict, ATE page 12
Make Connections
Choose from the following activities or background information to make connections during reading:
- Cultural Connection: Kindergarten, ATE page 11
- Cultural Connection: Eponym, ATE page 14
- Mirrors & Windows question, SE page 16

Differentiate Instruction
Consider the following alternative teaching options to differentiate instruction:
- English Language Learning, ATE page 11
- Auditory Learning, ATE page 13
- English Language Learning, ATE page 13
- Enrichment, ATE page 16
- Author Study, Differentiated Instruction for Advanced Students
- Compare and Contrast, Differentiated Instruction for English Language Learners
- Audio Recording, EMC Audio Library

After Reading
Review the Model
Review the After Reading section of the Fiction Reading Model on page 8. Use the following activities to review the lesson:
- Find Meaning / Make Judgments Critical Thinking Questions, SE page 17
- Analyze Literature: Plot, SE page 17

Extend Understanding
Consider assigning one or more of the following writing assignments and extension activities:
- Creative Writing: Dialogue, SE page 17; Rubric, ATE page 17
- Expository Writing: Paragraph, SE page 17; Rubric, ATE page 17
- Collaborative Learning: Role-Play, SE page 17
- Critical Literacy: Hold a Panel Discussion, SE page 17

Assess
Administer one or both of the following assessment tools:
- Selection Quiz, Meeting the Standards, ExamView® Assessment Suite
- Lesson Test, Assessment Guide, ExamView® Assessment Suite
Technology Tools

Enhance the lesson with one or more interactive activities offered in the following technology supplements:

- EMC Launchpad
- Interactive Annotated Teacher’s Edition on CD
- Interactive Student Text on CD
- Interactive Student Text Online
- ExamView® Assessment Suite on CD
- ETS Online Criterion-Based Essay Grader
- Visual Teaching Package
- EMC Audio Library
- EMC E-Library
- mirrorsandwindows.com
Fiction Study Guide

Completing this study guide will help you understand and remember the literary elements presented in Unit 1—plot, characters, setting—and recognize how these elements function in the stories in the unit.

After you read each of the three Understanding features in Unit 1 in your text, complete the corresponding Understanding section in the study guide. This will allow you to write about the key terms and ideas you read about in the feature. Try to answer the questions without referring to the text. The completed section provides an outline of important information that you can use later for review.

After you read all the short stories in Unit 1, complete the three Applying sections in the study guide. Refer to the stories as you answer the questions.

After you complete these sections, take the Practice Test. This test is similar to the state assessment reading test you will take this year. In both tests, you will read passages and answer multiple-choice questions about the passages.

Self-Checklist

Use this checklist to help you track your progress through Unit 1.

CHECKLIST

Literary Comprehension
You should understand and apply the following literary elements:
- Plot
- Characters
- Setting

Reading
You should know the following three parts of the Fiction Reading Model:
- Before Reading
- During Reading
- After Reading

Literary Appreciation
You should understand how to relate the selections to
- Other texts you’ve read
- Your own experiences
- The world today

Writing
- You should be able to write a response to a short story. The response should be clearly organized and state a clear opinion or reaction that is supported by evidence.

Speaking and Listening
- You should be able to deliver or listen to an oral summary.

Test Practice
- You should be able to answer questions that test your writing, revising and editing, and reading skills.

Additional Reading
- You should choose a fictional work to read on your own. See For Your Reading List on page 129 of the textbook.
Understanding Plot

Complete these pages after you read about plot on pages 6–7. Try to answer the questions without looking at your book.

The plot of a story or novel is

Plot is important because

<table>
<thead>
<tr>
<th>The Elements of Plot</th>
</tr>
</thead>
<tbody>
<tr>
<td>climax</td>
</tr>
</tbody>
</table>

Place each element of plot correctly on the diagram. On the line beside its number below the diagram, describe the role this element plays in a story.

1. _______________________________________________________________________________
2. _______________________________________________________________________________
3. _______________________________________________________________________________
4. _______________________________________________________________________________
5. _______________________________________________________________________________
What effect does **conflict** have on a **plot**?

Why is **conflict** needed in a **story** or **novel**?

Explain the difference between **external conflict** and **internal conflict**. Then list three ways a character can experience **external conflict**.

<table>
<thead>
<tr>
<th>Two Types of Conflict</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>External Conflict</strong></td>
</tr>
<tr>
<td>Three Types of External Conflict</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3</td>
</tr>
</tbody>
</table>

Use the following three terms in sentences that explain how writers use time to organize **plot**.

**Terms Related to Plot Organization**

**chronological order**

**flashback**

**foreshadowing**
Applying Plot to the Selections

Think about what you have learned about plot. Then answer the following questions after you have read the selections in Unit 1.

Write a brief summary of the plot of “Charles.”

______________________________________________

______________________________________________

______________________________________________

______________________________________________

Write climax, exposition, falling action, resolution, or falling action next to each event to show where it happens in the plot of “Flowers for Algernon.”

Charlie works to get into the experiment. ____________________________________________

Charlie gets his old job at the box company back. _________________________________________

Charlie says goodbye to Miss Kinnian and Dr. Strauss. ________________________________

Charlie realizes that he will lose his mental capacities. _________________________________

Charlie realizes that his “friends” humiliate and hurt him. ______________________________

What is the climax of the plot of “The Treasure of Lemon Brown”?

______________________________________________

______________________________________________

What is the resolution of the plot of “Last Night”?

______________________________________________

______________________________________________

Describe the conflict in “Raymond’s Run.” Is it external or internal?

______________________________________________

______________________________________________

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How is the conflict in “A Mother in Manville” different from the conflict in “The Journey”?

There are several conflicts in “Checkout.” Describe them.
1
2
3

Explain how flashback is used on page 65 of “Gary Keillor.”

Find an example of foreshadowing on page 50 of “The Journey.” Explain what the description foreshadows.
Understanding Characters

Complete these pages after you read about characters on page 18. Try to answer the questions without looking at your book.

In fiction, a **character** is

Writers use **characterization** to

What are three ways in which writers create **characters**?

<table>
<thead>
<tr>
<th>Three Techniques in Characterization</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3</td>
</tr>
</tbody>
</table>

**Motivation** is

**Motivation** is important to understanding a **character** because

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Boxes that appear side by side contain terms that are related. Explain the meaning of each term, focusing on its relationship to the term next to it.

<table>
<thead>
<tr>
<th>Types of Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Protagonist</td>
</tr>
<tr>
<td>Major Character</td>
</tr>
<tr>
<td>Round Character</td>
</tr>
<tr>
<td>Dynamic Character</td>
</tr>
</tbody>
</table>
### Applying Characters to the Selections

Think about what you have learned about **characters**. Then complete this page after you have read the selections in Unit 1.

The first column tells you what type of character to look for in which story. In the second column, write the name or a description of the character you choose. Explain your choice in the third column.

<table>
<thead>
<tr>
<th>Type of Character/Story</th>
<th>Who?</th>
<th>How Do You Know?</th>
</tr>
</thead>
<tbody>
<tr>
<td>The protagonist in “Raymond’s Run”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>An antagonist in “The Treasure of Lemon Brown”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A major character in “A Mother in Manville”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor character in “Last Night”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A round character in “Gary Keillor”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A flat character in “Flowers for Algernon”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A dynamic character in “The Drummer Boy of Shiloh”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A static character in “Charles”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Understanding Setting

Complete this page after you read about setting on page 32. Try to answer the questions without looking at your book.

The setting of a literary work is

Setting is important to a story or novel because it

The writer may reveal the setting using various techniques. Explain

<table>
<thead>
<tr>
<th>Fiction Authors Create Setting Through . . .</th>
</tr>
</thead>
<tbody>
<tr>
<td>Descriptions of</td>
</tr>
<tr>
<td>and also by</td>
</tr>
</tbody>
</table>

In a literary work, mood is

Setting is important to mood in this way:

------------------

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Applying Setting to the Selections

Think about what you have learned about setting. Then answer the following questions after you have read the selections in Unit 1.

How are the settings of “Raymond’s Run” and “The Treasure of Lemon Brown” alike? How do they differ?

How does the writer use description and dialogue on page 35 to establish the setting of “A Mother in Manville”?

Summarize what you learn about the high school setting in paragraph 3 on page 66 and in paragraph 5 on page 67 of “Gary Keillor.”

The setting of “The Journey” changes as the story progresses. How does it change? What other change does this help emphasize?

What mood does the setting of “The Drummer Boy of Shiloh” help support?
Practice Test

Throughout the school years, students take tests to measure how well they meet standards in reading, English/language arts, mathematics, science, and social studies. Students may also take national assessment tests such as NAEP. The national tests include reading tests in which students are asked to read a passage and answer questions to test their understanding of the passage. Some passages on the reading test may be fiction, like the stories you read in Unit 1.

The practice test on the following pages contains several passages, each followed by two or more multiple-choice questions. Your answer sheet for this practice test is below on this page.

While the national reading test will have questions assessing many different comprehension skills, the questions on this practice test focus on the literary elements you studied in this unit. The questions also address these literature standards:

- Students identify and analyze elements of plot, including conflict and resolution and exposition, rising action, climax, falling action, and resolution, in a variety of fiction.
- Students identify and analyze elements of plot, including conflict and resolution and exposition, rising action, climax, falling action, and resolution, in a variety of fiction.
- Students identify and analyze characters and setting.
- Students identify and analyze rhythm, rhyme, sound devices, and figurative language and their effect on meaning and mood.
- Students describe and analyze literary elements, figurative language, and chronology.

Practice Test Answer Sheet

Name: ___________________________ Date: ___________________________

Fill in the circle completely for the answer choice you think is best.

3. A B C D  10. A B C D  17. A B C D
This test has 20 questions. Read each passage/story and choose the best answer for each question. Fill in the circle in the spaces provided for questions 1 through 20 on your answer sheet.

Read the passage below, and answer the questions about what you have read. Mark your answers on your answer sheet.

**The Babysitter**
Ana Espinosa

Mili was babysitting for her neighbors’ five-year-old twins for the first time. She wanted to do a good job so they would ask her again. She had fed the twins supper and played some games with them. Then she had them take a bath and put on their pajamas. So far, it had been easy to keep the children happy. She just kept them busy doing things they liked to do.

Now she smiled and said firmly, “In fifteen minutes, it will be bedtime. We can play one more game. Then you will get into bed.”

The twins whooped joyously and pulled out their beloved whiffle bat and ball. They played ball gleefully in the basement until bedtime. When Mili put away the toys and said cheerfully, “Time for bed!” the twins ignored her. They yelled and chased each other around the basement. When she insisted that it was time for bed, they burst into tears.

“Now what?” Mili asked herself. This was NOT the perfect ending she had pictured.

1. What is the setting of this passage?
   (A) a schoolyard
   (B) a home in a neighborhood
   (C) an apartment in the city
   (D) a local park

2. The mood in the passage changes abruptly
   (A) from happy to stressful
   (B) from nervous to calm
   (C) from sad to happy
   (D) from bored to excited

3. Which plot event occurred first in this passage?
   (A) Mili fed the twins their supper.
   (B) Mili and the twins played ball.
   (C) The twins refused to go to bed.
   (D) The twins got ready for bed.

4. This passage tells part of a story. Which plot element does it most likely represent?
   (A) exposition
   (B) falling action
   (C) rising action
   (D) resolution
Read the passage below, and answer the questions about what you have read. Mark your answers on your answer sheet.

The Audition
Cory Salton

Brent finally had gathered enough courage. He was making his way down the long, echoing hall to the auditorium when he saw Tomas and Tanya walking toward him.

He smiled and waved in answer to their wide grins. They would be expecting him to say something hilarious. Brent was “the funny one” in their circle of friends. He was always good for a joke or a prank. Brent had become notorious as a class clown, and he was tired of it. Right now, he was on the way to try something totally new and serious. Tomas and Tanya were the last people he wanted as witnesses.

“Hey, man,” Tomas said. “I hear you’re trying out for the musical. That will be hilarious. Mind if we tag along?”

Brent cringed inwardly; his friends assumed that he would play the audition for laughs. Nobody at school knew how he practiced his singing for hours and had weekly voice lessons. Singing was the one thing Brent thought he might be good at. His heart sunk at the thought that people would laugh at his tryout. “Yes!” he thought, “I mind!” A clown doesn’t expose his dreams and ambitions to laughter. A singer does.

But to his friends he said, “Nah. C’mon!” He arched one eyebrow significantly and said in his best Count Dracula imitation, “I think I can promise you an entertaining spectacle.” As they walked down the hall, Brent’s thoughts were racing. Should he ham up his audition? It might be his only chance. If only Tomas and Tanya had not seen him!

5. Which is the best description of Brent’s character?
   (A) humorless and studious
   (B) brave and thoughtful
   (C) ambitious and self-protective
   (D) bitter and hostile

6. What motivates Brent to try out for the musical?
   (A) a desire to become a comedian
   (B) a need to be the center of attention
   (C) a need to change the idea of who he is
   (D) a desire to make new friends at school

7. This passage reveals Brent’s character mostly through the use of
   (A) lengthy dialogue with friends
   (B) description of thoughts and actions
   (C) what friends say about him
   (D) description of clothing and features
8. This passage is part of a story. Which event could be the climax for this story?
   (A) Brent sings his song at the audition.
   (B) Brent practices many hours for his audition.
   (C) Brent enters a talent show for comedians.
   (D) Tomas and Tanya laugh at Brent.

9. Which of the following has occurred before the events in this passage?
   (A) Brent confided his singing ambitions to his friends.
   (B) Brent decided to audition for the school musical.
   (C) Tomas and Tanya became upset with Brent.
   (D) Tomas and Tanya became jealous of Brent’s talent.

10. Who is the protagonist of this story?
    (A) Tanya
    (B) Tomas
    (C) Brent
    (D) the school

11. Which is the best description of the conflict of this story?
    (A) external, a person versus society
    (B) internal, disgust pitted against ambition
    (C) external, friend versus friend
    (D) internal, a character struggling with fear of ridicule

12. What is the most important effect of the school setting on this passage?
    (A) It creates a light-hearted, energetic mood.
    (B) It causes Brent to guard his real seriousness.
    (C) It makes the action tragic and life-threatening.
    (D) It creates a mood of safety and well-being.
Shannon and Belle
Paul Brandt

For many months, Susan McCann’s daughter begged for a horse. Shannon had her heart set on Belle, a spirited young pinto mare. Susan hadn’t the heart to say no. Shannon was such a shy girl. And Susan worried because Shannon spent so much time home alone in her room. At thirteen, the girl needed exercise and fresh air.

Right away, Shannon changed. She spent hours every day happily grooming and feeding Belle. She exercised the mare, asking Belle to walk, trot, and canter in circles while Shannon held a longe line. The mare was good-natured but, as often as not, ignored Shannon’s commands. After two weeks, as Shannon ventured on her first ride, Belle reared and threw the girl off. Her confidence gone, Shannon steered clear of the barn for several days. Once again, she retreated to her room. Susan asked around to find the best horse trainer in the county. Then she went to talk to Gary West.

Susan frowned and admitted, “I think I made a big mistake, buying this horse for Shannon.”

Gary said nothing as he stroked Belle’s neck, observing her curious, intelligent eyes and wary stance. He handled her gently but firmly and put her through her paces. If she failed to follow a command, he corrected her immediately and made her repeat the move at once. Belle snorted and shook her head, but she did not challenge the trainer. He led the horse back to Susan and spoke slowly, “Yes, I expect it was a mistake. This mare’s young and only green broke, and Shannon lacks experience. That’s a recipe for trouble.”

Feeling foolish, Susan asked meekly, “What do you think? Should we sell Belle?”

Gary said matter-of-factly, “Not likely you could find a ready buyer right away. And the mare’s not bad, just needs a firm hand and training. Leave her with me. Let me work with her. Meanwhile, have Shannon come every week for a lesson. Not on Belle. We’ll get Shannon and Belle together again when they are on a more equal footing.”

Susan felt a knot in her chest relax. She instinctively liked and trusted this practical, plain-spoken man. His easy, quiet manner seemed to command respect from people as well as horses.

“Yes, I like the sound of that,” she smiled, “And I’d like my confident daughter back. How soon can we begin?”

“Don’t expect too much too soon,” he warned. “Only time will tell if they’re a team.”

13. Which characterization technique has the writer used to show Shannon’s character?
   (A) things that Shannon says to others
   (B) descriptions of what Shannon does
   (C) other characters’ thoughts about Shannon
   (D) description of Shannon’s looks and personality
14. The writer’s intent in the whole story is most likely to create
   (A) static characters
   (B) comic characters
   (C) round characters
   (D) flat characters

15. Which conflict is not revealed in the passage?
   (A) a mother’s attempt to make a daughter happy
   (B) a struggle of wills between a horse and a girl
   (C) a mother’s struggle with worry about her daughter
   (D) a struggle for control between a father and a mother

16. The first paragraph of the passage illustrates the plot element
   (A) exposition
   (B) resolution
   (C) climax
   (D) rising action

17. What is most likely to happen next, based on the passage?
   (A) Gary West will find a more suitable buyer for Belle.
   (B) Belle will become more obedient and better trained.
   (C) Shannon will not want to ride a school horse and take lessons.
   (D) Susan will become interested in riding and take lessons too.

18. A character who is objective, practical, and steady is
   (A) Belle
   (B) Susan McCann
   (C) Shannon McCann
   (D) Gary West

19. What motivates Susan’s actions in this passage?
   (A) loneliness
   (B) lack of interest
   (C) love and concern
   (D) a need to meet new people

20. The setting for this passage is not likely to be
   (A) in the heart of a city
   (B) in a rural area
   (C) on a horse training facility
   (D) at a stables in a suburban area
Build Background: Kindergarten Rules

A. Think about your experience of being in kindergarten. With a small group of your classmates, write a list of rules for behavior in a kindergarten class.

1. __________________________________________________________
2. __________________________________________________________
3. __________________________________________________________
4. __________________________________________________________
5. __________________________________________________________
6. __________________________________________________________

B. Fill out the chart with behavior descriptions for a good kindergarten student and one who has trouble following the rules you outlined in Part A.

<table>
<thead>
<tr>
<th>Good Student:</th>
<th>Bad Student:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td></td>
</tr>
</tbody>
</table>
Charles, page 9

Vocabulary: Opposites Poems

A. Choose three of the Preview or footnoted vocabulary words in the selection. Write three “opposites” poems. For example, if using the word “sad,” you might write:

What is the opposite of happy?
A head on a desk, sobbing.

1. ____________________________
   ____________________________
   ____________________________

2. ____________________________
   ____________________________
   ____________________________

3. ____________________________
   ____________________________
   ____________________________

B. Now use your three vocabulary words in original sentences.

1. ____________________________
   ____________________________
   ____________________________

2. ____________________________
   ____________________________
   ____________________________

3. ____________________________
   ____________________________
   ____________________________
Charles, page 9

**Literature Connection: Characterization**

Characterization is the act of creating or describing a character. One way that authors do this is by showing what a character does.

A. Make a chronological list of what Charles does in school. Note that the last two have been done for you.

<p>| | | | | | | | | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>1</td>
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<td>3</td>
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<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>yell, hits boy in stomach</td>
<td>says a bad word repeatedly, throws chalk</td>
<td></td>
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</tbody>
</table>

B. Imagine you are Charles's teacher. Write a report on Charles to give to the guidance counselor so that he or she can counsel Charles about his behavior.

________________________________________________________________________
________________________________________________________________________
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________________________________________________________________________
________________________________________________________________________
**Use Reading Strategies: Make Inferences**

An *inference* in a story is a conclusion drawn from the dialogue or narrative.

Read the context for each statement from the story that appears in the chart on the left. Note that the page number is listed to help you. Then make an inference in the right-hand column by responding to the question in the left-hand column.

<table>
<thead>
<tr>
<th>Dialogue or Narration</th>
<th>Inference</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. &quot;...[Laurie] forgot to stop at the corner and wave goodbye to me.&quot; (page 11)</td>
<td>What can you infer about any anxiety in Laurie about going to kindergarten?</td>
</tr>
<tr>
<td>2. &quot;At lunch [Laurie] spoke insolently to his father....&quot; (page 11)</td>
<td>What can you infer about the type of kindergarten Laurie is attending?</td>
</tr>
<tr>
<td>3. &quot;Charles wanted to color with green crayons so he hit the teacher and she spanked him and said nobody play with Charles but everybody did.&quot; (page 12)</td>
<td>What can you infer about how Charles is regarded by his classmates?</td>
</tr>
<tr>
<td>4. &quot;What are they going to do about Charles, do you suppose?&quot; (page 13)</td>
<td>What can you infer about how the father communicates with his son?</td>
</tr>
<tr>
<td>5. &quot;We don’t have any Charles in the kindergarten.&quot; (page 16)</td>
<td>What can you infer about who is responsible for the bad behavior in kindergarten?</td>
</tr>
</tbody>
</table>
Charles, page 9

Selection Quiz

A. Indicate which vocabulary word is indicated by the second line of the “opposites” poem and write it in the blank.

<table>
<thead>
<tr>
<th>renounce</th>
<th>reformation</th>
<th>haggard</th>
<th>routine</th>
<th>raucous</th>
</tr>
</thead>
</table>

 _____ 1. What is the opposite of quiet?
A busload full of teenagers on their way home.

 _____ 2. What is the opposite of accept?
Give up on getting to level 7 of the latest video game.

 _____ 3. What is the opposite of beautiful?
The face of the Wicked Witch of the West in The Wizard of Oz.

 _____ 4. What is the opposite of unusual?
Mom making coffee every day at 7:00 AM.

 _____ 5. What is the opposite of delinquency?
Phoebe changing her tardiness to class into punctuality.

B. Identify the character being described and write his or her name in the blank.

<table>
<thead>
<tr>
<th>narrator</th>
<th>Laurie</th>
<th>father</th>
<th>teacher</th>
<th>Charles</th>
</tr>
</thead>
</table>

1. ____________________ enjoys telling his parents about the misdeeds of a boy named Charles.

2. According to Laurie, ____________________ says bad words, hits students, and throws chalk.

3. The ____________________ seems worried about the negative impact that kindergarten is having on her son, Laurie.

4. The ____________________ thinks Charles’s mother will be at the PTA meeting.

5. The ____________________ says there’s no one in the kindergarten class named Charles.