Changes in My World

Essential Questions

How are people influenced by changes in their worlds?

How does a writer effectively craft a story?

Unit Overview

It has been said that the only constant in the world is change. In Unit 1 you explored how you have changed; in this unit, you will explore how the world around you changes. You will identify the challenges and choices that you have made in meeting these changes. Through fiction, nonfiction, print, and nonprint texts, you will see how others have dealt with the choices and the opportunities that change can present.
Changes in My World

Contents

Learning Focus: Imagining Stories ...................................... 72

Activities:

2.1 Previewing the Unit ................................................. 73

2.2 A Toy’s World ....................................................... 74
  *Film: Clips from Toy Story, directed by John Lasseter

2.3 Changes in My World ............................................. 77

2.4 A Day of Change .................................................... 79
  Short Story: “Eleven,” by Sandra Cisneros

2.5 Changes in Simba’s World ....................................... 84
  *Film: The Lion King, directed by Roger Allers
  and Rob Minkoff, 1994

2.6 Play Ball: Part One .................................................. 90
  Fiction: “The Southpaw,” by Judith Viorst

2.7 Play Ball: Part Two .................................................. 97

2.8 Picturing Green Gables ............................................ 99
  Novel: Excerpt from “Morning at Green Gables,”
  by L. M. Montgomery

2.9 He Said, She Said ..................................................... 106
  Novel: Excerpts from Flipped, by Wendelin Van Draanen

2.10 Character Changes .................................................. 115
  Short Story: “Thank You M’am,” by Langston Hughes

2.11 Writing About a Chance Encounter .......................... 124

Embedded Assessment 1  Creating a Short Story .................. 128

Goals

- To explore the craft of storytelling and to write a short story
- To recognize essential elements of plot, point of view, characterization, and setting
- To build oral reading fluency
- To craft grammatically correct sentences and write using precise adjectives and adverbs

Academic Vocabulary

Short Story
Figurative Language
Learning Focus: Don’t Switch That Channel! ..................... 137

2.12 Understanding TV News ............................................. 138

2.13 The Parts of a News Story .......................................... 142

2.14 That’s a Great Question ............................................. 145

   Folk Tale: “The Gathering of the Wild Animals”
   Informational Text-Interview: “A Conversation with Wendelin Van Draanen,” by Claire E. White

2.15 Weather Changes...................................................... 150

   Myth: “Persephone,” by Alice Low

2.16 Weather Explanations ............................................... 158

   Article: “Can It Really Rain Frogs?” by Spencer Christian and Antonia Felix

2.17 Meet the Watsons ..................................................... 161

   Novel: Excerpt from And You Wonder Why We Get Called the Weird Watsons, by Christopher Paul Curtis

2.18 Average High Temperature: 29 Degrees ....................... 177

   Embedded Assessment 2 Producing a TV News Story .......... 180

2.19 Portfolio Activity: Using Dialogue .............................. 191

   Unit Reflection .............................................................. 192
Learning Focus:

Imagining Stories

Part of the pleasure of learning anything is trying to do it on your own. People can tell you how much fun it is to play basketball or to snowboard, but unless you try doing it yourself, you’ll never know. The same is true of writing.

You have seen that narration, or telling a story, is different from exposition, which is explaining or informing or describing. And you have learned some important elements of what makes a good narrative. Now it is time to apply your new knowledge to actually writing a short story.

You have probably read many short stories. In some of the short stories you have read, you may have noticed that writers also explain or describe at the same time as they narrate a story. So it’s okay to think of writing a story as combining many different kinds of writing.

A short story is based on two important elements: character and plot. You want to create a character your audience will like, and you want to create a plot structure around an interesting and important conflict. But of course there’s more to it than that.

In writing a story you have to be a bit of a dramatist because you want to write good dialogue and describe the time and place so vividly that your readers can see and hear and smell and put themselves in the setting you describe.

Reading and studying short stories can help you transform your own imaginative thinking into the form of a short story. Working from writing models will also help your imagination to create a story. During this unit you will read short stories and learn what makes a short story interesting and enjoyable. You will practice describing settings, creating dialogue, and building a plot around a conflict—culminating in writing your own original short story.

Independent Reading: You may want to read novels based on Greek myths or books that include a collection of myths.
Essential Questions

1. How are people influenced by changes in their worlds?

2. How does a writer effectively craft a story?

Unit Overview and Learning Focus

Predict what you think this unit is about. Use the words or phrases that stood out to you when you read the Unit Overview and the Learning Focus.

Embedded Assessment 1

What knowledge must you have (what do you need to know)? What skills must you have (what will you need to do to complete the Embedded Assessment successfully)? Write your responses below.
1. As someone in your class summarizes some of the events that happen in *Toy Story*, take notes below or write what you already know about this film.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

2. After first viewing the scene, write words below that describe how Woody is probably feeling.
   a. Before the changes start happening
   ______________________________________________________________________
   b. Once the changes start happening
   ______________________________________________________________________
   c. At the end of the scene
   ______________________________________________________________________
3. After viewing the scene again, describe specific changes in Woody’s world.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

4. List words or lyrics you remember from the song in the scene.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

5. How is Woody dealing with the changes in his world?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
6. **Quickwrite:** Return to your brainstormed list of toys.
   
   a. Choose one of the toys or games from your list and imagine that it could talk, just like Woody. Write its name or give it one.

   ____________________________________________________________

   ____________________________________________________________

   b. If the toy or game could talk, write what would it say about the time it spent *before* it came to you. It could have been in a toy store, with another person, or in any other place. When you write, pretend that you are the toy and use “I,” as in first-person point of view.

   ____________________________________________________________

   ____________________________________________________________

   c. What would the toy say when it *first* came to you? Again, use “I.”

   ____________________________________________________________

   ____________________________________________________________

   d. What would the toy say *today*? Make clear whether you still play with the toy.

   ____________________________________________________________

   ____________________________________________________________

   e. What would the toy say about the changes that it has seen in your world? Keep speaking as the toy, using “I.”

   ____________________________________________________________

   ____________________________________________________________

7. **Story Starter Writing Prompt:** Write a short monologue in which your toy talks about his/her situation. Save this work in your Working Folder.

   ____________________________________________________________

   ____________________________________________________________

   ____________________________________________________________

---

**Literary Terms**

A monologue is the speech of one person, or character. It uses the first-person pronoun, “I.”

**Word Connections**

The word *monologue* comes from the Greek *monologos*, meaning “speaking (-logos) alone” (*mono-*)

The prefix *mono-* means “one.”
1. Put a check mark (✓) next to any of the following events that have occurred in your life during the past three years.

- I changed schools.
- I moved to a new house or neighborhood.
- I received a new pet.
- I have a new baby brother or sister.
- I moved from elementary school to middle school.
- I changed classrooms or teachers in the middle of a school year.
- I experienced the loss of someone close to me.
- I joined a new team or club.
- I got a new room.
- I got a new babysitter or caregiver.
- A good friend moved out of town.
- I earned privileges (later bedtime, staying home on my own, and so on).
- Another change: ____________________________
- Another change: ____________________________

2. One of the elements that is often a part of change is **conflict**. Conflict can be another way of saying **problem** or **obstacle** or **struggle**.

- Conflict can occur between people or characters, as it does between Woody and Buzz for popularity with the other toys. This is an example of an **external conflict**.
- A person or character can also have a conflict within himself or herself, which is called an **internal conflict**. An internal conflict occurs when someone is torn between two choices, as when Woody has to decide how to handle the way his friends admire Buzz.

Select a word map graphic organizer and explore the terms **internal conflict** and **external conflict**. You may use the same type of organizer for each word.
3. Quickwrite: From the list on which you just marked changes, choose one of the changes in your life that involved some kind of conflict. Then briefly answer these questions.

a. What conflict was involved in the change? In other words, what problem or obstacle did you face?

b. How was the conflict resolved? How did you work out the problem or overcome the obstacle?

---

**Working Folder: Changes in My World**

Illustrate the concept of “Changes in My World” for the Unit 2 section of your Working Folder. On one side of your section divider, create a graphic of your world before an important change (you may choose the same change or a different change from the one you have just written about). On the other side, create a graphic that represents your world after the change. Place this divider in your Working Folder.
Before Reading

Quickwrite: Write about a best (or worst) birthday or other special occasion. Include a description of what happened as well as an explanation about what you felt.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

After Reading

Like many other short stories in this unit, “Eleven” contains dialogue. In this story, the dialogue takes place between a young girl and her teacher. Dialogue includes the actual spoken words of the characters and appears between quotation marks (“ ”).

1. Locate the lines of dialogue in “Eleven.” Some of the lines are separated by narration. Underline or highlight each line of dialogue. You can tell a lot from a conversation. For example, what do you learn about Rachel?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

2. What do you know about Rachel’s teacher, Mrs. Price, based on her dialogue with Rachel?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
3. Use the graphic organizer below to list the conflicts Rachel faces in “Eleven.”

<table>
<thead>
<tr>
<th>Conflicts (problems) Rachel faces</th>
<th>Is the conflict resolved?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. Does the conflict at school work out for Rachel at the end of the story? How do you know?

________________________________________________________________________________________

________________________________________________________________________________________

5. **Story Starter Writing Prompt:** Make up a brief story about Rachel. Consider having Rachel talk to her teacher about the misunderstanding or having Rachel confront Phyllis about not claiming the red sweater. Include dialogue for each character.
Eleven

by Sandra Cisneros

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

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

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

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

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

ACADEMIC VOCABULARY

*Figurative language* is a word or phrase that creates a comparison for the reader. The most common examples of figurative language are *metaphor* and *simile*. 
“Whose is this?” Mrs. Price says, and she holds the red sweater up in the air for all the class to see. “Whose? It’s been sitting in the coatroom for a month.”

“Not mine,” says everybody. “Not me.”

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

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

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

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

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

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

In my head I’m thinking how long till lunchtime, how long till I can take the red sweater and throw it over the schoolyard fence, or leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends, Mrs. Price says loud and in front of everybody, “Now, Rachel, that’s enough,” because she sees I’ve shoved the red sweater to the tippy-tip corner of my desk and it’s hanging all over the edge like a waterfall, but I don’t care.
“Rachel,” Mrs. Price says. She says it like she’s getting mad. “You put that sweater on right now and no more nonsense.”

“But it’s not—”

“Now!” Mrs. Price says.

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

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

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

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

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

As you watch scenes from *The Lion King*, take notes that describe the changes that Simba faces in his world and the way he reacts to these changes.

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

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

**Segment 2:** How does Simba’s world change in this section? How does he feel about this change? Why?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

**Segment 3:** Simba is living in another place now. How is this world different from his original home? How does he feel about his new home? How has Simba changed?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
**Segment 4:** What does this scene reveal about the way Simba’s world has changed since Scar has taken over?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

**Segment 5:** What are Simba’s options at this point?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

**Segment 6:** How does Simba feel about the changes that have taken place while he was gone? How does he respond to these changes? What is Simba’s world like at the end of the film?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
**Storytelling: Plot**

One way to talk about a story is to discuss the *plot*, or what happens. Using your notes from the key scenes you have viewed, discuss the plot of *The Lion King* in groups. List in order the most important events that occur in this film. Some have been done for you.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Simba is born and presented to the kingdom.</td>
</tr>
<tr>
<td>2.</td>
<td>Simba and Nala visit the graveyard.</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>
<tr>
<td>7.</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Simba returns to face Scar.</td>
</tr>
<tr>
<td>9.</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Simba’s baby is presented to the kingdom.</td>
</tr>
</tbody>
</table>
**Storytelling: Conflict**

Another way to talk about a story is to talk about the conflicts that cause the events to happen. A conflict can be a disagreement between two characters, called an **external conflict**. A character can also have a conflict within himself or herself. This is called an **internal conflict**, and it occurs when someone is torn between two choices.

Describe the conflicts below. The first three are conflicts that you are facing. The next four are conflicts that Simba faces.

<table>
<thead>
<tr>
<th>Conflicts between . . .</th>
<th>Description of Conflict</th>
</tr>
</thead>
<tbody>
<tr>
<td>You and a parent or guardian</td>
<td></td>
</tr>
<tr>
<td>You and a friend</td>
<td></td>
</tr>
<tr>
<td>You and yourself</td>
<td></td>
</tr>
<tr>
<td>Simba and his father</td>
<td></td>
</tr>
<tr>
<td>Simba and Nala</td>
<td></td>
</tr>
<tr>
<td>Simba and Scar</td>
<td></td>
</tr>
<tr>
<td>Simba and himself</td>
<td></td>
</tr>
</tbody>
</table>

**Word Connections**

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

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

Another way of looking at plot is to draw the major events on a diagram, like the one below. The major events fall into one of these categories:

- **Exposition:** events that give the reader background information needed to understand the story
- **Rising Action:** major events that develop the plot and lead to the climax
- **Climax:** the turning point or the high point of the story
- **Falling Action:** events after the climax but before the resolution
- **Resolution:** the outcome of the conflict, when loose ends are wrapped up.

Write the ten main events you have listed from *The Lion King* in the appropriate places on the diagram below.
**Story Starter Writing Prompt:** Sometimes writers use a known story as inspiration for a new story of their own; for example, *The Lion King* may have been inspired by a play by William Shakespeare called *Hamlet*. In this play, a young prince struggles with difficult choices after his uncle kills his father, the king.

Choose one of the following plot lines from plays by Shakespeare. Imagine how a new plot might develop. Make up and write at least seven events on the plot diagram.

- A boy and girl like each other very much but their families are enemies (*Romeo and Juliet)*.
- Twins are separated at birth but reunited later (*The Comedy of Errors)*.
- A magic potion makes a sleeping person fall in love with the first living thing seen when he or she awakens (*A Midsummer Night’s Dream)*.
- A parent plays favorites, making the two older children jealous of the youngest child (*King Lear)*.

**Plot Diagram**

[Diagram with labels for Exposition, Rising Action, Climax, Conflict, Falling Action, and Resolution]

**WORD CONNECTIONS**

A single word sometimes has multiple meanings. For example, the word *exposition* refers to the plot of a short story. It also describes a type of writing. It may also describe a fair or public exhibit.
1. **Quickwrite:** How do you and your friends communicate when you are not face to face?

2. As you read “The Southpaw,” take notes in the My Notes section. After you read the first two notes, write the names of the characters, and explain the conflict between them. What does each character want?

3. Read the rest of “The Southpaw.” Follow your teacher’s instructions about completing assignments at the literacy centers. You will find the assignments at the centers as well as in your book. Write your responses in your book.

**Literacy Center 1: First Base: Adjectives to Describe Feelings**

When you watched a film clip from *Toy Story*, you worked on a list of words that describe feelings. The characters in “The Southpaw,” however, are not experiencing the same emotions as Woody. You might say that the two characters in “The Southpaw” are *mad or angry* at the beginning, but these words are not especially descriptive. Brainstorm several synonyms for *mad* and *angry* (you might want to use a thesaurus and the Word Wall). In the My Notes space on pages 92–96, write precise adjectives to describe how the characters are feeling in the first several notes.

**Literacy Center 2: Second Base: Conflict**

Next to notes 1 and 2, write the main conflict of the story. Next to notes 3–6, summarize what each character is doing to get what he or she wants.
Literacy Center 3: Third Base: Negotiations

You have numbered the notes from 1 to 18; now, draw a line under each even numbered note to separate each pair of notes. Think of the exchange of notes in the story as a baseball scoreboard. The first set of notes between Janet and Richard stands for the first inning (1), notes 3 and 4 stand for the second inning (2), and so on. For each pair of notes, decide who is “winning.” Write a 1 on his or her line and a 0 on the other character’s line.

<table>
<thead>
<tr>
<th>Inning 1 (Notes 1–2)</th>
<th>Inning 2 (Notes 3–4)</th>
<th>Inning 3 (Notes 5–6)</th>
<th>Inning 4 (Notes 7–8)</th>
<th>Inning 5 (Notes 9–10)</th>
<th>Inning 6 (Notes 11–12)</th>
<th>Inning 7 (Notes 13–14)</th>
<th>Inning 8 (Notes 15–16)</th>
<th>Inning 9 (Notes 17–18)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Janet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Literacy Center 4: Home Base: Resolution

What is the outcome of the conflict between Janet and Richard? Next to notes 11–13, summarize the negotiations they go through to get to this resolution.

Literacy Center 5: Outfield: Signatures

Circle the closing lines of all of the notes (for example, Yours truly). Indicate in the My Notes section each time the closing lines change. Next to the last note, explain how all the closing lines help the reader to understand the plot of the story.

Literacy Center 6: Pitcher’s Mound: Adverbs

Adverbs can describe the way a person says something. For example, you could speak proudly, rudely, kindly, forcefully, hesitatingly, and so on. Next to each note, write an adverb to describe how the writer might say it if he or she were to speak it aloud. You might want to use a thesaurus and the Word Wall to find precise adverbs.

An adverb answers the question how or in what way. The suffix -ly may be added to adjectives to form adverbs.

Note how the following adjectives become adverbs:

- proud + ly = proudly
- rude + ly = rudely
- kind + ly = kindly
- forceful + ly = forcefully
- hesitating + ly = hesitatingly
Dear Richard,

Don’t invite me to your birthday party because I’m not coming. And give back the Disneyland sweatshirt I said you could wear.

If I’m not good enough to play on your team, I’m not good enough to be friends with.

Your former friend,

Janet

P.S. I hope when you go to the dentist he finds 20 cavities.

---

Dear Janet,

Here is your stupid Disneyland sweatshirt, if that’s how you’re going to be. I want my comic books now — finished or not. No girl has ever played on the Maple Street baseball team, and as long as I’m captain, no girl ever will.

Your former friend,

Richard

P.S. I hope when you go for your checkup you need a tetanus shot.
Dear Richard,

I’m changing my goldfish’s name from Richard to Stanley. Don’t count on my vote for class president next year. Just because I’m a member of the ballet club doesn’t mean I’m not a terrific ballplayer.

Your former friend,

Janet

P.S. I see you lost your first game 28–0.

Dear Janet,

I’m not saving any more seats for you on the bus. For all I care you can stand the whole way to school. Why don’t you just forget about baseball and learn something nice like knitting?

Your former friend,

Richard

P.S. Wait until Wednesday.

Dear Richard,

My father said I could call someone to go with us for a ride and hot-fudge sundaes. In case you didn’t notice, I didn’t call you.

Your former friend,

Janet

P.S. I see you lost your second game, 34–0.
6 Dear Janet,
Remember when I took the laces out of my blue-and-white sneakers and gave them to you? I want them back.
   Your former friend,
   Richard
P.S. Wait until Friday.

7 Dear Richard,
Congratulations on your unbroken record. Eight straight losses, Wow! I understand you’re the laughing stock of New Jersey.
   Your former friend,
   Janet
P.S. Why don’t you and your team forget about baseball and learn something nice like knitting maybe?

8 Dear Janet,
Here’s the silver horseback riding trophy that you gave me. I don’t think I want to keep it anymore.
   Your former friend,
   Richard
P.S. I didn’t think you’d be the kind who’d kick a man when he’s down.
My Notes

Dear Richard,
I wasn’t kicking exactly. I was kicking back.
Your former friend,
Janet
P.S. In case you were wondering, my batting average is .345.

Dear Janet,
Alfie is having his tonsils out tomorrow.
We might be able to let you catch next week.
Richard

Dear Richard,
I pitch.
Janet

Dear Janet,
Joel is moving to Kansas and Danny sprained his wrist. How about a permanent place in the outfield?
Richard

Dear Richard,
I pitch.
Janet

Dear Janet,
Ronnie caught the chicken pox and Leo broke his toe and Elwood has these stupid violin lessons. I’ll give you first base, and that’s my final offer.
Richard
Dear Richard,

Susan Reilly plays first base, Marilyn Jackson catches, Ethel Kahn plays center field, I pitch. It's a package deal.

Janet

P.S. Sorry about your 12-game losing streak.

Dear Janet,

Please! Not Marilyn Jackson.

Richard

Dear Richard,

Nobody ever said that I was unreasonable. How about Lizzie Martindale instead?

Janet

Dear Janet,

At least could you call your goldfish Richard again?

Your friend,

Richard
Storytelling: Dialogue

1. Imagine that this story was written in dialogue format instead of as a series of notes. You have already noticed that in a story, the writer indents each time a different character begins speaking. Often, the writer will also use a dialogue tag such as “he said,” or “she said,” to indicate who is speaking. Look at notes 11–13. If this were a dialogue instead of a series of notes, it might look like this:

   “Richard, I pitch,” Janet stated.
   “Joel is moving to Kansas and Danny sprained his wrist. How about a permanent place in the outfield?” Richard asked.
   “I pitch!” Janet repeated loudly.

2. In the passage above, circle each dialogue tag.

3. Choose two other notes from the text and write them as a dialogue.

Dialogue Practice 1:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Dialogue Practice 2:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Grammar Usage

To write dialogue:
- Place quotation marks at the beginning and end of a character’s exact spoken words.
- Indent each time you switch speakers.
- Use a comma, question mark, or exclamation point to separate the speaker’s words from the words telling who said them.
- Place the punctuation mark before the closing quotation mark.
Story Starter: Dialogue, Conflict, and Resolution

Story Starter Writing Prompt: In “The Southpaw,” two friends have a disagreement, which they eventually work out. Choose one of the scenarios below and, on your own paper, write dialogue that shows how the friends disagree but work out, or resolve, their conflict. The resolution is an important part of a short story because it is where the reader learns the outcome of the conflict.

You may change a scenario if you choose. Be sure to use a variety of descriptive dialogue tags from your class list.

- One friend borrows the other friend’s shirt but returns it with a ketchup stain.
- One friend goes to a dance with someone that the other friend does not like at all.
- One friend wants to go to a movie, but the other friend wants to go skating.
- A scenario of your own:

Once you have written your dialogue, pair up with another student and read your stories aloud. Think about how the dialogue tags help you read the dialogue with meaning.

Reflection

Storytelling can take many forms. How is “The Southpaw” told? Think about this and other ways that stories can be told, and jot down your ideas.
Before Reading

1. **Quickwrite**: Describe a time when you traveled to an unfamiliar place. It could have been to a different country or to a relative’s or family friend’s house for the first time. Describe in detail how the new place looked—its setting—and your feelings about it.

2. **Predicting**: In this story, a young girl named Anne is an orphan who is sent to a farm to help its two owners, Matthew and Marilla. The owners, however, were expecting a boy, not a girl. Marilla has told Anne, who has already fallen in love with the farm, to expect to be sent back to the orphanage as soon as possible.
   What do you think of Anne’s situation? How would you feel if you were Anne? How do you expect Anne to react? What do you expect Matthew and Marilla to do?
It was broad daylight when Anne awoke and sat up in bed, staring confusedly at the window through which a flood of cheery sunshine was pouring and outside of which something white and feathery waved across glimpses of blue sky.

For a moment she could not remember where she was. First came a delightful thrill, as of something very pleasant; then a horrible remembrance. This was Green Gables and they didn't want her because she wasn't a boy!

But it was morning and, yes, it was a cherry-tree in full bloom outside of her window. With a bound she was out of bed and across the floor. She pushed up the sash—it went up stiffly and creakily, as if it hadn't been opened for a long time, which was the case; and it stuck so tight that nothing was needed to hold it up.

Anne dropped on her knees and gazed out into the June morning, her eyes glistening with delight. Oh, wasn't it beautiful? Wasn't it a lovely place? Suppose she wasn't really going to stay here! She would imagine she was. There was scope for imagination here.
A huge cherry-tree grew outside, so close that its boughs tapped against the house, and it was so thickset with blossoms that hardly a leaf was to be seen. On both sides of the house was a big orchard, one of apple-trees and one of cherry-trees, also showered over with blossoms; and their grass was all sprinkled with dandelions. In the garden below were lilac-trees purple with flowers, and their dizzily sweet fragrance drifted up to the window on the morning wind.

Below the garden a green field lush with clover sloped down to the hollow where the brook ran and where scores of white birches grew, upspringing airily out of an undergrowth suggestive of delightful possibilities in ferns and mosses and woodsy things generally. Beyond it was a hill, green and feathery with spruce and fir; there was a gap in it where the gray gable end of the little house she had seen from the other side of the Lake of Shining Waters was visible.

Off to the left were the big barns and beyond them, away down over green, low-sloping fields, was a sparkling blue glimpse of sea.

Anne’s beauty-loving eyes lingered on it all, taking everything greedily in; she had looked on so many unlovely places in her life, poor child; but this was as lovely as anything she had ever dreamed.
After Reading: Vocabulary

Part One: Look over the following sentences from the text you just read. In groups or as a class, brainstorm words that could take the place of the underlined words. The first one is started as an example. You may want to consult a thesaurus, which is a dictionary of synonyms.

1. “First came a delightful thrill, as of something very pleasant; then a horrible remembrance.”
   a. thought  
   b. 
   c. 
   d. 

2. “With a bound she was out of bed and across the floor.”
   a. 
   b. 
   c. 
   d. 

3. Anne dropped on her knees and gazed out into the June morning, her eyes glistening with delight.”
   a. 
   b. 
   c. 
   d. 

4. Copy a sentence from the text that contains one of the words that you underlined and think of words to take the place of your underlined word.

   a. 
   b. 
   c. 
   d.
Part Two: As you read “Morning at Green Gables,” you underlined words you did not know. You will use some of those words in the activities that follow. Choose five words that you underlined and that have not been discussed so far. Copy those words below. Reread several times the sentences in which they appeared. Try to guess at the word’s meaning through the context of the sentence. Then, after consulting with your classmates or using a dictionary or online resource, confirm or rewrite your definition for the words.

<table>
<thead>
<tr>
<th>Unfamiliar Word</th>
<th>Guessed Definition from Context</th>
<th>Confirmed Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Part Three: Write a brief summary of what Anne did in the first few minutes of her morning at Green Gables. Use as many of the new words from your reading as you can in your summary.

_____________________________________________________________________
|                                                                 |
_____________________________________________________________________

_____________________________________________________________________
|                                                                 |
_____________________________________________________________________

_____________________________________________________________________
|                                                                 |
_____________________________________________________________________

_____________________________________________________________________
|                                                                 |
_____________________________________________________________________
Storytelling: Setting

1. Almost the first thing that Anne does when she wakes up during her first morning at Green Gables is to look outside her window. Reread the text and, as you reread, underline words that describe the visual details of Green Gables. Then, choose one particularly strong visual description and sketch it in the space below. Do not worry about your artistic skill; just try to capture, with color, some of the details that the author uses.

2. Copy the sentence or sentences that you used to create your picture. Underline all of the descriptive words in the sentence(s).

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

3. Writers sometimes put characters in unfamiliar settings such as the jungle in The Lion King, but often they put their characters in places that would be familiar to most readers. Go back to the excerpt from Anne of Green Gables; reread the description of Green Gables. Which details made it easy for you to illustrate that setting?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
**Story Starter: Setting**

1. **Story Starter Writing Prompt:** Think of a spot in your school that is very familiar to you, and imagine that you are there. Fill in the graphic organizer with words and phrases that would make a reader feel as if he or she were there. Remember to check for descriptive words on the Word Wall and in your Vocabulary Notebook.

<table>
<thead>
<tr>
<th><strong>What You See</strong></th>
<th><strong>The Sounds That You Hear</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>(include colors, objects, activities, etc.)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>The Textures That You Feel</strong></th>
<th><strong>The Scents (or odors!) That You Smell</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. Read your descriptive words and phrases to a partner, and see whether he or she can recognize the setting you are describing. You might want to develop this text later, so save it in your Working Folder.

3. Next, visualize how you would tell a friend how to get to your spot. Draw a map from the front of the school to your spot. Then write clear directions, numbering each step. Share your directions with another student to see if he or she can identify your spot.
He Said, She Said

SUGGESTED LEARNING STRATEGIES: Discussion Groups, Graphic Organizer, Quickwrite, Marking the Text, Rereading, Revisiting Prior Work

Activity

2.9

Remember that writers tell their stories from a particular point of view. Most stories are told from either a first-person or third-person point of view. “Eleven” is told in first-person. “Anne of Green Gables” is told in third-person; the narrator is outside the story and uses third-person pronouns such as he, she, him, and her.

In Flipped, Wendelin Van Draanen tells a story from two alternating first-person points of view. In the first chapter, Bryce Loski narrates his version of his first meeting with Juli Baker. In the second chapter, we hear the same event from Juli’s perspective. Bryce and Juli, as you will see, disagree about nearly everything.

Before Reading

1. Quickwrite: Choose one of the following prompts and write about it on your own paper.
   - Think of someone who seems to disagree with you about many things. Explain the situation.
   - Describe how you felt when you experienced your first big crush.

During Reading

2. As you are reading the two chapters from Flipped, highlight what each character thinks about the other. Use one color for Bryce’s chapter, “Diving Under,” and a second color for Juli’s chapter, “Flipped.”

Grammar & Usage

A pronoun takes the place of noun or another pronoun. The personal pronouns are listed below:

First person:
   - I (singular)
   - we (plural)

Second person:
   - you (singular and plural)

Third person:
   - he, she, it (singular)
   - they (plural)

© 2011 College Board. All rights reserved.
Diving Under

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“Hi!”

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

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

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

“Uh-huh!”

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

My Notes

Regular verbs form the past tense and past participle by adding -d or -ed; for example: look, looked, have looked.

Irregular verbs, however, do not follow this pattern; these verbs form the past tense and past participle in different ways; for example, know, knew, have known.

A number of irregular verbs appear on this page, such as run, put, make, wind, meet, and do. It is important to know the forms of irregular verbs so that you use them correctly. Review the forms of these and other irregular verbs.
Mom puts her arm around me and says, “Bryce, honey, why don’t you show Julianna around the house?”

I flash her help and warning signals with every part of my body, but she’s not receiving. Then she shakes me off and says, “Go on.”

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

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

No Juli.

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

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

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

**FLIPPED**

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

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

Two days before the second grade is when it started, although the anticipation began weeks before—ever since my mother had told me that there was a family with a boy my age moving into the new house right across the street.
Soccer camp had ended, and I’d been so bored because there was nobody, absolutely nobody, in the neighborhood to play with. Oh, there were kids, but every one of them was older. That was dandy for my brothers, but what it left me was home alone.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

I fell asleep that night thinking about the kiss that might have been. What did a kiss feel like, anyway? Somehow I knew it wouldn’t be like the one I got from Mom or Dad at bedtime. The same species, maybe, but a radically different beast, to be sure. Like a wolf and a whippet—only science would put them on the same tree.

Looking back on the second grade, I like to think it was at least partly scientific curiosity that made me chase after that kiss, but to be honest, it was probably more those blue eyes. All through the second and third grades I couldn’t seem to stop myself from following him, from sitting by him, from just wanting to be near him.

By the fourth grade I’d learned to control myself. The sight of him—the thought of him—still sent my heart humming, but my legs didn’t actually chase after him anymore. I just watched and thought and dreamed.
After Reading

3. After you have read both chapters, write examples of the two characters’ conflicting viewpoints and explain your examples. A sample is shown in the first row.

<table>
<thead>
<tr>
<th>Bryce Says...</th>
<th>Juli Says...</th>
<th>Conflicting Viewpoints</th>
</tr>
</thead>
<tbody>
<tr>
<td>“All I’ve ever wanted is for Juli Baker to leave me alone. For her to back off — you know, just give me some space.”</td>
<td>“It’s been over six years now, and I learned long ago to hide my feelings, but oh, those first days.”</td>
<td>Bryce thinks Juli is still always pushing herself on him, but she thinks she has learned to hide her feelings. Bryce is trying to break away from Juli when his hand accidentally gets tangled up with hers, but Juli thinks Bryce holds her hand on purpose and had even intended to kiss her.</td>
</tr>
</tbody>
</table>
Story Starter Writing Prompt: One of the essential questions in this unit is “How are people influenced by changes in their worlds?” Look back at Activity 2.3, “Changes in My World.” In that activity, you chose a change in your own life that involved some kind of conflict and wrote about it.

Think about that change or any other change in your life. Now think about someone else who was involved in or witnessed the change. It does not necessarily have to be someone with whom you had a disagreement. How would that person’s viewpoint about the change be different from yours?

In the space below, write how the story would differ if it were told from your perspective and from the other person’s perspective.

Save your story starter in your Working Folder. You may use it for ideas when you write your short story later.

<table>
<thead>
<tr>
<th>I Say…</th>
<th>_________________ Says…</th>
</tr>
</thead>
</table>

© 2011 College Board. All rights reserved.
Before Reading

1. **Quickwrite:** Write about a time when you changed your mind about someone. Maybe you had a wrong first impression. Or maybe the person did something that you did not expect, and it changed the way you thought about him or her.

   _______________________________________________________
   _______________________________________________________
   _______________________________________________________
   _______________________________________________________
   _______________________________________________________

2. Your teacher will read aloud the short story “Thank You, M’am” by Langston Hughes. As you read along with your teacher, place metacognitive markers in the My Notes column next to the story to remind you what you want to talk about at the end of the reading. Use these symbols:
   - Write a question mark (?) next to anything in the story that you have a question about. For example, you might write a question mark next to an unfamiliar word or a part of the story that confuses you.
   - Write an exclamation point (!) next to any part of the story that evokes a reaction from you. You might like or dislike a part of the story, for example, or you may find a part funny or sad. You might find yourself getting angry, or you might think that something is completely true-to-life.
   - Write an asterisk (*) next to anything in the story that you want to comment on during a discussion of the story. For example, if a part of the story reminds you of something in your own life or something that you have seen in a movie or TV show, mark it with an asterisk so you will remember to comment in class.

---

**GRAMMAR & USAGE**

A **complete sentence** has three characteristics:
- It begins with a capital letter.
- It includes an end mark (period, question mark, exclamation point).
- Most important, it must contain a **subject** and a **predicate**.

The **subject** is the noun or pronoun that the sentence is about.

The **predicate** contains a verb that the subject is or is doing or did.

A group of words with a subject and a predicate that contains a complete thought is a **simple sentence**.
A B o u t  t h e  A u t h o r

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

S h o r t  S t o r y

by Langston Hughes

She was a large woman with a large purse that had everything in it but a hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o’clock at night, dark, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the sudden single tug the boy gave it from behind. But the boy’s weight and the weight of the purse combined caused him to lose his balance. Instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirtfront, and shook him until his teeth rattled.

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

She still held him tightly. But she bent down enough to permit him to stoop and pick up her purse. Then she said, “Now ain’t you ashamed of yourself?”
Firmly gripped by his shirtfront, the boy said, ‘Yes’m.’

The woman said, “What did you want to do it for?”

The boy said, “I didn’t aim to.”

She said, “You a lie!”

By that time two or three people passed, stopped, turned to look, and some stood watching.

“If I turn you loose, will you run?” asked the woman.

“Yes’m,” said the boy.

“Then I won’t turn you loose,” said the woman. She did not release him.

“Lady, I’m sorry,” whispered the boy.

“Um-hum! Your face is dirty. I got a great mind to wash your face for you. Ain’t you got nobody home to tell you to wash your face?”

“No’m,” said the boy.

“Then it will get washed this evening,” said the large woman, starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

The woman said, “You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?”

“No’m,” said the being-dragged boy. “I just want you to turn me loose.”

“Was I bothering you when I turned that corner?” asked the woman.

“No’m.”

“But you put yourself in contact with me,” said the woman. “If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones.”

Sweat popped out on the boy’s face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house.
She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, “What is your name?”

“Roger,” answered the boy.

“Then, Roger, you go to that sink and wash your face,” said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—and went to the sink.

“Let the water run until it gets warm,” she said. “Here’s a clean towel.”

“You gonna take me to jail?” asked the boy, bending over the sink.

“Not with that face, I would not take you nowhere,” said the woman. “Here I am trying to get home to cook me a bite to eat, and you snatch my pocketbook! Maybe you ain’t been to your supper either, late as it be. Have you?”

“There’s nobody home at my house,” said the boy.

“Then we’ll eat,” said the woman. “I believe you’re hungry—or been hungry—to try to snatch my pocketbook!”

“I want a pair of blue suede shoes,” said the boy.

“Well, you didn’t have to snatch my pocketbook to get some suede shoes,” said Mrs. Luella Bates Washington Jones. “You could’ve asked me.”

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do, dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run!

The woman was sitting on the daybed. After a while she said, “I were young once and I wanted things I could not get.”

There was another long pause. The boy’s mouth opened. Then he frowned, not knowing he frowned.

The woman said, “Um-hum! You thought I was going to say but, didn’t you? You thought I was going to say, but I didn’t snatch people’s pocketbooks. Well, I wasn’t going to say that.” Pause. Silence. “I have done things, too, which I would not tell you, son—neither tell God,
if He didn’t already know. Everybody’s got something in common. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable.”

In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse, which she left behind her on the daybed. But the boy took care to sit on the far side of the room, away from the purse, where he thought she could easily see him out of the corner of her eye if she wanted to. He did not trust the woman not to trust him. And he did not want to be mistrusted now.

“Do you need somebody to go to the store,” asked the boy, “maybe to get some milk or something?”

“Don’t believe I do,” said the woman, “unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here.”

“That will be fine,” said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, red-heads, and Spanish. Then she cut him a half of her ten-cent cake.

“Eat some more, son,” she said.

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

She led him down the hall to the front door and opened it. “Good night! Behave yourself, boy!” she said, looking out into the street as he went down the steps.

The boy wanted to say something other than, “Thank you, m’am,” to Mrs. Luella Bates Washington Jones, but although his lips moved, he couldn’t even say that as he turned at the foot of the barren stoop and looked up at the large woman in the door. Then she shut the door.
After Reading

1. Although this story is very brief, Hughes creates two memorable characters. Scan the story and find the physical descriptions of the characters. Circle all the words and phrases that describe what the characters look like. Try to visualize the characters. You may want to quickly sketch the characters in the My Notes column if that helps you picture them. Copy the descriptions in the spaces below and tell what the characters’ appearances indicate about them.

<table>
<thead>
<tr>
<th>Mrs. Luella Bates Washington Jones’s Appearance</th>
<th>What Her Appearance Says About Her</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Roger’s Appearance</th>
<th>What His Appearance Says About Him</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
2. List the actions of the characters, beginning with Roger. You may either copy the words from the story (putting them inside quotation marks), or you may paraphrase (put the action in your own words). Explain what each action tells about the character. Some parts have been completed for you as an example.

<table>
<thead>
<tr>
<th>Roger’s Actions</th>
<th>What the Actions Tell About the Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>He ran up behind a lady and tried to snatch her purse.</td>
<td>He is desperate enough to steal.</td>
</tr>
<tr>
<td>“Roger looked at the door — looked at the woman — looked at the door — and went to the sink.”</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mrs. Jones’s Actions</th>
<th>What the Actions Tell About the Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>She kicked the boy and shook him.</td>
<td></td>
</tr>
</tbody>
</table>
You have looked at two of the ways Hughes enables his readers to get to know his characters — by their appearance and by their actions. Another way authors let their readers get to know their characters is through the things they say. You are going to work with the dialogue (or conversations) in this story. Your teacher will ask you to label the speakers in one part of the story. The parts are numbered in the text.

- Part 1: Begins when Mrs. Jones says, “Pick up my pocketbook, boy, and give it here.”
- Part 2: Begins when Mrs. Jones says, “What is your name?”
- Part 3: Begins when Mrs. Jones says, “I were young once and I wanted things I could not get.”

You will need two different highlighters or colored pencils. In the My Notes space toward the beginning of the story, make a key or legend for the dialogue. Write “Mrs. Jones” in one color and “Roger” in another. Be consistent when you identify each speaker by underlining or highlighting his or her words in the color you have assigned.

3. With a partner, role-play the part of the story for which you just identified the speakers. Choose parts (do not worry about gender) and think about your character. You have studied his or her appearance and actions. What do those actions say about the kind of person this is? What do the person’s words reveal about him or her? When you read your lines, try to get “into” the role or character of the person.

4. After you role-play dialogue from the story, write on your own paper about how Roger is changed by the encounter. As you think about Roger’s change, write a sentence describing the theme or message of the story.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
5. You have looked closely at the ways Langston Hughes creates the two characters in “Thank You, M’am.” Now you will examine the way Hughes tells their stories. Identify the parts of the plot by writing them on the diagram below (or on your own paper). If you forget what any of the parts mean, review the definitions in Activity 2.5, “Changes in Simba’s World.”
In Langston Hughes’s story “Thank You, M’am,” the dialogue describes a chance encounter.

“Was I bothering you when I turned that corner?” asked the woman.

“No’m.”

“But you put yourself in contact with me,” said the woman. “If you think that that contact is not going to last awhile, you got another thought coming.”

In this story, Roger’s chance encounter with Mrs. Jones may have a great impact on his life.

**Story Starter**

Your teacher will provide a picture for you to use to start a story that begins with a chance encounter. Look closely at the picture.

1. Describe the person in the picture.

   ____________________________________________________________

   ____________________________________________________________

   ____________________________________________________________

2. Think of the person in the picture as a character in a story and start creating a background for the character.

   - Name:
   - Age:
   - Favorite hobby:
   - Favorite food:
   - Worst fears:
   - Greatest accomplishment:
   - Your own ideas:
3. Look at your classmate’s picture, and listen carefully to the description of the character in the picture. List information about that character.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

4. With your partner, brainstorm a list of places (settings) where the two characters you have created might have a chance encounter (such as a crowded street, the grocery store, a movie theater’s concession stand, and so on).

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

5. Choose one of the settings from your list and write a description of this setting. You might refer to Activity 2.8, “Picturing Green Gables,” for ideas about describing a place.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
6. Brainstorm possible conflicts that might arise between your two characters, or conflicts that might put your two characters together in some way. Think of how a story might unfold to reveal a conflict. Take notes below or on your own paper.
7. Role play for a few minutes a dialogue that might happen between your two characters. Your dialogue should reveal one of the conflicts you have been talking about. Try out different ideas about what the two characters might say to each other. You can even try out different conflicts. Feel free to stop and start over. You are just trying to get some ideas right now. Take some notes to help guide your writing later.

8. Starting a story can be difficult. Your goal is to hook your reader; in other words, you want to make your reader want to continue reading. Sometimes writers begin a story in the middle of action or with a dialogue; other times they begin with a description of the setting. Look at the beginnings of some of the texts you have read in this unit.

- “All I’ve ever wanted is for Juli Baker to leave me alone.” (“Diving Under,” Bryce’s first chapter from *Flipped*)
- “The first day I met Bryce Loski, I flipped.” (“Flipped,” Juli’s first chapter from *Flipped*)
- “It was broad daylight when Anne awoke and sat up in bed staring confusedly at the window through which a flood of cheery sunshine was pouring and outside of which something white and feathery waved across glimpses of blue sky.” (“Morning at Green Gables,” from *Anne of Green Gables*)
- “Dear Richard, Don’t invite me to your birthday party because I’m not coming.” (“The Southpaw”)
- “She was a large woman with a large purse that had everything in it but a hammer and nails. I had a long strap, and she carried it slung across her shoulder. It was about eleven o’clock at night, dark, and she was walking alone, when a boy ran up behind her and tried to snatch her purse.”

**Story Starter Writing Prompt:** On your own, choose one of the ideas you explored with your partner or another one that has occurred to you. Looking at the examples, try some ways to begin the story of a chance encounter that results in a change in the main character’s life, attitude, or situation. Save this Story Starter in your Working Folder.
Creating a Short Story

Assignment
Your assignment is to develop one of the Story Starters you wrote in this unit into a brief short story. Your story should include the elements of a short story such as character, conflict, and setting. It must include at least one dialogue, or conversation, between two characters. Your story should also relate to the theme of change.

Steps
Prewriting and Planning
1. Look back through previous activities and your Working Folder at the Story Starters you have written. Choose one to develop further. As you begin thinking about a story, make sure your story addresses the theme of change. Perhaps one or more of the characters changes because of a conflict, or maybe the resolution to the conflict is made possible by a change of some kind.

2. Once you have a focus for your story, outline the following about the main character:
   - Name:
   - Age:
   - Favorite hobby:
   - Favorite food:
   - Worst fear:
   - Greatest accomplishment:
   - Other ideas:

3. In the space below, create a graphic representation of the way you visualize your character and the conflict of your story.
4. Use the following graphic organizers (or create your own) to help you plan your story. Describe your character(s), the conflict, and the setting. In your plot description, include the conflict and its resolution. Write your notes on separate notebook paper if needed. You will be turning in your notes with your final draft of your short story.

<table>
<thead>
<tr>
<th>Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Describe your main character’s appearance.</td>
</tr>
<tr>
<td>Describe some of your main character’s actions.</td>
</tr>
<tr>
<td>Other Characters</td>
</tr>
</tbody>
</table>
## Conflict(s)

<table>
<thead>
<tr>
<th>External Conflicts: Conflicts Between the Main Character and Outside Forces (other characters, nature, etc.)</th>
<th>Internal Conflicts: Conflicts Inside the Character</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Setting

<table>
<thead>
<tr>
<th>Describe what the setting looks like (include colors, objects, activities, etc.).</th>
<th>Describe the sounds.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Describe the textures of things in the surroundings.</td>
<td>Describe the scents (or odors!).</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
5. Now that you have some plans for your story, use your notes to draft a brief short story that includes all the elements you have studied. Be sure your story relates to the theme of change.

6. Once you have drafted your story, explore different ways to tell your story. For example, experiment with different kinds of openings, such as dialogue, in the middle of action, or with a description of the setting. You might try writing the story from the point of view of different characters, as well as from the point of view of an outside narrator, to see which one suits the story best. You might move your characters to a different setting. Try writing a different ending.

7. Brainstorm titles that might get a reader’s attention. Consider unique words or phrases you have used in your story.
8. Be sure to save all of your work; you might decide later that you want to use a discarded attempt after all.

Revision Through Self-Assessment

9. Read your short story quietly to yourself, correcting any mistakes that you notice along the way. Make sure your story sounds right.

10. Compare the draft of your short story to the details on the graphic organizers you completed to plan your story. You might have changed your mind about some of your ideas once you got started writing, so be sure to check to see if you left out any elements of the short story. If any elements are missing or need more development, revise accordingly.

11. Mark your draft as follows to evaluate where you may still need revision:

   a. Highlight (you may want to use different colors) the following elements in your short story:
      - Transitions (words or phrases)
      - Dialogue
      - Varied dialogue tags
      - Descriptive details.
      If you have a small amount of highlighting, you will probably want to revise the elements to help your reader follow your story.

   b. Write Change in the margin next to the place(s) where change occurs in the story. Your story must demonstrate the theme of change, either in your characters or in their surroundings.

   c. Revisit the Assignment and the Scoring Guide and ask yourself how successful you have been in meeting the criteria of the assignment. Make notes, either in the margin or by using sticky notes, of any additional changes you want to make.
Revision Through Sharing and Responding

12. Exchange stories with a partner. You and your partner will write comments about each other’s stories. Once your partner has written comments about your story, read your partner’s comments and your self-evaluation. Which parts of your short story do you need to improve? What specific improvements will you make?

PARTNER DIRECTIONS: Read a copy of the entire short story very carefully; then respond to these questions/directions.

• Describe the main characters in the story.

• What did the writer do that helps you to visualize the main characters?

• Do the characters seem real? If not, what could the writer do to make them seem more real?

• What is the main conflict in the story?

• How is the conflict resolved?

• When and where does the story take place?
Revision Through Sharing and Responding (continued)

- Is this setting described in a way that lets you imagine it? If not, what could the writer do to make the setting seem real?

- Does the dialogue in the story sound natural to you?

- What kind of change is addressed in the story?

Editing and Publishing

13. Rewrite your draft, incorporating the changes you identified and that your classmate identified.

14. To create a publishable draft, edit your work to make it as error-free as possible. Pay particular attention to the skills you learned in this unit:
   - Follow the rules of writing dialogue (refer to your list of dialogue tags).
   - Double-check the use and spelling of the words you used from the Word Wall.
   - Check for correct grammar and punctuation.
   - Use all the other tools available to you to create an error-free draft.

15. Following your teacher’s directions for formatting and publishing, produce a publishable draft of your short story.

TECHNOLOGY TIP If you have access to a digital camera or a cellphone with a camera, you may want to take a photograph to illustrate some aspect of your short story.
### SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
</tr>
</thead>
</table>
| **Ideas**        | The short story has narrative elements that include the following:  
  • a detailed, vivid setting  
  • characters who have distinctive character traits that add to the narrative  
  • an inventive plot structure that resolves the conflict in a way that connects to the concept of change. | The short story has narrative elements that include the following:  
  • a believable setting  
  • characters who have character traits appropriate to the narrative  
  • a plot structure that has a resolved conflict. | The short story is underdeveloped and missing some or all of the following narrative elements:  
  • a believable setting  
  • characters who have character traits appropriate to the narrative  
  • a plot structure that has a resolved conflict. |
| **Organization**  | The short story effectively incorporates each element of plot (exposition, rising action, climax, falling action, and resolution).  
  Transitional words or phrases seamlessly allow the reader to follow the story. | The short story includes each element of plot (exposition, rising action, climax, falling action, and resolution).  
  Transitional words or phrases help the reader to follow the story. | The short story is missing some or all of the elements of plot (exposition, rising action, climax, falling action, and resolution).  
  Transitional words or phrases are missing. |
| **Use of Language** | The dialogue is true to the characters’ persona/voice and advances the plot.  
  Descriptive details allow the reader to visualize the setting, characters, and action. | The dialogue helps portray character and conflict.  
  Details allow the reader to visualize the setting, characters, and action. | The dialogue is missing or does not show aspects of character or conflict.  
  Descriptive details are missing and/or do not allow the reader to visualize the setting, characters, and action. |
# SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Conventions</strong></td>
<td>The writer demonstrates command of dialogue conventions. Overall, the story has few or no errors in spelling, punctuation, capitalization, and grammar.</td>
<td>Although a few errors in dialogue conventions may exist, they do not interfere with meaning or distract the reader. Overall, the story’s spelling, punctuation, capitalization, or grammar mistakes do not detract from the story.</td>
<td>Several errors in dialogue conventions appear in the text. The errors are distracting to the reader. Overall, the story has spelling, punctuation, capitalization, or grammar mistakes that detract from meaning and/or readability.</td>
</tr>
<tr>
<td><strong>Evidence of the Writing Process</strong></td>
<td>The story demonstrates thoughtful planning, significant revision, and careful editing in preparation for producing a publishable draft.</td>
<td>The story demonstrates planning, revision, and editing to produce a draft that is ready for publication.</td>
<td>The story does not show evidence of planning and displays minimal revision and editing. The draft is not ready for publication.</td>
</tr>
<tr>
<td><strong>Additional Criteria</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comments:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
Learning Focus:
Don’t Switch That Channel!

Technology and media, in the form of computer gaming, online videos, radio, movies, magazines, and television, to name only a few, all compete for your attention every day. The media in modern society entertains, persuades, and informs, not necessarily in that order. Your ability to understand and evaluate the messages you encounter daily is an important skill in thinking critically about the world around you.

In order to understand media methods and messages, you will examine and evaluate television news. You will identify the components of a news story and analyze its presentation on a newscast.

When you examine the elements of a TV news program, you will understand the structure of a newscast and its appeal to specific audiences. You will then be able to evaluate the information being presented and determine whether you are being informed, entertained, or persuaded—or perhaps all three. Finally, you will design your own TV newscast, organizing and presenting information with certain purposes and audiences in mind.

This collaborative effort to produce a TV news program involves knowing how to present information and to use facts and details to tell a compelling story. You have practiced writing that tells a story and writing that explains or informs. In this half of the unit you will have the chance to work in a team to create a mock TV news program that is both informative and entertaining.
Anticipation Guide

1. Decide whether you agree or disagree with the following statements. Circle your choice.

1. If it is on the TV news, it must be true.

<table>
<thead>
<tr>
<th>Agree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. I can find more truthful news on the Internet than from newspapers or from TV news.

<table>
<thead>
<tr>
<th>Agree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3. Watching the news on TV is more interesting than reading the newspaper.

<table>
<thead>
<tr>
<th>Agree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. Only bad news gets coverage.

<table>
<thead>
<tr>
<th>Agree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5. I see people like me on the TV news.

<table>
<thead>
<tr>
<th>Agree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

6. Students our age should follow the news.

<table>
<thead>
<tr>
<th>Agree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. Why do people watch the news on television? What are some of the things you can find out about by watching television news stories?

   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________

3. In a small group, discuss your responses to the six statements from the Anticipation Guide above. With which statement do you all agree? Why? List three reasons:

   •
   •
   •
TV Terms

4. The following terms describe important elements in TV news stories. Read all the terms and explanations; then match each term to its explanation by drawing an arrow from the term to its explanation. You may want to use different colors.

<table>
<thead>
<tr>
<th>TV Terms</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anchor (man or woman who seems in charge of the news broadcast)</td>
<td>a story that deals with formal or serious topics and events</td>
</tr>
<tr>
<td>Crawler (for example, stock market prices moving along the bottom of the screen)</td>
<td>visual elements that are added to the news video, such as charts, maps, logos (for station identification and so on), and screen images that appear to be behind or beside the news anchor</td>
</tr>
<tr>
<td>Feature (soft news) story (“Sixth Grader Plants Trees at His School”)</td>
<td>words on the bottom of the screen that identify (name and title) the person speaking and/or the location of the story</td>
</tr>
<tr>
<td>Graphics</td>
<td>words that scroll across the bottom of the screen, usually about other news</td>
</tr>
<tr>
<td>Hard news story</td>
<td>the person who delivers the news story from the studio</td>
</tr>
<tr>
<td>Lower third</td>
<td>an interview in which the reporter asks the opinions of someone (“on the street’) to get the opinions of the general public</td>
</tr>
<tr>
<td>MOS (man-on-the- street) interview</td>
<td>the reporter who is filmed either talking to the camera or interviewing someone</td>
</tr>
<tr>
<td>On-camera reporter</td>
<td>a story that is usually not related to a major event; it is not as time-sensitive as hard news</td>
</tr>
</tbody>
</table>
**TV News Scavenger Hunt**

5. Watch a portion of a newscast to see if you can find examples of these TV-newscast elements. Briefly describe what you see.

Date:     Time:     Channel:     Call Letters:

<table>
<thead>
<tr>
<th>Element of a TV Newscast</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anchor</td>
<td></td>
</tr>
<tr>
<td>Crawler</td>
<td></td>
</tr>
<tr>
<td>Feature (soft news) Story</td>
<td></td>
</tr>
<tr>
<td>Graphics</td>
<td></td>
</tr>
<tr>
<td>Hard News Story</td>
<td></td>
</tr>
<tr>
<td>Lower Third</td>
<td></td>
</tr>
<tr>
<td>MOS (Man-on-the-Street) Interview</td>
<td></td>
</tr>
<tr>
<td>On-Camera Reporter</td>
<td></td>
</tr>
</tbody>
</table>
6. Identify one story that appeared in the newscast in each of the categories. Decide what the reason, or **purpose**, of the story was. These are three important purposes of the news:

- **To inform**, which is to provide the audience with information about who, what, when, where, why, and how in a story
- **To persuade**, which is to try to get the audience to agree with the position taken by the writer or speaker
- **To entertain**, which is to get the audience to laugh, smile, or enjoy the newscast.

<table>
<thead>
<tr>
<th>Subject of the News Story</th>
<th>What the Story Was About</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>International/National News</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Local News</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sports</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Weather/Traffic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other (Health, Consumer, Entertainment)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Literary Terms**

**Purpose** is the reason for writing; what the writer hopes to accomplish.

**Audience** refers to the readers or viewers of a story or news program. Writers consider their audiences when they decide how to present a story.
1. Your teacher will show a news story without sound. As you view the news story, watch carefully and answer the following questions.

## The News Anchor

<table>
<thead>
<tr>
<th>Describe the anchor’s posture. Is the anchor sitting, standing, etc.?</th>
<th>How does the anchor seem to know what to say?</th>
</tr>
</thead>
<tbody>
<tr>
<td>How would you describe the facial expression of the anchor (serious, amused, alarmed, etc.)?</td>
<td>What does the anchor do when the story is finished?</td>
</tr>
</tbody>
</table>

2. You will watch the same news story again, still without sound. Take notes on the images used to present the story.

## Visual Images

<table>
<thead>
<tr>
<th>Graphics</th>
<th>Interviews</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crawlers</td>
<td>Lower Third</td>
</tr>
</tbody>
</table>
3. Now you will watch the same news story with sound. Write as many facts from the story as you can on the left side of the T-chart below.
4. Use the right column to examine how visuals support the facts from the story.

<table>
<thead>
<tr>
<th>Facts From the Story</th>
<th>Visuals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5. What does the anchor say to introduce the news story?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

6. What does the anchor say to transition between parts of the news story?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

7. What words does the anchor use to conclude the news story?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
8. What is the message of this news story? What does the writer want you to know?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

9. Do the visuals help you to understand the facts? How?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

10. What is the purpose of the news story? Who is the intended audience for this story? Is it especially for parents, kids, teachers, or some other specific group of people? Is it trying to inform the audience about some issue, to persuade the audience to do something, or to entertain the audience? How can you tell?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

11. Was this story a hard news story or a feature story? What criteria did you use to come to this conclusion? Criteria are the facts, rules, or standards on which you base a judgment.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
Grizzly Bear invited all the large animals to his lodge. “A terrible disaster has come to us with these hunting people, the Tsimshian, those great hunters who pursue us even into our dens,” he said. “I suggest we ask Him-Who-Made-Us to give us more cold winter to keep the hunters in their own houses and out of our dens!” All the large animals agreed, and Wolf said, “Let’s invite all the small animals—Porcupine, Beaver, Raccoon, Marten, Mink, and even the really small ones such as Mouse and the insects—to join us and increase our strength so that Man-Who-Made-Us will listen to our plea.”

The next day the large animals assembled on a wide prairie and called together all the small animals, even the insects. The multitude sat down, with the small animals on one side, the large animals on the other.

Then the first speaker, Grizzly Bear, rose. “Friends,” he said to the small animals and insects, “you know very well how the Tsimshian people hunt us on mountains and hills, even pursuing us into our dens. Therefore, my brothers, we large animals have agreed to ask Him-Who-Made-Us to give our earth cold winters, colder than ever, so that the people who hunt us cannot come to our dens and kill us—or you! Large animals, is this what we decided?”

Panther said, “I fully support this wise counsel,” and all the large animals agreed. Grizzly Bear turned to the small animals and said, “We want to know what you think in this matter.” The small animals did not reply at first. After they had been silent for a while, Porcupine rose and said, “Friends, let me say a word or two in response. Your strategy is very good for you, because all of you have plenty of warm fur for the most severe winter. But look at these little insects. They have no fur at all to warm them in the cold.
Moreover, how can insects and small animals obtain food if winters are colder? Therefore I say, don’t ask for more cold winter.” Then he sat down.

Grizzly Bear rose again. “We need not pay attention to what Porcupine says,” he told the large animals. “You all agree, don’t you, that we should ask for the severest cold on earth?”

The large animals replied, “Yes, we do. We don’t care for Porcupine’s reasoning.”

“Now listen once more! I will ask you just one question,” Porcupine said. “If it’s that cold, the roots on all the wild berries will freeze and die, and all the plants of the prairie will wither away. How will you get food? You large animals always roam the land wanting something to eat. When your request brings more winter frost, you will die of starvation. But we will survive, for we live on the bark of trees, the very small animals eat the gum of trees, and the smallest insects find their food in the earth.”

The large animals were speechless at Porcupine’s wisdom. Finally Grizzly Bear admitted, “It might be true what you have said.” And the large animals chose Porcupine as their wise man and as the first among the small animals. Together all the animals agreed that the cold in winter should last six months, and there should be six months for summer.

Then Porcupine spoke again in his wisdom: “In winter we will have ice and snow. In spring we will have showers, and the plants will become green. In summer we will have warmer weather, and all the fishes will go up the rivers. In fall the leaves will drip, it will rain, and the rivers and brooks will overflow. Then all the animals, large and small, and those that creep on the ground will go into their dens and hide for six months.” And after they all agreed to what Porcupine had said, they all happily returned to their homes.
I’d like to talk about your new release, Flipped. What was your inspiration for this story?

I think most people learn how to “look beneath the surface” too late in life. I know I did. And thankfully, I figured things out before I made irreversible mistakes. But still, looking back on it, it took too long. I had tremendous crushes on people for their appearance, which is an all too common occurrence. I wish I’d had a book like Flipped around when I was growing up. I think it would have helped me develop an ability to see people for who they are, rather than what they look like.

The story is told with alternating viewpoints between the two lead characters, Juli and Bryce. What went into your decision to tell the story in this style?

The truth is, I thought it would be interesting to write a companion volume for How I Survived Being a Girl, titled How I Survived Being a Boy. HarperCollins wasn’t interested, but I kept coming back to the idea. You know, two sides to every story. And originally I envisioned Flipped to be a book that physically had two sides — one for the girl, one for the boy — where you would flip the book over to read the other side of the story. In the end, though, there was a definite order in which I wanted the chapters read and so (after months of back-and-forthing with my editor) we decided that alternating chapters was the best way to present the story. (You would be amazed at how many different renditions of chapter order/book style we discussed!)

Flipped has such realistic dialogue; you’ve really captured the style and tone of the preteen set. How did you develop your skills with dialogue over the years? Do you consider yourself a keen observer of details?

I do like to watch people, and I do like to play around with different voices. I used to subject my students to them, just to make the classroom experience more fun. Now my poor kids have to listen to me. But I think what has helped me most is my experience in the classroom.
The book works on several levels: it’s an entertaining and funny story, but it also touches on some important themes, such as mental disability, character and how we judge others. Do you think in themes when you begin to write, or do they simply evolve as you tell the story?

I definitely think in themes first. I always have something I’m wanting to say to the reader, but I try to present it in a non-lecturing way because I hated “message books” when I was a kid. I’d rather write a story kids can get engrossed in and think about afterwards, than come across like I’m preaching.

Your books display a great sense of humor. How important is humor to you in your life?

It’s vital. My family went through some really devastating times, and I’ve come to know humor as the arm that helps you cross to a better place.

I’d like to talk about the day-to-day details of writing. How do you approach a new book? Do you use outlines? How much of the plot do you know before you start writing?

I’m not big on outlines. I find outlining too much takes the punch out of the process. I definitely know where I’m going, but I don’t always know how I’ll get there. The organic writing process is a lot of fun, but I do have to be anchored by theme and outcome before I begin. Usually I’ll write the first three chapters, then break to do some serious research, then come back and write to the midpoint. Then I’ll talk things over with my husband, who’s terrific at brainstorming, rewrite what I’ve got, then move forward. I rewrite as I go more than I used to, and I find it’s saving me a lot of major “surgery” when I’ve finished the rough draft.

What is your advice to aspiring writers?

Write! Don’t sit around talking about it, write.
After Reading

1. One of the purposes of a **folk tale** is to convey the values and customs of a culture. Based on what you have read, what values or customs does “The Gathering of the Wild Animals” teach? In other words, what does the story suggest about how to solve problems?

2. Scan the story and identify an animal that shares an opinion or offers a solution. **Paraphrase** the opinion or solution in the My Notes space. Remember, when you paraphrase, you put the animal’s words into your own words.

3. This story would be big news in the animal world. Imagine that you are a reporter covering the story, so naturally you attend the assembly. During the assembly, you notice that Porcupine seems to be taking a leadership role. At the end of the assembly, you brainstorm several questions to ask Porcupine. Write them here. After you have written your list of questions, you will role-play an **interview** between you as the reporter and Porcupine.

4. Read “A Conversation with Wendelin Van Draanen,” which is a report of an interview. Use it as a model as you write a “Question and Answer” report of your interview with Porcupine. Use the best questions you and your partner discussed, include at least two of your questions from number 3, and provide answers that you feel Porcupine might give. Save this practice interview in your Working Folder.

---

**Literary Terms**

A **folk tale** is a story that is composed orally and passed on orally from one generation to another.

**Literary Terms**

To **paraphrase** is to restate a passage in your own words to simplify or clarify its meaning. Paraphrasing is different from summarizing. When **summarizing**, you use your own words to describe only the major ideas. Summaries are generally shorter than a paraphrase.
MYTH

ABOUT THE AUTHOR
Alice Low has written numerous award-winning books for children. Among the awards is the Washington Irving Children’s Book Choice Award for The Macmillan Book of Greek Gods and Heroes. Ms. Low has taught creative writing, produced educational films, and worked as an editor.

by Alice Low

Persephone was a high-spirited, sunny girl who loved springtime and flowers and running outdoors with her friends. She was the daughter of Demeter, goddess of the harvest, and she and her mother spent more time on earth than on Mount Olympus.

One bright day on earth Persephone was picking lilies and violets with her friends. She could not gather enough of them, though her basket was overflowing.

“Persephone, it is time to go home,” called her friends.

“Just one minute longer,” she called back. “I see the sweetest flower of all—a narcissus, I think. I must have one.” She wandered into a far corner of the meadow, and just as she was about to pick the narcissus, she heard a deafening noise. Suddenly the earth split open at her feet. Out dashed a golden chariot pulled by black horses and driven by a stern-faced man in black armor.

Persephone dropped her basket and started to run, but the driver grabbed her by the wrist. He pulled her into his chariot, which descended back into the earth as quickly as it had risen. Then the earth closed up after it.

Persephone screamed and wept, but her friends could not hear her. Though they searched for her everywhere, all they found was her basket, with a few crushed flowers lying next to it.
Down into the earth the chariot sped, through dark caverns and underground tunnels, while Persephone cried, “Who are you? Where are you taking me?”

“I am Hades, king of the underworld, and I am taking you there to be my bride.”

“Take me back to my mother,” screamed Persephone. “Take me back.”

“Never!” said Hades. “For I have fallen in love with you. Your sunny face and golden hair will light up my dark palace.”

The chariot flew over the river Styx where Charon, the boatman, was ferrying ghostly souls across the water. “Now we are at the gate to my kingdom,” said Hades, as they landed next to the huge three-headed dog who guarded it.

Persephone shivered, and Hades said, “Oh, that is Cerberus. He guards the gate so that no live mortals enter and no souls of the dead escape. Nobody escapes from the underworld.”

Persephone became speechless. Never escape from this terrible place full of pale, shadowy ghosts, wandering through stony fields full of pale, ghostly flowers!

Beautiful Persephone, who loved sunshine, became Hades’ queen and sat on a cold throne in his cold palace. Hades gave her a gold crown and bright jewels, but her heart was like ice and she neither talked nor ate nor drank.

* 

Persephone's mother, Demeter, knew that something terrible had happened to her daughter. She alone had heard Persephone’s screams, which had echoed through the mountains and over the sea.

Demeter left Olympus, disguised as an old woman, and wandered the earth for nine days and nine nights, searching for her daughter. She called to the mountains and rivers and sea, “Persephone, where are you? Come back. Come back.” But there was never an answer. She did not weep, for goddesses do not cry, but her heart was heavy. She could not eat or drink or rest, so deep was her grief.
Finally she reached a place called Eleusis, not far from the spot where Persephone had disappeared. There a prince named Triptolemus recognized her and told her this story: “Over a week ago, my brother was taking care of the royal pigs. He heard a thundering noise, and the earth opened up. Out rushed a chariot, driven by a grim-faced man. He grabbed a beautiful young girl and down into the earth they went. They were swallowed up, along with the pigs.”

“That man must have been Hades,” cried Demeter. “I fear that he has kidnapped my daughter.”

Demeter hurried to the sun, Helios, who sees everything. And the sun confirmed Demeter’s fears. Demeter cried, “Persephone, my gay, lovely daughter, is imprisoned in the underworld, never again to see the light of day or the flowers of spring.”

Then Demeter became stony and angry, and she caused the earth to suffer with her. The earth became cold and barren. Trees did not bear fruit, the grass withered and did not grow again, and the cattle died from hunger. A few men succeeded in plowing the hard earth and sowing seeds, but no shoots sprouted from them. It was a cruel year for mankind. If Demeter continued to withhold her blessings from the earth, people would perish from hunger.

Zeus begged Demeter to let the earth bear fruit again, but Demeter said, “The earth will never be green again. Not unless my daughter returns!”

Then Zeus knew that he must take action to save people from starvation. “I will see that Persephone returns,” he told Demeter, “but only on one condition. She must not have eaten any of the food of the dead.”

Zeus sent Hermes, messenger of the gods, down to the underworld to ask Hades for Persephone’s release. When Persephone saw that Hermes had come to take her home, she became lively and smiled and talked for the first time that year.

To her delight, Hades did not protest but said, “Go, my child. Although I love you, I cannot keep you here against Zeus’s will. But you must eat a little something before you leave, to give you strength for your journey.” Then he gave Persephone several seeds from a red pomegranate, which was the fruit eaten by the dead. He knew that if she ate even one, she would have to return to him.
Persephone ate four seeds quickly. Then she climbed into the golden chariot and waved good-by. Hermes drove her to earth, to the temple where Demeter waited, and mother and daughter hugged and laughed and said they would never be parted again. Then Demeter remembered Zeus’s warning and said, “I hope you did not eat anything while you were in the underworld.”

“I was too sad to eat,” said Persephone. “I didn’t eat or drink all year.”

“Not anything at all?” said Demeter.

“Oh, just a few little pomegranate seeds before I left,” said Persephone. “Why do you ask?”

“Because, my dearest,” cried Demeter, “if you have eaten any of the food of the dead, you must return to Hades.”

Zeus heard the loud wails of Demeter and her daughter, and he decided to compromise. Persephone must spend just four months of each year in the underworld, one for each of the seeds she had eaten. The rest of the year she could be with her mother on earth.

That is why every year, for four months, the earth becomes cold and barren. Persephone is in the dark underworld and Demeter is overcome with grief.

And every year, when Persephone returns to earth, she brings spring with her. The earth is filled with flowers and fruits and grasses. And summer and fall, the seasons of growth and harvest, follow in their natural order. Every year Demeter and the whole earth rejoice that Persephone has returned.
Before Reading

1. What do you already know about Greek myths? List what you remember about the following:
   - Names of gods and goddesses and their area of control
   - Where the gods and goddesses live and what their lives are like
   - The kinds of things gods and goddesses do.

During Reading

2. Use metacognitive markers to guide your later discussion. Remember, write (?) next to parts where you have a question, (!) next to parts to which you want to share a reaction, and (*) next to parts where you might make a comment.

After Reading

3. Like “The Gathering of the Wild Animals,” the Greek myth you have read explains the origin of the seasons. Imagine that you are a reporter covering this story. Begin by numbering these important events in chronological order.

<table>
<thead>
<tr>
<th>Number</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Zeus agrees to let Persephone return to her mother.</td>
</tr>
<tr>
<td></td>
<td>Demeter allows the crops to wither and fail.</td>
</tr>
<tr>
<td></td>
<td>The world experiences different seasons.</td>
</tr>
<tr>
<td></td>
<td>Persephone returns to her mother.</td>
</tr>
<tr>
<td></td>
<td>Demeter finds out that Hades has kidnapped her daughter.</td>
</tr>
<tr>
<td></td>
<td>Hades kidnaps Persephone and takes her to the underworld.</td>
</tr>
<tr>
<td></td>
<td>Persephone eats some pomegranate seeds.</td>
</tr>
</tbody>
</table>
4. In your role as a reporter, imagine that you have learned from a reliable source that Persephone has been found and will be returned to her mother. Since she accepted food from Hades, she will have to return to the underworld for several months each year. During her time in the underworld, everything in the living world will wither. Why is this an important story to share with the rest of the world? How might people react to this change in their world?

Reporters try to get answers to a series of questions known as the five “Ws” and one “H.” Answer these questions.

| Who is involved in Persephone’s return? Who made the decision regarding Persephone’s return? |
| What is the decision regarding Persephone’s return? |
| When was the decision made? |
| Where was the decision made? Where are the people involved in the story? |
| Why was the decision made? |
| How was the decision made? |
5. The headline for a news story has the important job of catching the reader’s interest, getting him or her to read the article or watch the story. What have you noticed about real news headlines?

________________________________________

________________________________________

________________________________________

6. Use your notes about headlines and about the story to help you write a headline for the news story about Persephone’s return.

________________________________________

________________________________________

________________________________________

7. You have practiced writing an interview report using open-ended questions. In “Persephone,” the various gods and goddesses have different opinions about the decision to let Persephone go back to her mother. Rank the opinions of these characters and write their names in the appropriate category on the scale: Zeus, Hades, Demeter, Persephone, Helios, and Hermes.

<table>
<thead>
<tr>
<th>Least in favor</th>
<th>Neutral</th>
<th>Most in favor</th>
</tr>
</thead>
</table>

8. Choose one of the characters who would be in favor of allowing Persephone to return to the living world. What would you ask to find out his or her reaction to the news? How would he or she answer? Write at least three questions and answers.

________________________________________

________________________________________

________________________________________
9. A good reporter will try to get a balanced story; that is, he or she will try to present both sides of an issue. With that in mind, choose a character who would not be in favor of allowing Persephone to return to the living world. Write at least three questions and answers for that character.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

10. If you were presenting the story of Persephone’s return to the world of the living on a TV newscast, what visual would you use to accompany the headline you wrote in Question 6? Write your headline below, and then sketch a visual to go with the story.

Headline:
Weather Explanations

SUGGESTED LEARNING STRATEGIES: Discussion Groups, Metacognitive Markers, Predicting, Prewriting, RAFT, Think Aloud, Think-Pair-Share

Before Reading
1. Preview the article that follows by looking at text features such as the title and subheadings. What do you think the article will be about?


During Reading
2. As you read the article, use metacognitive markers to prepare for your discussion group.


After Reading
3. Discuss the article with your discussion group. Be sure to listen closely to your group members and take notes in the My Notes space.
4. Take notes in the space below as the teacher helps you understand “Can It Really Rain Frogs?”

<table>
<thead>
<tr>
<th>Evidence From the Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Role:</td>
</tr>
<tr>
<td>Audience:</td>
</tr>
<tr>
<td>Format:</td>
</tr>
<tr>
<td>Topic:</td>
</tr>
</tbody>
</table>
Can It Really Rain Frogs?

by Spencer Christian and Antonia Felix

RAIN OF ALL Sorts

Just before eight o’clock one Thursday morning in October 1947, a man named A. D. Bajkov and his wife were having breakfast at a restaurant in Marksville, Louisiana, when the waitress came over to their table and made an odd announcement: “FISH are falling from the sky!”

Mr. and Mrs. Bajkov rushed outside to see what all the excitement was about. Sure enough, covering the streets, roofs, and yards, and hanging in the trees of the small town were thousands of fresh fish, flapping about in the morning fog.

When we say “It’s raining cats and dogs,” we don’t mean that Garfields and Lassies are falling from the sky—it’s just an expression we use to describe heavy rain. But it really did rain fish on that morning in 1947. How could this happen?

Raining Snakes, Frogs, and Fish

No one has ever observed snakes, frogs, fish, or other animals being carried up into the skies. The only logical explanation for these strange rains, however, is that the culprits are tornadoes, columns of air that drop down from storm clouds and twirl at very high speed, or waterspouts, tornadoes that touch down on water instead of land. There are numerous accounts of tornadoes picking up trucks, automobiles, farm equipment, even entire houses, and depositing them elsewhere.

Large waterspouts have been reported picking up objects as big as a 5-ton houseboat so it makes sense that they could pick up small creatures like fish and frogs. Once aloft, the living debris could be carried tens, perhaps hundreds, of miles by powerful winds before plummeting to Earth in the downdrafts of a thunderstorm, or dropped when the wind died down.

There have also been accounts in ancient writings of red, yellow, and milk-white downpours, sometimes described as rains of blood or milk. These rains were probably colored by small particles of dust or plant pollen that had been blown great distances. The Sahara Desert contains areas of reddish iron dust picked up by desert whirlwinds, and in some areas red algae grows so quickly after a storm that it seems as if it fell from the sky. Yellow rains result when certain tree pollens are blown upwards. And gray volcanic ash blown into the sky mixes with water to form a white rain that looks like milk.
5. **Writing Prompt:** The Greeks used the story of Persephone, Hades, and Demeter to explain the changing of the seasons. Use your understanding of myths to write a brief mythological explanation of any weather phenomenon mentioned in “Can It Really Rain Frogs?” Notice that a RAFT has been provided below to guide your creation of a myth in the style of the ancient Greeks.

<table>
<thead>
<tr>
<th>Role</th>
<th>Ancient Greek storyteller</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audience</td>
<td>Greek people</td>
</tr>
<tr>
<td>Format</td>
<td>Myth</td>
</tr>
<tr>
<td>Topic</td>
<td>Weather phenomenon (you choose one)</td>
</tr>
</tbody>
</table>
Meet the Watsons

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Quickwrite, Think-Pair-Share, Summarizing/Paraphrasing, Predicting

Before Reading

1. Quickwrite: Choose one of the following and write your response.
   - Have you ever seen someone play a mean prank on another person? Explain the prank. What happened?
   - Retell one of your family’s stories, one that seems destined never to be forgotten.
   - What is one of the most embarrassing things you have done? Describe the incident.
It was one of those super-duper-cold Saturdays. One of those
days that when you breathed out your breath kind of hung frozen
in the air like a hunk of smoke and you could walk along and look
exactly like a train blowing out big, fat, white puffs of smoke.

It was so cold that if you were stupid enough to go outside your
eyes would automatically blink a thousand times all by themselves,
probably so the juice inside of them wouldn’t freeze up. It was so
cold that if you spit, the slob would be an ice cube before it hit the
ground. It was about a zillion degrees below zero.

It was even cold inside our house. We put sweaters and hats
and scarves and three pairs of socks on and still were cold. The
thermostat was turned all the way up and the furnace was banging
and sounding like it was about to blow up but it still felt like Jack
Frost had moved in with us.

All of my family sat real close together on the couch under a
blanket. Dad said this would generate a little heat but he didn’t have to
tell us this, it seemed like the cold automatically made us want to get
together and huddle up. My little sister, Joetta, sat in the middle and all you could see were her eyes because she had a scarf wrapped around her head. I was next to her, and on the outside was my mother.

Momma was the only one who wasn’t born in Flint so the cold was coldest to her. All you could see were her eyes too, and they were shooting bad looks at Dad. She always blamed him for bringing her all the way from Alabama to Michigan, a state she called a giant icebox. Dad was bundled up on the other side of Joey, trying to look at anything but Momma. Next to Dad, sitting with a little space between them, was my older brother, Byron.

Byron had just turned thirteen so he was officially a teenage juvenile delinquent and didn’t think it was “cool” to touch anybody or let anyone touch him, even if it meant he froze to death. Byron had tucked the blanket between him and Dad down into the cushion of the couch to make sure he couldn’t be touched.

Dad turned on the TV to try to make us forget how cold we were but all that did was get him in trouble. There was a special news report on Channel 12 telling about how bad the weather was and Dad groaned when the guy said, “If you think it’s cold now, wait until tonight, the temperature is expected to drop into record-low territory, possibly reaching the negative twenties! In fact, we won’t be seeing anything above zero for the next four to five days!” He was smiling when he said this but none of the Watson family thought it was funny. We all looked over at Dad. He just shook his head and pulled the blanket over his eyes.

Then the guy on TV said, “Here’s a little something we can use to brighten our spirits and give us some hope for the future: The temperature in Atlanta, Georgia, is forecast to reach…” Dad coughed real loud and jumped off the couch to turn the TV off but we all heard the weatherman say, “…the mid-seventies!” The guy might as well have tied Dad to a tree and said, “Ready, aim, fire!”

“Atlanta!” Momma said. “That’s a hundred and fifty miles from home!”

“Wilona...,” Dad said.

“I knew it,” Momma said. “I knew I should have listened to Moses Henderson!”

“Who?” I asked.

Dad said, “Oh Lord, not that sorry story. You’ve got to let me tell about what happened with him.”

Momma said, “There’s not a whole lot to tell, just a story about
Meet the Watsons

continued

a young girl who made a bad choice. But if you do tell it, make sure you get all the facts right.”

We all huddled as close as we could get because we knew Dad was going to try to make us forget about being cold by cutting up. Me and Joey started smiling right away, and Byron tried to look cool and bored.

“Kids,” Dad said, “I almost wasn’t your father. You guys came real close to having a clown for a daddy named Hambone Henderson.”

“Daniel Watson, you stop right there. You’re the one who started that ‘Hambone’ nonsense. Before you started that everyone called him his Christian name, Moses. And he was a respectable boy too, he wasn’t a clown at all.”

“But the name stuck, didn’t it? Hambone Henderson. Me and your granddaddy called him that because the boy had a head shaped just like a hambone, had more knots and bumps on his head than a dinosaur. So as you guys sit here giving me these dirty looks because it’s a little chilly outside ask yourselves if you’d rather be a little cool or go through life being known as the Hambonettes.”

Me and Joey cracked up, Byron kind of chuckled and Momma put her hand over her mouth. She did this whenever she was going to give a smile because she had a great big gap between her front teeth. If Momma thought something was funny, first you’d see her trying to keep her lips together to hide the gap, then, if the smile got to be too strong, you’d see the gap for a hot second before Momma’s hand would come up to cover it, then she’d crack up too.

Laughing only encouraged Dad to cut up more, so when he saw the whole family thinking he was funny he really started putting on a show.

He stood in front of the TV. “Yup, Hambone Henderson proposed to your mother around the same time I did. Fought dirty too, told your momma a pack of lies about me and when she didn’t believe them he told her a pack of lies about Flint.”

Dad started talking Southern-style, imitating this Hambone guy. “Wilona, I heard tell about the weather up that far north in Flint, Mitch-again, heard it’s colder than inside a icebox. Seen a movie about it, think it was made in Flint. Movie called Nanook of the North. Yup, do believe for sure it was made in Flint. Uh-huh, Flint, Mitch-again.

“Folks there live in these things called igloos. According to what I seen in this here movie most the folks in Flint is Chinese. Don’t believe I seen nan one colored person in the whole dang city. You a ’Bama gal, don’t believe you’d be too happy living in no igloo. Ain’t got nothing against ’em, but don’t believe you’d be too happy living ’mongst a whole
slew of Chinese folks. Don’t believe you’d like the food. Only thing them Chinese folks in that movie et was whales and seals. Don’t believe you’d like no whale meat. Don’t taste a lick like chicken. Don’t taste like pork at all.”

Momma pulled her hand away from her mouth. “Daniel Watson, you are one lying man! Only thing you said that was true was that being in Flint is like living in a igloo. I knew I should have listened to Moses. Maybe these babies mighta been born with lumpy heads but at least they’da had warm lumpy heads!

“You know Birmingham is a good place, and I don’t mean just the weather either. The life is slower, the people are friendlier —”

“Oh yeah,” Dad interrupted, “they’re a laugh a minute down there. Let’s see, where was that ‘Coloreds Only’ bathroom downtown?”

“Daniel, you know what I mean, things aren’t perfect but people are more honest about the way they feel”—she took her mean eyes off Dad and put them on Byron—“and folks there do know how to respect their parents.”

Byron rolled his eyes like he didn’t care. All he did was tuck the blanket farther into the couch’s cushion.

Dad didn’t like the direction the conversation was going so he called the landlord for the hundredth time. The phone was still busy.

“That snake in the grass has got his phone off the hook. Well, it’s going to be too cold to stay here tonight, let me call Cydney. She just had that new furnace put in, maybe we can spend the night there.” Aunt Cydney was kind of mean but her house was always warm so we kept our fingers crossed that she was home.

Everyone, even Byron, cheered when Dad got Aunt Cydney and she told us to hurry over before we froze to death.

Dad went out to try and get the Brown Bomber started. That was what we called our car. It was a 1948 Plymouth that was dull brown and real big, Byron said it was turd brown. Uncle Bud gave it to Dad when it was thirteen years old and we’d had it for two years. Me and Dad took real good care of it but some of the time it didn’t like to start up in the winter.

After five minutes Dad came back in huffing and puffing and slapping his arms across his chest.

“Well, it was touch and go for a while, but the Great Brown One pulled through again!” Everyone cheered, but me and Byron quit cheering and started frowning right away. By the way Dad smiled at us we knew what was coming next. Dad pulled two ice scrapers
out of his pocket and said, “O.K., boys, let’s get out there and knock those windows out.”

We moaned and groaned and put some more coats on and went outside to scrape the car’s windows. I could tell by the way he was pouting that Byron was going to try and get out of doing his share of the work.

“I’m not going to do your part, Byron, you’d better do it and I’m not playing either.”

“Shut up, punk.”

I went over to the Brown Bomber’s passenger side and started hacking away at the scab of ice that was all over the windows. I finished Momma’s window and took a break. Scraping ice off of windows when it’s that cold can kill you!

I didn’t hear any sound coming from the other side of the car so I yelled out, “I’m serious, Byron, I’m not doing that side too, and I’m only going to do half the windshield, I don’t care what you do to me.” The windshield on the Bomber wasn’t like the new 1963 cars, it had a big bar running down the middle of it, dividing it in half.

“Shut your stupid mouth, I got something more important to do right now.”

I peeked around the back of the car to see what By was up to. The only thing he’d scraped off was the outside mirror and he was bending down to look at himself in it. He saw me and said, “You know what, square? I must be adopted, there just ain’t no way two folks as ugly as your momma and daddy coulda give birth to someone as sharp as me!”

He was running his hands over his head like he was brushing his hair.

I said, “Forget you,” and went back over to the other side of the car to finish the back window. I had half of the ice off when I had to stop again and catch my breath. I heard Byron mumble my name.

I said, “You think I’m stupid? It’s not going to work this time.” He mumbled my name again. It sounded like his mouth was full of something. I knew this was a trick, I knew this was going to be How to Survive a Blizzard, Part Two.

How to Survive a Blizzard, Part One had been last night when I was outside playing in the snow and Byron and his running buddy, Buphead, came walking by. Buphead has officially been a juvenile delinquent even longer than Byron.

“Say, kid,” By had said, “you wanna learn somethin’ that might
save your stupid life one day?”

I should have known better, but I was bored and I think maybe the cold weather was making my brain slow, so I said, “What’s that?”

“We gonna teach you how to survive a blizzard.”

“How?”

Byron put his hands in front of his face and said, “This is the most important thing to remember, O.K.?”

“Why?”

“Well, first we gotta show you what it feels like to be trapped in a blizzard. You ready?” He whispered something to Buphead and they both laughed.

“I’m ready.”

I should have known that the only reason Buphead and Byron would want to play with me was to do something mean.

“O.K.,” By said, “first thing you gotta worry about is high winds.”

Byron and Buphead each grabbed one of my arms and one of my legs and swung me between them going, “Wooo, blizzard warnings! Blizzards warnings! Wooo! Take cover!”

Buphead counted to three and on the third swing they let me go in the air. I landed headfirst in a snowbank.

But that was O.K. because I had on three coats, two sweaters, a T-shirt, three pairs of pants and four socks along with a scarf, a hat and a hood. These guys couldn’t have hurt me if they’d thrown me off the Empire State Building!

After I climbed out of the snowbank they started laughing and so did I.

“Cool, Baby Bruh,” By said, “you passed that part of the test with a B-plus, what you think, Buphead?”

Buphead said, “Yeah, I’d give the little punk a A.”

They whispered some more and started laughing again.

“O.K.,” By said, “second thing you gotta learn is how to keep your balance in a high wind. You gotta be good at this so you don’t get blewed into no polar bear dens.”

They put me in between them and started making me spin round and round, it seemed like they spun me for about half an hour. When slob started flying out of my mouth they let me stop
and I wobbled around for a while before they pushed me back in the same snowbank.

When everything stopped going in circles I got up and we all laughed again.

They whispered some more and then By said, “What you think, Buphead? He kept his balance a good long time, I’m gonna give him a A-minus.”

“I ain’t as hard a grader as you, I’m gonna give the little punk a double A-minus.”

“O.K., Kenny, now the last part of Surviving a Blizzard, you ready?”

“Yup!”

“You passed the wind test and did real good on the balance test but now we gotta see if you ready to graduate. You remember what we told you was the most important part about survivin’?”

“Yup!”

“O.K., here we go. Buphead, tell him ’bout the final exam.”

Buphead turned me around to look at him, putting my back to Byron. “O.K., square,” he started, “I wanna make sure you ready for this one, you done so good so far I wanna make sure you don’t blow it at graduation time. You think you ready?”

I nodded, getting ready to be thrown in the snowbank real hard this time. I made up my mind I wasn’t going to cry or anything. I made up my mind that no matter how hard they threw me in that snow I was going to get up laughing.

“O.K.,” Buphead said, “everything’s cool, you ’member what your brother said about puttin’ your hands up?”

“Like this?” I covered my face with my gloves.

“Yeah, that’s it!” Buphead looked over my shoulder at Byron and then said, “Wooo! High winds, blowing snow! Wooo! Look out! Blizzard a-comin’! Death around the corner! Look out!”

Byron mumbled my name and I turned around to see why his voice sounded so funny. As soon as I looked at him Byron blasted me in the face with a mouthful of snow.

Man! It was hard to believe how much stuff By could put in his mouth! Him and Buphead just about died laughing as I stood there with snow and spit and ice dripping off of my face.

Byron caught his breath and said, “Aww, man, you flunked! You done so good, then you go and flunk the Blowin’ Snow section of
How to Survive a Blizzard, you forgot to put your hands up! What you say, Buphead, F?”

“Yeah, double F-minus!”

It was a good thing my face was numb from the cold already or I might have froze to death. I was too embarrassed about getting tricked to tell on them so I went in the house and watched TV.

So as me and By scraped the ice off the Brown Bomber I wasn’t going to get fooled again. I kept on chopping ice off the back window and ignored By’s mumbling voice.

The next time I took a little rest Byron was still calling my name but sounding like he had something in his mouth. He was saying, “Keh-ee! Keh-ee! Hel’… hel’…!” When he started banging on the door of the car I went to take a peek at what was going on.

By was leaned over the outside mirror, looking at something in it real close. Big puffs of steam were coming out of the side of the mirror.

I picked up a big, hard chunk of ice to get ready for Byron’s trick.

“Keh-ee! Keh-ee! Hel’ me! Hel’ me! Go geh Mom-ma! Go geh Mom-ma! Huwwy uh!”

“I’m not playing, Byron! I’m not that stupid! You’d better start doing your side of the car or I’ll tear you up with this iceball.”

He banged his hand against the car harder and started stomping his feet. “Oh, please, Keh-ee! Hel’ me, go geh Mom-ma!”

I raised the ice chunk over my head. “I’m not playing, By, you better get busy or I’m telling Dad.”

I moved closer and when I got right next to him I could see boogers running out of his nose and tears running down his cheeks. These weren’t tears from the cold either, these were big juicy crybaby tears! I dropped my ice chunk.

“By! What’s wrong?”

“Hel’ me! Keh-ee! Go geh hel’!”

I moved closer. I couldn’t believe my eyes! Byron’s mouth was frozen on the mirror! He was as stuck as a fly on flypaper!

I could have done a lot of stuff to him. If it had been me with my lips stuck on something like this he’d have tortured me for a couple of days before he got help. Not me, though, I nearly broke my neck trying to get into the house to rescue Byron.

As soon as I ran through the front door Momma, Dad and Joey all yelled, “Close that door!”
“Momma, quick! It’s By! He’s froze up outside!”

No one seemed too impressed.

I screamed, “Really! He’s froze to the car! Help! He’s crying!”

That shook them up. You could cut Byron’s head off and he probably wouldn’t cry.

“Kenneth Bernard Watson, what on earth are you talking about?”

“Momma, please hurry up!”

Momma, Dad and Joey threw on some extra coats and followed me to the Brown Bomber.

The fly was still stuck and buzzing. “Oh, Momma! Hel’ me! Geh me offa ’ere!”

“Oh my Lord!” Momma screamed, and I thought she was going to do one of those movie-style faints, she even put her hand over her forehead and staggered back a little bit.

Joey, of course, started crying right along with Byron.

Dad was doing his best not to explode laughing. Big puffs of smoke were coming out of his nose and mouth as he tried to squeeze his laughs down. Finally he put his head on his arms and leaned against the car’s hood and howled.

“Byron,” Momma said, gently wiping tears off his cheeks with the end of her scarf, “it’s O.K., sweetheart, how’d this happen?” She sounded like she was going to be crying in a minute herself.

Dad raised his head and said, “Why are you asking how it happened? Can’t you tell, Wilona? This little knucklehead was kissing his reflection in the mirror and got his lips stuck!” Dad took a real deep breath. “Is your tongue stuck too?”

“No! Quit teasin’, Da-ee! Hel’! Hel’!”

“Well, at least the boy hadn’t gotten too passionate with himself!” Dad thought that was hilarious and put his head back on his arms.

Momma didn’t see anything funny. “Daniel Watson! What are we gonna do? What do y’all do when this happens up he-uh?”

Momma started talking Southern-style when she got worried. Instead of saying “here” she said “he-uh” and instead of saying “you all” she said “y’all.”

Dad stopped laughing long enough to say, “Wilona, I’ve lived in Flint all my life, thirty-five years, and I swear this is the first time
I’ve ever seen anyone with their lips frozen to a mirror. Honey, I don’t know what to do, wait till he thaws out?”

“Pull him off, Dad,” I suggested. Byron went nuts! He started banging his hands on the Brown Bomber’s doors again and mumbling, “No! No! Mom-ma, doe leh him!”

Joey blubbered out, “This is just like that horrible story Kenny read me about that guy Nar-sissy who stared at himself so long he forgot to eat and starved to death. Mommy, please save him!” She went over and hugged her arms around stupid Byron’s waist.

Momma asked Dad, “What about hot water? Couldn’t we pour enough hot water on the mirror so it would warm up and he could get off?” She kept wiping tears off By’s cheeks and said, “Don’t you worry, Baby, we gonna get you off of this.” But her voice was so shaky and Southern that I wondered if we’d be driving around in the summer with a skeleton dangling from the outside mirror by its lips.

Dad said, “I don’t know, pouring water on him might be the worst thing to do, but it might be our only chance. Why don’t you go get some hot tap water and I’ll stay to wipe his cheeks.”

Joey told By, “Don’t worry, we’ll come right back.” She stood on her tiptoes and gave By a kiss, then she and Momma ran inside. Dad cracked up all over again.

“Well, lover boy, I guess this means no one can call you Hot Lips, can they?”

Dad was killing himself. “Or the Last of the Red Hot Lovers either, huh?” He tugged on Byron’s ear a little, pulling his face back.

By went nuts again. “Doe do dat! Mom-ma! Mom- ma, hel’! Keh-ee, go geh Mom-ma! Huwwy!”

“Hmm, I guess that’s not going to work, is it?”

Every time he wiped away the tears and the little mustache of boogers on Byron’s lip Dad couldn’t help laughing, until a little river of tears was coming out of his eyes too.

Dad tried to straighten his face out when Momma and Joey came running back with a steaming glass of hot water, but the tears were still running down his cheeks.

Momma tried to pour water on the mirror but her hands were shaking so much, she was splashing it all over the place. Dad tried too, but he couldn’t look at Byron without laughing and shaking.

That meant I had to do it.

I knew that if my lips were frozen on something and everybody was
shaking too much to pour water on them except for Byron he’d do some real cruel stuff to me. He probably would have “accidentally” splashed my eyes until they were frozen open or put water in my ears until I couldn’t hear anything, but not me. I gently poured a little stream of water over the mirror.

Dad was right! This was the worst thing we could do! The water made a cracking sound and froze solid as soon as it touched the mirror and By’s lips!

Maybe By’s mouth was frozen but his hands sure weren’t and he popped me right in the forehead. Hard! I hate to say it but I started crying too.

It’s no wonder the neighbors called us the Weird Watsons behind our backs. There we were, all five of us standing around a car with the temperature about a million degrees below zero and each and every one of us crying!

“top! ‘top!” By yelled.

“Daniel Watson, what’re we gonna do?” Momma went nuts. “You gotta get this boy to the hospital! My baby is gonna die!”

Dad tried to look serious real quick.

“Willona, how far do you think I’d get driving down the street with this little clown attached to the mirror? What am I supposed to do, have him run beside the car all the way down to the emergency room?”

Momma looked real close at By’s mouth, closed her eyes for a second like she was praying and finally said, “Daniel, you get in there and call the hospital and see what they say we should do. Joey and Kenny, go with your daddy.”

Dad and Joey went crying into the house. I stayed by the Brown Bomber. I figured Momma was clearing everybody out for something. Byron did too and looked at Momma in a real nervous way.

Momma put her scarf around Byron’s face and said, “Sweetheart, you know we gotta do something. I’ma try to warm your face up a little. Just relax.”

“O.K., Momma.”

“You know I love you and wouldn’t do anything to hurt you, right?” If Momma was trying to make Byron relax she wasn’t doing a real good job at it. All this talk about love and not getting hurt was making him real nervous.
“Wah are you gonna do? Huh? Doe hur’ me! Keh-ee, hel’!”

Momma moved the scarf away and put one hand on Byron’s chin and the other one on his forehead.

“No! Hel’! Hel’ me, Keh-ee!”

Momma gave Byron’s head a good hard snatch and my eyes automatically shut and my hands automatically flew up to cover my ears and my mouth automatically flew open and screamed out, “Yeeowwww!”

I didn’t see it, but I bet Byron’s lips stretched a mile before they finally let go of that mirror. I bet his lips looked like a giant rubber band before they snapped away from that glass!

I didn’t hear it, but I bet Byron’s lips made a sound like a giant piece of paper being ripped in half!

When I opened my eyes Byron was running to the house with his hands over his mouth and Momma following right behind him. I ran over to the mirror to see how much of Byron’s mouth was still stuck there.

The dirty dogs let Byron get away with not doing his share of the windows and I had to do the whole car myself. When we were finally going to Aunt Cydney’s house I decided to pay Byron back for punching me in the forehead and getting out of doing his part of the window scraping. Joey was sitting between us so I felt kind of safe. I said to her, loud, “Joetta, guess what. I’m thinking about writing my own comic book.”

“What about?”

“Well, it’s going to be about this real mean criminal who has a terrible accident that turns him into a superhero.”

Joey knew I was going to tease Byron so she sat there looking like I should be careful what I said. Finally I asked her, “Do you want to know what I’m going to call this new superhero?”

“What?”

“I’m going to call him the Lipless Wonder. All he does is beat up superheroes smaller than him and the only thing he’s afraid of is a cold mirror!”

All the Weird Watsons except Byron cracked up. Momma’s hand even covered her mouth. I was the only one who saw Byron flip me a dirty finger sign and try to whisper without smearing all the Vaseline Momma had put on his lips, “You wait, I’m gonna kick your little behind.” Then he made his eyes go crossed, which was his favorite way of teasing me, but I didn’t care, I knew who had won this time!
**After Reading**

2. Describe each member of the Watson family. Include their appearance and their personality. Give examples from the text for support.

<table>
<thead>
<tr>
<th>The “Weird Watsons”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dad</td>
</tr>
<tr>
<td>Joetta</td>
</tr>
<tr>
<td>Momma</td>
</tr>
<tr>
<td>Byron</td>
</tr>
<tr>
<td>Narrator Real name:</td>
</tr>
</tbody>
</table>

Dad

Joetta

Momma

Byron

Narrator

Real name:
3. What changes have occurred by the end of the story?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

4. The story is told by Kenny, in first-person point of view. The story might not be as funny if Byron were the narrator, because he certainly would not find his problem amusing! Describe the incident. Pretend that you are Byron, and a reporter is doing a “man-on-the-street” interview with you. Write Byron’s version of the story, being sure to get the events in the right order.

**Reporter:** We are out driving around the streets of Flint, finding out how our citizens are dealing with these record cold temperatures. I’m here with Byron Watson. Byron, I hear you have had quite a painful experience as a result of the weather. What happened?

**Byron:** ____________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
5. The title of the story uses a poetic device called **alliteration**.
   - Write the title of the story and underline the consonant letters that are repeated at the beginnings of words.

   __________________________________________
   __________________________________________

   • Earlier you practiced writing headlines, which often use alliteration. Write a headline for this story using alliteration. On separate paper, create a visual to go with your headline.

6. If you were reporting this story, you might want to use weather data to support the story. Look at the chart below on average temperatures in Flint, Michigan. Using this chart:
   - Find the three coldest months in Flint, Michigan.

   __________________________________________
   __________________________________________

   • Find the month with the most days on which the minimum temperature is below freezing.

   __________________________________________

   • Find the number of days annually on which the temperature is below freezing.

   __________________________________________
1. When you read “And You Wonder Why We Get Called the Weird Watsons,” you described the setting in three to five words. Write those words here.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

2. Reread Chunks 1 and 2 of the story. Highlight the words and phrases that the author uses to illustrate the cold weather. In the My Notes space, sketch what you imagine when you read those words. Why do you think Curtis uses so many different descriptions?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

3. Sometimes people exaggerate to make something funny. Keep in mind what you learned from the chart on page 176 about the weather in Flint. In Chunks 1 and 2, which comments related to the weather seem to be realistic? Put a checkmark beside them. Now put a smiley face next to the exaggerations about the weather.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Literary Terms

Hyperbole is a figure of speech in which exaggeration is used for emphasis or a humorous effect.
4. Work with a partner to brainstorm a list of places that experience extremes in weather or weather-related conditions. You might need to do a little research. Which location would you choose for a weather report?

__________________________________________________________________________________

5. Below you will find parts of the description of the weather in Flint, from “And You Wonder Why We Get Called the Weird Watsons.” Using the two paragraphs of the story as a model, write a description of the extreme weather conditions found someplace else by replacing the underlined sections. Use separate paper to write your new paragraphs.

It was one of those super-duper-cold Saturdays. One of those days that when you breathed out your breath kind of hung frozen in the air like a hunk of smoke and you could walk along and look exactly like a train blowing out big, fat, white puffs of smoke.

It was so cold that if you were stupid enough to go outside your eyes would automatically blink a thousand times all by themselves, probably so the juice inside of them wouldn’t freeze up. It was so cold that if you spit, the slob would be an ice cube before it hit the ground. It was about a zillion degrees below zero.

6. In Chunk 1, the Watsons watch the TV news weather report. Highlight just the words the weather reporter says (ignore the narrator’s words). Practice reading the weather report aloud several times. Remember the newscasts you have watched; try to present the weather in the same manner. Now read it to a partner.

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________
7. Now work together to write a weather report about the place you have chosen. Your purpose is to inform the audience, so be sure to include both a report of the day’s weather and a forecast of upcoming weather.

8. Practice reading the report aloud to each other. Your partner will pretend to operate a camera by rolling up a sheet of paper and looking through it, so look at the “camera” while you speak. Then, you will switch roles with your partner.

Reflection
How did it feel to be “on camera”? What specifically did you like or dislike about playing the role of the weather forecaster? What did you notice about your partner’s turn presenting the weather report? Share this information with your partner. What have you learned that will help you when you present your news story for Embedded Assessment 2?
Portfolio Activity: Using Dialogue

SUGGESTED LEARNING STRATEGIES: Rereading, Revising, Revisiting Prior Work

1. In this unit, you have practiced writing dialogue several times. Go back through your Working Folder and your Portfolio for Units 1 and 2, and find three pieces in which you included dialogue or to which you think you might like to add dialogue.

2. Write the title of each piece you choose under its number. Rate your use of dialogue in the three pieces by putting a check mark in the column beside the appropriate description. Then, use your rating to plan revision for one of the pieces.

<table>
<thead>
<tr>
<th>Piece #1</th>
<th>Piece # 2</th>
<th>Piece # 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title of Piece</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

I wrote natural-sounding dialogue that let my readers get to know my characters and the conflict.

I wrote natural-sounding dialogue but it did not really reveal much about my characters and/or the conflict.

I wrote dialogue but it does not sound very realistic.

I did not write dialogue for this piece but would like to try writing it.

3. Choose the piece that you think could be most improved by revision or addition of dialogue and revise it.
Reflection

An important aspect of growing as a learner is to reflect on where you have been, what you have accomplished, what helped you to learn, and how you will apply your new knowledge in the future. Use the following questions to guide your thinking and to identify evidence of your learning. Use separate notebook paper.

Thinking about Concepts
1. Using specific examples from this unit, respond to the Essential Questions:
   • How are people influenced by changes in their world?
   • How does a writer effectively craft a story?
2. Consider the new academic vocabulary from this unit (Short Story, Figurative Language) as well as academic vocabulary from previous units, and select 3–4 terms of which your understanding has grown. For each term, answer the following questions:
   • What was your understanding of the word before you completed this unit?
   • How has your understanding of the word evolved throughout the unit?
   • How will you apply your understanding in the future?

Thinking about Connections
3. Review the activities and products (artifacts) you created. Choose those that most reflect your growth or increase in understanding.
4. For each artifact that you choose, record, respond to, and reflect on your thinking and understanding, using the following questions as a guide:
   a. What skill/knowledge does this artifact reflect, and how did you learn this skill/knowledge?
   b. How did your understanding of the power of language expand through your engagement with this artifact?
   c. How will you apply this skill or knowledge in the future?
5. Create this reflection as Portfolio pages—one for each artifact you choose. Use the model in the box for your headings and commentary on questions.

Thinking About Thinking
Portfolio Entry

Concept:

Description of Artifact:

Commentary on Questions:
Producing a TV News Story

SUGGESTED LEARNING STRATEGIES: Discussion Groups, Graphic Organizer, Notetaking, Prewriting, Drafting, Peer Editing, Revising, Rehearsal, Oral Reading, Sharing and Responding

Assignment

Your assignment is to work with a small group to produce and present a mock TV news story emphasizing some type of change that has occurred. You may use one of the texts you have read as the basis for your newscast. Each member of the group will take on a role in the broadcast, such as director, anchor, on-the-scene reporter, or interviewee.

Steps

Prewriting

1. Look back through all the texts that you have read so far this year. In the Text column of the graphic organizer, list the ones that you think might work as a news story about change. Brainstorm what type of news story each text might inspire: hard-news story, feature story, weather story, sports story, health and science story, and so on. Describe the text’s connection to change. For example, one of the characters may change in an important way, or the events in the story could be the result of or could cause change. Make notes listing your reasons why this story would be the most interesting story to present.

Note: Some of the texts you read might not make a good TV news story. For example, the event described in the excerpt from Flipped probably would not be newsworthy, because families move all the time. A related feature story, though, might cover how to make a move easier for children. Also, a feature story about the importance of girls playing sports would relate to “The Southpaw.”

2. Part of the process of putting together a news show is deciding which stories to cover. Often, reporters will sit together and pitch ideas; that is, they brainstorm many different stories that might be covered. Follow this process with your small group; tune out distractions and pay close attention to what your group members are saying. Write down the ideas that are shared; your group will narrow the possibilities later.

3. Work with your group to choose a text that could be presented as an informative (hard news) or entertaining (feature news) TV news story. Work together on the questions and graphic organizers provided to help you plan each part of the newscast. Be sure that your plan for the story focuses on some kind of change.
4. Review the ideas you have brainstormed with your group. Highlight the ones you think would make the best news story with visual images and an interview. Present your ideas to your group.
5. As a group, identify the one story you want to cover from your list. Circle it. Reread the text and use the graphic organizer below to begin taking notes on how you will present the story.

### The Facts of the News Story

<table>
<thead>
<tr>
<th>Who</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>What</td>
<td></td>
</tr>
<tr>
<td>When</td>
<td></td>
</tr>
<tr>
<td>Where</td>
<td></td>
</tr>
<tr>
<td>Why</td>
<td></td>
</tr>
<tr>
<td>How</td>
<td></td>
</tr>
</tbody>
</table>
Planning

6. Once you have worked out a story for your newscast, read the description and responsibilities of each of the roles. Decide who will take on each of the roles listed below:

   **Director:** The director is responsible for leading the group discussions and rehearsals. He or she will keep the group on task. The director will also write the final plans for the presentation and will be in charge of making sure that all the elements of the presentation are addressed, including the graphics. Finally, the director will make sure that the parts of the news story flow smoothly, that there is an introduction to the story, that there are transitions between parts of the story, and that there is a clear conclusion to the story.

   **Anchor:** The anchor is responsible for writing the final copy of the news story, though everyone in the group will contribute to planning the story. The anchor will deliver the news story during the presentation.

   **On-the-Scene Reporter and Interviewee:** The on-the-scene reporter and the interviewee are responsible for working together to write the final copy of the interview, though everyone in the group will contribute to planning the interview. They will role-play the interview during the presentation.

Drafting

7. Your group will plan the delivery of your news story. For example, how will you simulate the clip of the interview that is part of your presentation? What visuals will you use to help convey the story? The director is in charge of putting the plan into writing, but the whole group should contribute to the discussion. Use the graphic organizers that follow to plan these ideas. Your draft must include an interview, visuals, headlines, and an anchor story.
# The Point of the News Story

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What big idea, or message, do you want to present through your news story?</td>
<td></td>
</tr>
<tr>
<td>What is your purpose in reporting the story (to inform, to persuade, or to entertain)?</td>
<td></td>
</tr>
<tr>
<td>What will you do to achieve your purpose?</td>
<td></td>
</tr>
</tbody>
</table>
### Visual Images

<table>
<thead>
<tr>
<th>What graphics will you use? (maps, charts, photos, etc.)</th>
<th>What is the information that your graphic supports?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### The Interview

<table>
<thead>
<tr>
<th>Whom will you interview (a witness to the event, a “man-on-the-street” who represents general opinion, an expert in the field, and so on)?</th>
<th>What part of the story will you clarify or explain through the interview?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What will you write in the lower third? How will you represent the lower third in your presentation?</th>
<th>Where will the reporter and interviewee be set up during the presentation?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
8. The anchor will use the group’s planning to write the text, or copy, of the news story. Remember that the written text of the news story should have a title; you may consider creating a title using alliteration. The on-the-scene reporter and interviewee will work together to write their parts of the interview. Both of these written texts will be turned in.

Revision Through Sharing and Responding

9. As a group, review the news copy and the written draft of the interview. Make suggestions for revision. Check especially for the active voice, the correct forms of verbs, and the correct usage of words that are commonly confused.

Rehearsing, Editing and Publishing, and Presenting

10. Rehearse your news story several times in preparation for presenting the news story to your class. Refer to the assignment and Scoring Guide to make sure you understand the expectations and are including all of the parts.

11. Creating a publishable draft involves making your work as error-free as possible, so pay particular attention to the skills you have learned in this unit. Double-check the use and spelling of all of the words you used from the Word Wall. Use all the other tools available to you to create a draft that is as error-free as possible.

12. Follow your teacher’s directions for formatting and publishing the written texts.

13. Present your TV-news story to your audience. The audience should take notes on the information conveyed by visuals, story presentation, and interview.

TECHNOLOGY TIP: Many spreadsheet or word processing programs can create pie charts, bar graphs, or other visuals. You may want to use such a program to create interesting visuals for your news story.
Audience Response: Notetaking Guide

Listen carefully to the news stories presented by your classmates and take notes.

1. What was the big idea, or message, of the news story?

2. What did the group do to get the message across?

3. Is this news story hard news or a feature story? How can you tell?

4. What was the purpose of the story (to inform or entertain)?
Self-Reflection Guide

1. Now that you have presented your news story, think again about your purpose and your message. How were you able to get these across?

2. Was TV news the best way to get this message across? In other words, would a newspaper article, an Internet blog, a radio story, or some other medium have allowed your group to tell the story better? Why or why not?

3. How would your news story have been presented differently on an entertainment news program?
# SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas</strong></td>
<td>Facts of the news story and interview texts skillfully include who, what, when, where, why, and how. The intended message is clearly communicated to the audience.</td>
<td>Facts of the news story and interview texts include who, what, when, where, why, and how. The message is communicated to the audience.</td>
<td>Facts of the news story and interview texts (who, what, when, where, why, and how) are missing. No message is communicated to the audience.</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>The news story and interview texts have an organizational structure that enhances the story and communicates a purpose and focus accurately and efficiently.</td>
<td>The news story and interview texts are organized and provide a purpose and focus for the audience.</td>
<td>The news story and interview texts are not organized or focused, and provide the viewer with a limited knowledge of the story.</td>
</tr>
<tr>
<td><strong>Presentation</strong></td>
<td>The broadcast contains an insightful account of the text featured in the news story. The story contains: • an engaging introduction • significant facts that provide details from the story • an interview that connects to the report to clarify important ideas on the concept of change for the viewer. • reflective commentary that examines the larger effects of change. The broadcast flows smoothly from introduction to conclusion using transitions between parts of the story. Visual images clearly support the news story.</td>
<td>The broadcast contains an accurate account of the text featured in the news story. The story contains: • an introduction • facts that provide details from the story • an interview that connects to the report and addresses the concept of change. • reflective commentary. The broadcast flows from introduction to a conclusion using transitions between parts of the story. Visual images connect to the news story.</td>
<td>The broadcast does not contain an accurate account of the text featured in the story. The story is missing some or all of the following: • an appropriate introduction • relevant facts that provide details from the story • an interview that does not connect to the report or address the concept of change • reflective commentary. The broadcast does not flow smoothly from introduction to a clear conclusion and may not use transitions between parts of the story. Visual images may be distract from the news story or may be missing.</td>
</tr>
</tbody>
</table>
## SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Use of Language</strong></td>
<td>Carefully selected words enhance the audience's understanding of the intended message. The news story includes an effective headline that may employ alliteration.</td>
<td>Appropriate word choice helps to communicate the intended message. The news story includes a headline that may employ alliteration.</td>
<td>Word choice is inaccurate. The headline does not connect to the news story or is missing.</td>
</tr>
<tr>
<td><strong>Evidence of Rehearsal and Collaboration</strong></td>
<td>The broadcast presentation is coherent and professional. It displays evidence of collaborative story design, careful planning, and rehearsal.</td>
<td>The broadcast presentation is organized. It displays evidence of collaboration on the story, planning, and rehearsal.</td>
<td>The broadcast presentation is disorganized. It displays little evidence of collaboration on the story, planning, or rehearsal.</td>
</tr>
<tr>
<td><strong>Conventions</strong></td>
<td>Extensive evidence reflects the various stages of the writing process.</td>
<td>Evidence reflects the various stages of the writing process.</td>
<td>Little or no evidence reflects the stages of the writing process.</td>
</tr>
<tr>
<td><strong>Additional Criteria</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comments:________________________________________________________________________________________________________________________________________________________