



Theme

INFORMATIONAL TEXT FOCUS

Following Multiple-Step Instructions



California Standards

Here are the Grade 6 standards you will work toward mastering in Chapter 3.

Word Analysis, Fluency, and Systematic Vocabulary Development

1.3 Recognize the origins and meanings of frequently used foreign words in English and use these words accurately in speaking and writing.

Reading Comprehension (Focus on Informational Materials)

2.5 Follow multiple-step instructions for preparing applications (e.g., for a public library card, bank savings account, sports club, league membership).

Literary Response and Analysis

3.2 Analyze the effect of the qualities of the character (e.g., courage or cowardice, ambition or laziness) on the plot and the resolution of the conflict.

3.6 Identify and analyze features of themes conveyed through characters, actions, and images.

Writing Applications (Genres and Their Characteristics)

2.2 Write expository compositions (e.g., description, explanation, comparison and contrast, problem and solution):

- a. State the thesis or purpose.
- b. Explain the situation.
- c. Follow an organizational pattern appropriate to the type of composition.
- d. Offer persuasive evidence to validate arguments and conclusions as needed.

“In every conceivable manner, the family is link to our past, bridge to our future.”

—Alex Haley

What Do
You?
Think

How do the people you consider family help you find your place in the world?



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Literary Skills Focus

by **Linda Rief**

How Do Writers Convey Theme?

Do you have posters tacked to the walls of your room? If so, some of them may make statements about life—about friendship, or adventure, or goals. You probably put them on your walls to make a statement about your beliefs or values. Writers make similar statements through their stories' themes. They convey (make known) these themes through the characters, actions, and images in their stories.

Theme

"What does it all mean?" When we ask that question about a story, we're asking about its **theme**—an idea about life conveyed through the story's characters, actions, and images. A theme usually expresses an important truth about one of life's "big issues," such as love, revenge, or power.

Theme or Subject? The theme is not the same as the subject of a story. The **subject** is what the story is *about*; it can usually be stated in one or two words. The theme of a story is an idea, and it's best expressed as a complete sentence. This chart shows the difference between subject and theme.

Subject	Theme
growing up	Growing up means taking responsibility.
nature	Nature can be beautiful but deadly.
love	People will sometimes risk everything, even their lives, for love.

Theme and Characters Writers usually don't state themes directly. Instead, you have to read through the entire story, paying careful attention to all of its elements. One of the best places to look for features (parts or aspects) of the theme is

in the thoughts or dialogue of the main character, especially if the character makes a sudden discovery near the end of a story. In "The All-American Slurp," the main character realizes that her non-Chinese friends are as confused by her culture as she is by theirs. This realization helps convey the story's theme.

Then I caught my mother's eyes on me. She frowned and shook her head slightly, and I understood the message: The Gleasons were not used to Chinese ways, and they were just coping the best they could.

from "The All-American Slurp"
by Lensey Namioka

Theme and Actions A theme develops side-by-side with the actions in a story, but don't confuse a story's theme with its plot. Use what you know about plot and action to help you identify features of the theme. For example, an essential element of plot is conflict. Characters facing a conflict are forced to make a decision based on their beliefs or values. In "Ta-Na-E-Ka," the main character doesn't want to take part in an important ritual that's part of her heritage.



I knew one thing. This particular Kaw Indian girl wasn't going to swallow a grasshopper no matter how hungry she got. And then I had an idea. Why hadn't I thought of it before? It would have saved nights of bad dreams about squooshy grasshoppers.

I headed straight for my teacher's house.
from "Ta-Na-E-Ka"
by Mary Whitebird

The story shows us how Mary, the main character, gains a deeper understanding of her heritage. Her actions and the story's outcome convey a powerful theme about how people balance their individual needs with the needs of others.

Theme and Images Writers rely on descriptive language, in addition to characters and actions, to convey features of themes. They use **images**—language that appeals to our senses of sight, hearing, touch, taste, and smell—to provide clues about their stories' themes. For example, a writer may include images of violent weather, such as pounding rain, crashes of thunder, and flashes of lightning, to convey a theme related to anger or evil. The following image of a bird in flight suggests that the theme of "Aaron's Gift" relates to freedom and to a respect for all living things.

But suddenly Pidge beat his wings in rhythm, and rose up, up over the roof of the nearest tenement, up over Second Avenue toward the park.
from "Aaron's Gift"
by Myron Levoy

Recurring Themes

Similar themes often appear in different stories, sometimes conveyed through similar characters, actions, or images. You've probably read more than one story that makes a statement about the horrors of war or the value of friendship, for example. Ideas that occur in stories from different times and cultures are called **recurring** or **universal themes**. Recurring themes are based on ideas that have been important to human beings in all times and places: love, death, family, loyalty, sacrifice.

Your Turn Analyze Theme

1. Use a chart like the one below to determine the theme of two of your favorite movies or stories. Then, for each theme, write two or three sentences explaining how the theme is conveyed through characters, actions, or images.

Work 1	Work 2
Subject:	Subject:
Theme:	Theme:

2. With a partner, think of some themes you have encountered more than once in books, movies, plays, and comics. What are the three most common recurring themes you can think of? Are these themes conveyed through recurring characters, actions, or images? Provide examples.



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Reading Skills Focus

by **Kylene Beers**

What Skills Can Help You Identify and Analyze a Story's Theme?

A story's theme is a truth about life that the story conveys to readers. Identifying the theme can be a challenge, but if you begin by making generalizations about the story and think about cause-and-effect relationships, you may find that identifying a story's theme isn't as hard as it may seem.

Identifying the Theme

To identify a story's **theme**, you need to understand how theme differs from other elements in the story. Suppose a teacher asks three students to state the theme of "The Three Little Pigs."

Consider these responses:

- The first student says, "There are three pigs. Each builds a house. A wolf blows two houses down." Is that the theme? No, that's the **plot**.
- The second student says, "There are three pigs. One is really lazy, one is a little lazy, and one isn't lazy at all." Is that the theme? No, that is a description of the **characters**.
- The third student says, "Doing things the easy way often isn't the best way." Is that the theme? Yes! It explains a truth about life.

Readers may identify different themes in a story or express the same theme in different words. There is no one way to state a story's theme, and stories can have more than one theme. What's important in identifying a theme is to make sure that it takes into account the whole story, not just part of it. You need to consider how each element of the story conveys a feature, or aspect, of the theme and how all those features contribute to the story's message.

Looking for Clues to Features of Themes

Here are four ways to identify a story's theme.

1. **Think about what a character learns.** Pay attention to what characters and the narrator say and think to uncover clues about what characters discover. Their discovery will help you understand the writer's message.
2. **Think about how a character changes.** The changes that take place in characters may be revealed in their thoughts and words or in their actions. These changes often point to the writer's message.
3. **Consider the way in which the conflict is resolved.** The conflict's resolution and the way in which the characters' qualities and actions affect the resolution help convey the story's theme.
4. **Pay attention to images.** Images can convey information about characters, their actions, or important ideas. Keep track of images in a story, especially those that recur. What do they tell you about the author's central message?



Making Generalizations

A **generalization** is a broad, general conclusion that you draw from several examples or pieces of evidence. When you state a story's theme, you're actually making a kind of generalization about life and human experience. Here are tips that can help you use generalizations to make statements about a story's theme:

- Consider the characters' actions and the story's main events and conflicts.
- Observe what the characters have learned by the end.
- State the story's idea in a general way so that it applies not just to the story but also to situations in real life.

Look at "The Three Little Pigs" again.

Main Characters	Conflict/Actions	Observation
The three pigs and the wolf	The wolf wants to eat the pigs. Each pig builds a house, and the wolf blows the two weaker houses down.	<p>In the story: Building a strong house keeps pigs safer than building a weak house.</p> <p>Generalization from life: Doing things the easy way isn't always best.</p>

Notice that the generalization is based on what the pigs learn about their *specific* situations. Building weak houses is easier than building strong ones, but, in this story, building weak houses turns out to be a bad idea. From this observation, you can generalize that there are many situations in life when the easy way is not the best way.

Analyzing Cause and Effect

A story is made up of many different events. The first event is the **cause**; it makes something happen. What happens is called the **effect**. A story often follows a chain of causes and effects to its conclusion.

Tracing cause-and-effect relationships in a flowchart can help you see how characters' actions and decisions lead to the conflict's resolution. It can give you a clue to the story's theme, perhaps by showing how and why the main character changes or makes a discovery or why the conflict is resolved in a particular way.



Your Turn Apply Reading Skills

1. Re-read a favorite story from an earlier chapter. Think about how the theme is conveyed through images and characters' thoughts, statements, and actions. Then, write your idea of the theme in a sentence.
2. Recall a recent important experience. Then, use it to make a generalization about life.
3. Think of a favorite folk tale or fairy tale from your childhood. Make a cause-and-effect flowchart of the tale's events. Then, use the chart to help you state the story's theme.

Now go to the Skills in Action: Reading Model



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Build Background

Every year in the United States, millions of dogs are abandoned or born in the wild, without homes. This is a fictional account of one such puppy.

Literary Focus

Theme The theme is the message about life that the author wants to convey in the story. Authors rarely state the theme directly. Through imagery describing the dog, this sentence provides clues to help you start determining what the theme might be.

Reading Focus

Identifying the Theme As you read, look for clues in characters' thoughts and words that can help you identify features of the theme. Write down statements that seem important, including characters' dialogue. In this sentence, you can see that Mr. Lacey does not plan to keep the dog.

Read with a Purpose Read this short story to learn what happens in a family when a stray dog appears one day.

STRAY



by **Cynthia Rylant**

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

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

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

"Hey! Come on!" she called.

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

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

"Come on, pooch."

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

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

"I don't know where it came from," he said mildly, "but I know for sure where it's going."



Analyzing Visuals

Connecting to the Text How does this photograph reflect Doris's feelings for the puppy and help convey the story's theme?

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

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

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

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

It was a good dog.

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

Reading Focus

Identifying the Theme As you look for clues about the story's theme, pay attention to statements made by the narrator. This description is about the dog, but notice that the dog is being described as though it were a person.

Reading Focus

Analyzing Cause and Effect A cause makes something happen; what happens is called an effect. The effect can, in turn, lead to the cause of something else that happens. The dog's arrival at the Laceys' house is the cause of a chain of events in the story. Notice the effect the dog has on Doris and her parents—on their thoughts and actions. Watch for more instances of cause and effect that point to features of the story's theme.

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

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

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

Her parents glanced at each other and went on eating.

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

"I figure she's real smart," Doris said to her mother. "I could teach her things."

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

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

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

Mrs. Lacey looked into the room from the doorway.

"Mama," Doris said in a small voice. "Please."

Mrs. Lacey shook her head.

"You know we can't afford a dog, Doris. You try to act more grown-up about this."

Doris pressed her face into the pillow.

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

"Daddy," she whispered. "Please."

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



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

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

But she rose up heavily.

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

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

"You'd better feed that mutt before it dies of starvation," Mr. Lacey said.

Doris turned around.

"What?"

"I said, you'd better feed your dog. I figure it's looking for you."

Doris put her hand to her mouth.

"You didn't take her?" she asked.

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

Reading Focus

Identifying the Theme Pay attention to related ideas and images that keep appearing in a story; they can help convey the theme. Consider how this description echoes the earlier description of the dog lying against the door to the kitchen. The dog wanted something, too.

Analyzing Visuals

Connecting to the Text How does this photograph relate to the story's resolution and reflect a feature of the story's theme?



Reading Model

Reading Focus

Making Generalizations From the way Mr. Lacey changes his mind, you might make a generalization about how even people who think they don't want a pet can end up caring about an animal. This generalization can help you understand the story's theme.

Doris stared at her father.

"I wouldn't leave an *ant* in that place," he said. "So I brought the dog back."

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

Mr. Lacey sipped his coffee.

"Well," he said, "are you going to feed it or not?"

Read with a Purpose How does the dog affect the relationship between Doris and her parents? How does the dog bring out the best in everyone?

MEET THE WRITER

Cynthia Rylant

(1954–)

The Possibilities of Childhood

Cynthia Rylant spent part of her childhood living with her grandparents in West Virginia. Remembering them fondly, she says:

"They lived life with strength . . . and a real sense of what it means to be devoted to and responsible for other people. The tone of my work reflects the way they spoke, the simplicity of their language, and, I hope, the depth of their own hearts."

Why does Rylant—winner of the Newbery Medal and other awards—like to write?

"I like to show the way our lives are beautiful, breathtaking, in the smallest things. . . . I prefer writing about child characters because they have more possibilities. They can get away with more love, more anger, more fear than adult characters."

Think About the Writer Based on "Stray," how do you think Cynthia Rylant feels about children and pets?





Into Action: Making a Generalization to State the Theme

Use a table like the one below to make an observation about “Stray.” (*Hint: Decide what the main characters have learned.*) Restate your observation as a generalization that applies to life.

Main Characters	Conflict/ Actions	Observations
Amos, Mamie, and Doris Lacey		In the story: In life:

Talk About . . .

1. Explain to a partner your idea of the theme of “Stray.” (Remember that readers may state a theme in different ways.) Tell how features of this theme are conveyed through the characters, actions, and images in the story. Try to use each of the Academic Vocabulary words listed on the right at least once in your discussion.

Write About . . .

Answer the following questions about “Stray.” For definitions of the underlined Academic Vocabulary words, see the column on the right.

2. How does the author illustrate the cruelty of abandoning pets?
3. How does the dog communicate that it wants to belong to the family? How does Doris communicate her pain over losing the dog?
4. How does Mr. Lacey’s attitude toward the stray change after he visits the pound? Contrast Mr. Lacey’s attitude before he visits the pound with his attitude after he visits the pound.

Writing Skills Focus

Think as a Reader/Writer

In Chapter 3, you will read more stories with powerful themes. The Writing Skills Focus activities will give you practice in developing characters and events that communicate truths about life.

Academic Vocabulary for Chapter 3

Talking and Writing About Theme

Academic Vocabulary is the language you use to write and talk about literature. Use these words to discuss the stories you read in this chapter. The words are underlined throughout the chapter.

attitude (AT uh tood) *n.*: opinions and feelings about someone or something. *A character’s attitude may change and suggest features of a story’s theme.*

communicate (kuh MYOO nuh kayt) *v.*: express thoughts or feelings clearly. *Writers often communicate lessons about life.*

conveyed (kuhn VAYD) *v.*: made known. *Features of a story’s theme may be conveyed through colorful imagery.*

illustrate (IHL uh strayt) *v.*: explain or make something clear by giving examples. *Use details from a story to illustrate your idea of its theme.*

Your Turn



Copy the Academic Vocabulary words into your *Reader/Writer Notebook*. Use each word in a sentence about another story you’ve read in this book.

SHORT STORY

Preparing to Read

Ta-Na-E-Ka

by **Mary Whitebird**



What Do
You
Think

Why is it important for elders to pass down traditions to the young?



QuickWrite

What family traditions do you know about?
What can happen when a family member dislikes a tradition and chooses not to follow it?



Reader/Writer Notebook

Use your **RWN** to complete the activities for this selection.



Reading Standard 3.6 Identify and analyze features of themes conveyed through characters, actions, and images.

Literary Skills Focus

Theme and Character What happens in a story depends on the way the **characters** respond to conflict. Their responses—what they say and do, how they change, and what they learn—help convey features of the **theme**, or a truth about life expressed in the story. In the beginning of this story, Mary, the main character, communicates that she had nightmares about the difficult ritual she was about to face. As you read, think about how the writer conveys the story's theme through Mary's changing attitudes and her discovery at the end of the story.

Reading Skills Focus

Identifying the Theme Usually writers do not directly state a story's theme. Instead, characters' words and conflicts, in addition to how characters change and what they learn, provide clues to the theme. To identify the theme, you need to take into account all these features and determine what theme they convey.

Into Action Record notes in a chart like this one to help you identify the story's theme.

"Ta-Na-E-Ka"	Notes for Identifying the Theme
Comments by Characters	Mrs. Richardson: "All of us have rituals of one kind or another."
Conflicts	
How Characters Change/ What They Learn	

TechFocus As you read, think about this: If Mary, the main character, had had a laptop computer, what feelings and attitudes about Ta-Na-E-Ka might she have recorded?

Writing Skills Focus

Think as a Reader/Writer

Find It in Your Reading As you read, record in your *Reader/Writer Notebook* key thoughts of the **first-person narrator**, speaking as "I," who is also the main character. Consider how the use of the first person helps the writer communicate the theme.

Vocabulary

loftiest (LAWF tee ehst) *adj.*: noblest; highest. *The strength to withstand hardship was the loftiest virtue.*

shrewdest (SHROOD ihst) *adj.*: sharpest; most clever. *The shrewdest people survive the test.*

grimaced (GRIHM ihst) *v.*: twisted the face to express pain, anger, or disgust. *Roger grimaced at the idea of eating bugs.*

gorging (GAWRJ ihng) *v.*: filling up; stuffing. *Since he was nervous, he was not gorging himself at dinner.*

audacity (aw DAS uh tee) *n.*: boldness; daring. *They were shocked at Mary's audacity.*

Language Coach

Comparatives and Superlatives

Comparatives are adjectives that compare two things: *better, faster*.

Superlatives are adjectives that compare three or more things: *best, fastest*.

In the Vocabulary box above, *loftiest* is a superlative. Which other word is too?

Positive	lofty
Comparative	loftier
Superlative	loftiest



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Watch a video introduction to this story at:

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MEET THE WRITER

Mary Whitebird

Writing with a Pen Name

Some authors choose to write under a pen name, or made-up name, rather than their real name. That seems to be the case with the author of “Ta-Na-E-Ka.” Little is known about Mary Whitebird, who may actually have been a male writer.

The author of “Ta-Na-E-Ka” is said to have based the pen name Mary Whitebird—as well as the first name of the main character of this story—on a Navajo girl he met. Like the main character in this story, the Navajo girl was trying to balance her place in the wider world with the Navajo customs of her family.

You’ve probably read other works by authors who use pen names, also known as pseudonyms (SOO duh nihmz). Two of the best-known pen names are Dr. Seuss, the name Theodor Seuss Geisel wrote under, and Lemony Snicket, the pen name of Daniel Handler. Writers who use a pen name of the opposite gender are actually following a literary tradition. The nineteenth-century English novelist Mary Anne Evans wrote under the famous pen name George Eliot.

Think About the Writer Why do you think the author of “Ta-Na-E-Ka” chose to use the name Mary Whitebird?



Build Background

This story refers to traditions of the American Indian group known as Kaw or Kansa. Both names are forms of a word that means “People of the South Wind.” The Kaw originally lived along the river now known as the Kansas River.



Ta-Na-E-Ka is a rite of passage, which is a ritual or ceremony marking an important life transition—in this case, the transition from childhood to adulthood. Rites of passage exist in virtually every culture, marking such important events as birth, marriage, and other changes in social status—including death.

Preview the Selection

Mary and her cousin **Roger**, young Kaw Indians who live on a reservation, are both about to turn the important age of eleven. At this age, Kaw youth traditionally undergo a rite of passage into adulthood, a survival test called Ta-Na-E-Ka.

Read with a Purpose Read this story to discover how two eleven-year-olds survive a rite of passage involving a test.

Ta-Na-E-Ka

by **Mary Whitebird**

As my birthday drew closer, I had awful nightmares about it. I was reaching the age at which all Kaw Indians had to participate in Ta-Na-E-Ka. Well, not all Kaws. Many of the younger families on the reservation were beginning to give up the old customs. But my grandfather, Amos Deer Leg, was devoted to tradition. He still wore handmade beaded moccasins instead of shoes and kept his iron-gray hair in tight braids. He could speak English, but he spoke it only with white men. With his family he used a Sioux dialect.¹

Grandfather was one of the last living Indians (he died in 1953, when he was eighty-one) who actually fought against the U.S. Cavalry. Not only did he fight, he was wounded in a skirmish at Rose Creek—a famous encounter in which the celebrated Kaw chief Flat Nose lost his life. At the time, my grandfather was only eleven years old. **A**

1. **Sioux** (soo) **dialect**: branch of the Sioux language, spoken by many Plains Indians.

Eleven was a magic word among the Kaws. It was the time of Ta-Na-E-Ka, the “flowering of adulthood.” It was the age, my grandfather informed us hundreds of times, “when a boy could prove himself to be a warrior and a girl took the first steps to womanhood.”

“I don’t want to be a warrior,” my cousin, Roger Deer Leg, confided to me. “I’m going to become an accountant.”

“None of the other tribes make girls go through the endurance ritual,” I complained to my mother.

“It won’t be as bad as you think, Mary,” my mother said, ignoring my protests. “Once you’ve gone through it, you’ll certainly never forget it. You’ll be proud.” **B**

I even complained to my teacher, Mrs. Richardson, feeling that, as a white woman, she would side with me.

She didn’t. “All of us have rituals of one kind or another,” Mrs. Richardson said. “And look at it this way: How many girls have the opportunity to compete on equal terms with boys? Don’t look down on your heritage.”

A Read and Discuss What is the narrator’s attitude toward her approaching birthday? How does the information about Amos Deer Leg and the idea of tradition relate to Mary’s birthday?

B Reading Focus Identifying the Theme What theme does the statement made by Mary’s mother suggest? How does her attitude toward the ritual contrast with Mary’s?

Heritage, indeed! I had no intention of living on a reservation for the rest of my life. I was a good student. I loved school. My fantasies were about knights in armor and fair ladies in flowing gowns being saved from dragons. It never once occurred to me that being an Indian was exciting. **C**

But I've always thought that the Kaw were the originators of the women's liberation movement. No other Indian tribe—and I've spent half a lifetime researching the subject—treated women more “equally” than the Kaw. Unlike most of the subtribes of the Sioux Nation, the Kaw allowed men and women to eat together. And hundreds of years before we were “acculturated,”² a Kaw woman had the right to refuse a prospective husband even if her father arranged the match.

The wisest women (generally wisdom was equated with age) often sat in tribal councils. Furthermore, most Kaw legends revolve around “Good Woman,” a kind of supersquaw, a Joan of Arc³ of the high plains. Good Woman led Kaw warriors into battle after battle, from which they always seemed to emerge victorious.

And girls as well as boys were required to undergo Ta-Na-E-Ka.

2. **acculturated** (uh KUHL chuh rayt ihd): adapted to a new or different culture.

3. **Joan of Arc** (1412–1431): French heroine who led her country's army to victory over the English in 1429.

The actual ceremony varied from tribe to tribe, but since the Indians' life on the plains was dedicated to survival, Ta-Na-E-Ka was a test of survival. **D**

“Endurance is the **loftiest** virtue of the Indian,” my grandfather explained. “To survive, we must endure. When I was a boy, Ta-Na-E-Ka was more than the mere symbol it is now. We were painted white with the juice of a sacred herb and sent naked into the wilderness without so much as a knife. We couldn't return until the white had worn off. It wouldn't wash off. It took almost eighteen days, and during that time we had to stay alive, trapping food, eating insects and roots and berries, and watching out for enemies. And we did have enemies—both the white soldiers and the Omaha warriors, who were always trying to capture Kaw boys and girls undergoing their endurance test. It was an exciting time.”

“What happened if you couldn't make it?” Roger asked. He was born only three days after I was, and we were being trained for Ta-Na-E-Ka together. I was happy to know he was frightened, too.

“Many didn't return,” Grandfather said. “Only the strongest and **shrewdest**. Mothers were not allowed to weep over those who didn't return. If a Kaw couldn't survive, he or she wasn't worth weeping over. It was our way.”

C Reading Focus Identifying the Theme What does this paragraph suggest Mary might learn in the course of the story? What might this convey about the theme?

D Read and Discuss How does women's liberation connect to Kaw history and traditions? What does Mary think of this?

Vocabulary loftiest (LAWF tee ehst) *adj.*: noblest; highest.

shrewdest (SHROOD ihst) *adj.*: sharpest; most clever.

“What a lot of hooey,” Roger whispered. “I’d give anything to get out of it.”

“I don’t see how we have any choice,” I replied.

Roger gave my arm a little squeeze. “Well, it’s only five days.”

Five days! Maybe it was better than being painted white and sent out naked for eighteen days. But not much better.

We were to be sent, barefoot and in bathing suits, into the woods. Even our very traditional parents put their foot down when Grandfather suggested we go naked. For five days we’d have to live off the land, keeping warm as best we could, getting food where we could. It was May, but on the northernmost reaches of the Missouri River, the days were still chilly and the nights were fiercely cold. **E**

Grandfather was in charge of the month’s training for Ta-Na-E-Ka. One day he caught a grasshopper and demonstrated how to pull its legs and wings off in one flick of the fingers and how to swallow it.

I felt sick, and Roger turned green. “It’s a darn good thing it’s 1947,” I told Roger teasingly. “You’d make a terrible warrior.” Roger just **grimaced**.

I knew one thing. This particular Kaw Indian girl wasn’t going to swallow a grasshopper no matter how hungry she got. And then I had an idea. Why hadn’t I thought of it before? It would have saved nights of bad dreams about squooshy grasshoppers.

I headed straight for my teacher’s house. “Mrs. Richardson,” I said, “would you lend me five dollars?” **F**

“Five dollars!” she exclaimed. “What for?”

“You remember the ceremony I talked about?”

“Ta-Na-E-Ka. Of course. Your parents have written me and asked me to excuse you from school so you can participate in it.”

“Well, I need some things for the ceremony,” I replied, in a half-truth. “I don’t want to ask my parents for the money.”

“It’s not a crime to borrow money, Mary. But how can you pay it back?”

“I’ll baby-sit for you ten times.”

E Read and Discuss How is the Ta-Na-E-Ka of Grandfather’s time connected to the rite that Roger and Mary will experience? What does this show the elders about the children?

F Read and Discuss What do you think Mary is planning to do?

Vocabulary **grimaced** (GRIHM ihsd) *v.*: twisted the face to express pain, anger, or disgust.



“That’s more than fair,” she said, going to her purse and handing me a crisp, new five-dollar bill. I’d never had that much money at once.

“I’m happy to know the money’s going to be put to a good use,” Mrs. Richardson said.

A few days later the ritual began with a long speech from my grandfather about how we had reached the age of decision, how we now had to fend for ourselves and prove that we could survive the most horrendous of ordeals. All the friends and relatives who had gathered at our house for dinner made jokes about their own Ta-Na-E-Ka experiences. They all advised us to fill up now, since for the next five days we’d be **gorging** ourselves on crickets. Neither Roger nor I was very hungry. “I’ll probably laugh about this when I’m an accountant,” Roger said, trembling.

“Are you trembling?” I asked.

“What do you think?”

“I’m happy to know boys tremble, too,” I said. **G**

At six the next morning, we kissed our parents and went off to the woods. “Which

side do you want?” Roger asked. According to the rules, Roger and I would stake out “territories” in separate areas of the woods, and we weren’t to communicate during the entire ordeal.

“I’ll go toward the river, if it’s OK with you,” I said.

“Sure,” Roger answered. “What difference does it make?”

To me, it made a lot of difference. There was a marina a few miles up the river, and there were boats moored there. At least, I hoped so. I figured that a boat was a better place to sleep than under a pile of leaves.

“Why do you keep holding your head?” Roger asked.

“Oh, nothing. Just nervous,” I told him. Actually, I was afraid I’d lose the five-dollar bill, which I had tucked into my hair with a bobby pin. As we came to a fork in the trail, Roger shook my hand. “Good luck, Mary.”

“N’ko-n’ta,” I said. It was the Kaw word for “courage.”

The sun was shining and it was warm, but my bare feet began to hurt immediately. I spied one of the berry bushes Grandfather had told us about. “You’re lucky,” he had said. “The berries are ripe in the spring, and they are delicious and nourishing.” They were orange and fat, and I popped one into my mouth.

Argh! I spat it out. It was awful and bitter, and even grasshoppers were probably better tasting, although I never intended to find out.

G Read and Discuss How are Roger and Mary reacting to the Ta-Na-E-Ka stories?

Vocabulary **gorging** (GAWRJ ihng) *v.*: filling up; stuffing.





Remembering the Wind People

The Kaw people had a rich and proud history. They were known as the Wind People or the People of the South Wind. The Kaw Nation originally covered more than twenty million acres, from what is now Kansas into Missouri, Iowa, and Nebraska. Some familiar place names have their origin in Kaw words: *Wi-Tsi-Ta* became *Wichita* (Kansas), and *U-Moln-Holn* became *Omaha* (Nebraska).

The Kaw population, like that of many other American Indian groups, began to decline when Europeans arrived, bringing new diseases like smallpox and influenza with them. These illnesses were especially dangerous to American Indians, who had no immunity to the diseases. The Kaw's shrinking population grew even smaller after the nation was moved to a reservation in Oklahoma in 1872. The last pure-blooded member of the Kaw Nation, William Mehojah (left), died in 2000.

Ask Yourself

How does knowing what ultimately happened to the Kaw make this story of Kaw traditions more meaningful?

I sat down to rest my feet. A rabbit hopped out from under the berry bush. He nuzzled the berry I'd spat out and ate it. He picked another one and ate that, too. He liked them. He looked at me, twitching his nose. I watched a redheaded woodpecker bore into an elm tree, and I caught a glimpse of a civet cat⁴ waddling through some twigs. All of a sudden I realized I was no longer frightened. Ta-Na-E-Ka might be more fun than I'd anticipated. I got up and headed toward the marina. H

4. **civet** (SIHV iht) **cat**: furry, spotted catlike mammal.

"Not one boat," I said to myself dejectedly. But the restaurant on the shore, Ernie's Riverside, was open. I walked in, feeling silly in my bathing suit. The man at the counter was big and tough-looking. He wore a sweat shirt with the words "Fort Sheridan, 1944," and he had only three fingers on one of his hands. He asked me what I wanted.

"A hamburger and a milkshake," I said, holding the five-dollar bill in my hand so he'd know I had money.

"That's a pretty heavy breakfast, honey," he murmured.

H Read and Discuss What is happening to Mary?

“That’s what I always have for breakfast,” I lied.

“Forty-five cents,” he said, bringing me the food. (Back in 1947, hamburgers were twenty-five cents and milkshakes were twenty cents.)

“Delicious,” I thought. “Better ’n grasshoppers—and Grandfather never once mentioned that I couldn’t eat hamburgers.”

While I was eating, I had a grand idea. Why not sleep in the restaurant? I went to the ladies’ room and made sure the window was unlocked. Then I went back outside and played along the riverbank, watching the water birds and trying to identify each one. I planned to look for a beaver dam the next day.

The restaurant closed at sunset, and I watched the three-fingered man drive away. Then I climbed in the unlocked window. There was a night light on, so I didn’t turn on any lights. But there was a radio on the counter. I turned it on to a music program. It was warm in the restaurant, and I was hungry. I helped myself to a glass of milk and a piece of pie, intending to keep a list of what I’d eaten so I could leave money. I also planned to get up early, sneak out through the window, and head for the woods before the three-fingered man returned. I turned off the radio, wrapped myself in the man’s apron, and in spite of the hardness of the floor, fell asleep. **I**

“What the heck are you doing here, kid?”

It was the man’s voice.

It was morning. I’d overslept. I was scared.

“Hold it, kid. I just wanna know what you’re doing here. You lost? You must be from the reservation. Your folks must be worried sick about you. Do they have a phone?”

“Yes, yes,” I answered. “But don’t call them.”

I was shivering. The man, who told me his name was Ernie, made me a cup of hot chocolate while I explained about Ta-Na-E-Ka.

“Darnedest thing I ever heard,” he said, when I was through. “Lived next to the reservation all my life and this is the first I’ve heard of Ta-Na-whatever-you-call-it.” He looked at me, all goose bumps in my bathing suit. “Pretty silly thing to do to a kid,” he muttered.

That was just what I’d been thinking for months, but when Ernie said it, I became angry. “No, it isn’t silly. It’s a custom of the Kaw. We’ve been doing this for hundreds of years. My mother and my grandfather and everybody in my family went through this ceremony. It’s why the Kaw are great warriors.” **J**

“OK, great warrior,” Ernie chuckled, “suit yourself. And, if you want to stick around, it’s OK with me.” Ernie went to the broom closet and tossed me a bundle. “That’s the lost-and-found closet,” he said. “Stuff people left on boats. Maybe there’s something to keep you warm.”

The sweater fitted loosely, but it felt good. I felt good. And I’d found a new friend. Most important, I was surviving Ta-Na-E-Ka.

My grandfather had said the experience would be filled with adventure, and I was having my fill. And Grandfather had never said we couldn’t accept hospitality.

I Read and Discuss Based on what you know about Grandfather, what might he think of Mary’s actions?

J Reading Focus Identifying the Theme What theme does Mary’s statement suggest?

I stayed at Ernie's Riverside for the entire period. In the mornings I went into the woods and watched the animals and picked flowers for each of the tables in Ernie's. I had never felt better. I was up early enough to watch the sun rise on the Missouri, and I went to bed after it set. I ate everything I wanted—insisting that Ernie take all my money for the food. "I'll keep this in trust for you, Mary," Ernie promised, "in case you are ever desperate for five dollars." (He did, too, but that's another story.)

I was sorry when the five days were over. I'd enjoyed every minute with Ernie. He taught me how to make western omelets and to make Chili Ernie Style (still one of my favorite dishes). And I told Ernie all about the legends of the Kaw. I hadn't realized I knew so much about my people. **K**

But Ta-Na-E-Ka was over, and as I approached my house at about nine-thirty in the evening, I became nervous all over again. What if Grandfather asked me about the berries and the grasshoppers? And my feet were hardly cut. I hadn't lost a pound and my hair was combed.

"They'll be so happy to see me," I told myself hopefully, "that they won't ask too many questions." **L**

I opened the door. My grandfather was

Malt Shop in Sequim by Pam Ingalls.



Analyzing Visuals

Connecting to the Text What does Mary learn in a restaurant like this one that helps convey the story's theme?

in the front room. He was wearing the ceremonial beaded deerskin shirt which had belonged to *his* grandfather. "N'g'da'ma," he said. "Welcome back."

I embraced my parents warmly, letting go only when I saw my cousin Roger sprawled on the couch. His eyes were red

K Reading Focus Identifying the Theme How does telling Kaw legends illustrate another way that Mary is changing?

L Read and Discuss How might Mary's family react to seeing her? How do you think Roger is getting along?

and swollen. He'd lost weight. His feet were an unsightly mass of blood and blisters, and he was moaning: "I made it, see. I made it. I'm a warrior. A warrior."

My grandfather looked at me strangely. I was clean, obviously well fed, and radiantly healthy. My parents got the message. My uncle and aunt gazed at me with hostility.

Finally my grandfather asked, "What did you eat to keep you so well?"

I sucked in my breath and blurted out the truth: "Hamburgers and milkshakes."

"Hamburgers!" my grandfather growled.

"Milkshakes!" Roger moaned.

"You didn't say we had to eat grasshoppers," I said sheepishly.

"Tell us all about your Ta-Na-E-Ka," my grandfather commanded.

I told them everything, from borrowing the five dollars, to Ernie's kindness, to observing the beaver.

"That's not what I trained you for," my grandfather said sadly.

I stood up. "Grandfather, I learned that Ta-Na-E-Ka is important. I didn't think so during training. I was scared stiff of it. I handled it my way. And I learned I had nothing to be afraid of. There's no reason in 1947 to eat grasshoppers when you can eat a hamburger."

I was inwardly shocked at my own **audacity**. But I liked it. "Grandfather, I'll

bet you never ate one of those rotten berries yourself."

Grandfather laughed! He laughed aloud! My mother and father and aunt and uncle were all dumbfounded.

Grandfather never laughed. Never.

"Those berries—they are terrible," Grandfather admitted. "I could never swallow them. I found a dead deer on the first day of my Ta-Na-E-Ka—shot by a soldier, probably—and he kept my belly full for the entire period of the test!" **M**

Grandfather stopped laughing. "We should send you out again," he said.

I looked at Roger. "You're pretty smart, Mary," Roger groaned. "I'd never have thought of what you did."

"Accountants just have to be good at arithmetic," I said comfortingly. "I'm terrible at arithmetic."

Roger tried to smile but couldn't. My grandfather called me to him. "You should have done what your cousin did. But I think you are more alert to what is happening to our people today than we are. I think you would have passed the test under any circumstances, in any time. Somehow, you know how to exist in a world that wasn't made for Indians. I don't think you're going to have any trouble surviving." **N**

Grandfather wasn't entirely right. But I'll tell about that another time. **O**

M Read and Discuss How does Grandfather react to Mary's recounting of her Ta-Na-E-Ka? What is his attitude?

N Reading Focus Identifying the Theme What theme does Grandfather's experience reveal?

O Literary Focus Theme What message in this story could have meaning for your own life?

Vocabulary audacity (aw DAS uh tee) *n.*: boldness; daring.

Applying Your Skills



Reading Standard 3.6 Identify and analyze features of themes conveyed through characters, actions, and images.

Ta-Na-E-Ka

Literary Response and Analysis

Reading Skills Focus

Quick Check

1. What is the purpose of Ta-Na-E-Ka?
2. How does Mary feel about her Kaw heritage at first? How does her attitude change?

Read with a Purpose

3. How do Roger's methods of survival differ from Mary's? Use examples from the story to illustrate your response.

Reading Skills: Identifying the Theme

4. Use the chart you completed while reading "Ta-Na-E-Ka" to help you identify the story's **theme**. Add the theme to your chart.

"Ta-Na-E-Ka"	Notes for Identifying the Theme
Comments by Characters	Mrs. Richardson: "All of us have rituals . . ."
Conflicts	
How Characters Change/What They Learn	
Story's Theme	

Literary Skills Focus

Literary Analysis

5. **Infer** In addition to what Mary tells you about the Kaw, what Kaw values can you infer from what you learn about the Ta-Na-E-Ka?
6. **Evaluate** Did Mary pass the Ta-Na-E-Ka, or should she be sent out again? Explain.

7. **Connect** Mary's teacher tells her, "Don't look down on your heritage." Why do people sometimes fail to value their heritage?

Literary Skills: Theme and Character

8. **Analyze** Review the theme you recorded in your chart in response to question 4, and consider how this **theme** is conveyed through the **character** of Mary. How might this theme change if the story focused on Roger's experiences instead of Mary's?

Literary Skills Review: Character and Conflict

9. **Analyze/Evaluate** Explain which of Mary's **conflicts** are external and which are internal. Which of her qualities most affect the **resolution** of the story's conflicts? Why?

Writing Skills Focus

Think as a Reader/Writer

Use It in Your Writing Using Mary as an inspiration, think of a character, a conflict, and a theme. With this character as a **first-person narrator**, write a scene in which he or she changes or learns something. Convey your theme through what the narrator thinks, says, and does.

What Do
You
Think
Now

How has this story affected your attitude toward the value of knowledge and traditions that are passed down in families?

Applying Your Skills



Reading Standard 1.3 Recognize the origins and meanings of frequently used foreign words in English and use these words accurately in speaking and writing.

Ta-Na-E-Ka

Vocabulary Development

Word Origins

English is a rich language containing words of diverse origins. Many foreign words have entered the English language, and other English words, like the Vocabulary words below, come from languages that are no longer spoken.

Your Turn

Answer the following questions about the Vocabulary words listed at the right.

loftiest
shrewdest
grimaced
gorging
audacity

1. How are the definitions of *loftiest* and the Old Norse word *lopt*, meaning “upper room; air; sky,” related?
2. What connection do you see between *shrewdest* and the Middle English word *schrewe*, meaning “evil or mean person”?
3. What probable connection do you see between *grimaced* and the Frankish word *grima*, meaning “mask”?
4. What connection do you see between *gorging* and *gurga*, a Late Latin word meaning “throat; narrow pass”?
5. How can you tell that *audacity* comes from the Latin word *audere*, meaning “to be bold”?

The words in the list below come from American Indian languages. Use the words to answer the questions that follow.

hickory	opossum or possum	skunk
moccasins	pecan	squash
moose	raccoon	succotash
muskrat	sequoia	woodchuck

Which of the items on the list

6. would you be most likely to put on your feet?
7. are animals?
8. are foods?
9. are types of trees?

Language Coach

Comparative and Superlative

Adjectives The comparative forms of most short adjectives (one or two syllables) are formed by adding *-er* to the base word. The superlative forms of most short adjectives are formed by adding *-est*. If the word ends in *y*, change the *y* to *i* before adding *-er* or *-est*. Write the comparative and superlative forms of these words from “Ta-Na-E-Ka”: *hungry*, *clean*, *lucky*, *silly*.

Academic Vocabulary

Talk About . . .

How can elders communicate the importance of tradition and help young people develop a positive attitude toward it?



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Grammar Link

Adjective Phrases: Adding Word Power

Just as one person working alone can accomplish only so much, one word working alone has its limitations. The adjective *strong* can tell you that a girl is strong, but what does *strong* really mean? Adjectives like *strong* or *weak* don't pack a lot of power. They don't tell you how strong or how weak something is, or what it looks like. That's why you need adjective phrases. An **adjective phrase** is a group of words that, like an adjective, describes (or modifies) a noun or a pronoun. Adjective phrases add power to descriptions by answering questions like these:

What kind?	Which one?
How many?	How much?

An adjective phrase can tell you much more about the "strong" girl:

EXAMPLE a strong girl *with arms like steel and legs like tree trunks*

Your Turn

Use your imagination and add more details to the nouns below by joining an adjective phrase to each of the adjectives in italics.

1. *awful* nightmares
2. *magic* word
3. *big* man
4. *hard* floor

Writing Application Go back to the work you did for the Writing Skills Focus on page 251, and add adjective phrases to make your description of a character's transformation even more precise.

CHOICES

As you respond to the Choices, use these **Academic Vocabulary** words as appropriate: attitude, communicate, conveyed, illustrate.

REVIEW

Write Mary's Blog

TechFocus Imagine that you are Mary and you've taken your laptop along on your Ta-Na-E-Ka ritual. Write a daily blog in which you explain how you feel about what you are doing. Are you pleased? Do you feel guilty? Are you worried about what Roger will think of you? Explain how your attitude changes and what you learn. Be sure to convey the story's theme or themes through Mary's thoughts and experiences.

CONNECT

Compare Arguments

Timed Writing This story deals with a conflict between an older generation and a younger one. What arguments do Mary's mother, grandfather, and teacher give in support of Ta-Na-E-Ka? What arguments do Mary and Roger give against it? Compare and contrast their arguments, and explain your own opinion.

EXTEND

Continue Mary's Story

Write a Story Grandfather says Mary will do well "in a world that wasn't made for Indians." Write a story about a conflict Mary faces as a teenager. The resolution should show why, as Mary hints, Grandfather was not "entirely right."



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SHORT STORY

Preparing to Read

The All-American SLURP

by **Lensey Namioka**

What Do
You
Think

What common
ground can people
find in their different
cultural customs?



QuickWrite

Have you ever been embarrassed because you didn't know how you were supposed to behave in a new situation—at a party, at a new friend's house, in a foreign country? Write a few sentences about your experience.





Reader/Writer Notebook

Use your **RWN** to complete the activities for this selection.



Reading Standard 3.6 Identify and analyze features of themes conveyed through characters, actions, and images.

Literary Skills Focus

Theme and Subject A story's theme is different from a story's subject. The **subject** of a story is what the story is about, and you can usually name it in a word or two. **Theme** is the meaning of the story, an idea about life that the characters, actions, and images communicate to you. As you read "The All-American Slurp," think about whether you've read other stories or novels that have the same subject. Always try to connect a story's theme to your own life. Also remember that no two readers will state a theme in exactly the same way.

Reading Skills Focus

Making Generalizations A **generalization** is a broad conclusion that is drawn from several examples or pieces of evidence. A statement of a story's theme is a kind of generalization. From specific evidence drawn from the characters, actions, and images in a story, you can make a universal statement about life: "One person can make a difference" or "There are no winners in war."

Into Action As you read, record notes about the characters' conflicts and key actions in a chart like the one below. Then, make generalizations that apply to life based on these elements of the story.

Conflicts and Key Actions

The Lins aren't sure how to act during dinner at the Gleasons!
(1) They pull strings out of celery.
(2) They set chairs at the buffet.

Generalizations

When you're not sure about another culture's customs, you may end up doing things that appear strange.

Writing Skills Focus

Think as a Reader/Writer

Find It in Your Reading *Onomatopoeia* (ahn uh maht uh PEE uh) refers to words that sound like what they mean: *buzz*, *zip*, *clang*. Writers use onomatopoeia to create images that appeal to our sense of hearing. As you read, record in your *Reader/Writer Notebook* examples of images that use onomatopoeia. Think about how the story's theme is conveyed through these images.

Vocabulary

lavishly (LAV ihsh lee) *adv.*: abundantly; plentifully. *The table was lavishly decorated.*

mortified (MAWR tuh fyd) *v.* used as *adj.*: ashamed; embarrassed. *Mortified by my family's mistakes, I lost my appetite.*

spectacle (SPEHK tuh kuhl) *n.*: strange or impressive sight. *The narrator fears that her brother is making a spectacle of himself by eating too noisily.*

acquainted (uh KWAYNT ihd) *v.*: be familiar with. *Meg was acquainted with many students in school.*

etiquette (EHT uh kept) *n.*: acceptable manners and behavior. *Slurping is not proper etiquette in a fancy restaurant.*

Language Coach

Word Forms You can change adjectives like *lavish* into adverbs by adding endings. When adding the suffix *-ly* to most words, you don't change the spelling of the word itself. For words that end in *-y*, however, you usually need to change the *y* to an *i* before adding *-ly*. Add *-ly* to these story words: *careful*, *helpful*, *pretty*.



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Lensey Namioka

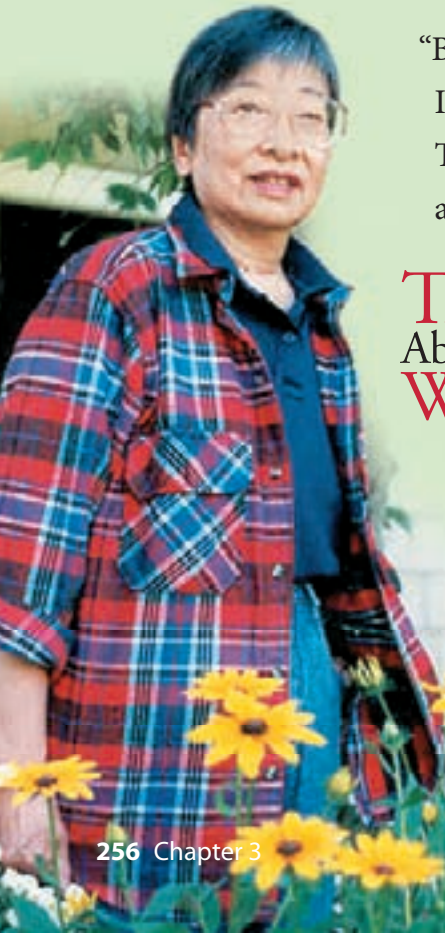
(1929–)

A Life on the Move

It's only natural for Lensey Namioka to write about young people trying to cope with the strange ways of a new culture, because she's spent so much of her own life adjusting to new people and places. Namioka was born in China, where her family moved around a lot when she was young. When she was a teenager, Namioka and her family immigrated to the United States, where they continued to move from place to place.

Namioka's Career

Before she began writing for young people, Lensey Namioka worked as a math teacher. Her realistic stories about teenagers today draw on her Chinese heritage and her experiences as a teacher. Namioka has also written adventure and mystery novels that are set in long-ago Japan and feature samurai warriors. These stories draw on her husband's Japanese heritage.



“Being on the move meant that
I grew up with almost no toys.
To amuse ourselves, my sisters
and I made up stories.”

Think About the **Writer** How might Namioka's experiences of moving so often have affected her life and writing?

Preview the Selection

This humorous story is told by a young Chinese girl, who, along with her family, has recently emigrated from China. The **narrator** and her family, the **Lins**, have some trouble adjusting to American food and table manners. However, the narrator learns an important lesson when the tables are turned.

Read with a Purpose Read this story to discover what sort of embarrassing but funny situations can develop when families encounter unfamiliar customs.

The All-American



by **Lensey Namioka**

The first time our family was invited out to dinner in America, we disgraced ourselves while eating celery. We had immigrated to this country from China, and during our early days here we had a hard time with American table manners. **A**

In China we never ate celery raw, or any other kind of vegetable raw. We always had to disinfect the vegetables in boiling water first. When we were presented with our first relish tray, the raw celery caught us unprepared. **B**

We had been invited to dinner by our neighbors, the Gleasons. After arriving at the house, we shook hands with our hosts and packed ourselves into a sofa. As our family of four sat stiffly in a row, my younger brother and I stole glances at our parents for a clue as to what to do next.

Mrs. Gleason offered the relish tray to Mother. The tray looked pretty, with its tiny

red radishes, curly sticks of carrots, and long, slender stalks of pale-green celery. “Do try some of the celery, Mrs. Lin,” she said. “It’s from a local farmer, and it’s sweet.”

Mother picked up one of the green stalks, and Father followed suit. Then I picked up a stalk, and my brother did too. So there we sat, each with a stalk of celery in our right hand.

Mrs. Gleason kept smiling. “Would you like to try some of the dip, Mrs. Lin? It’s my own recipe: sour cream and onion flakes, with a dash of Tabasco sauce.”

Most Chinese don’t care for dairy products, and in those days I wasn’t even ready to drink fresh milk. Sour cream sounded perfectly revolting. Our family shook our heads in unison.

Mrs. Gleason went off with the relish tray to the other guests, and we carefully

A Literary Focus Theme and Subject Based on what you’ve read in the first paragraph, what do you think the subject of this story might be?

B Read and Discuss What has the author told you so far? What does the narrator mean when she says the family “disgraced” themselves?

watched to see what they did. Everyone seemed to eat the raw vegetables quite happily.

Mother took a bite of her celery. *Crunch.* “It’s not bad!” she whispered.

Father took a bite of his celery. *Crunch.* “Yes, it is good,” he said, looking surprised.

I took a bite, and then my brother. *Crunch, crunch.* It was more than good; it was delicious. Raw celery has a slight sparkle, a zingy taste that you don’t get in cooked celery. When Mrs. Gleason came around with the relish tray, we each took another stalk of celery, except my brother. He took two.

There was only one problem: Long strings ran through the length of the stalk, and they got caught in my teeth. When I help my mother in the kitchen, I always pull the strings out before slicing celery.

I pulled the strings out of my stalk. *Z-z-zip, z-z-zip.* My brother followed suit. *Z-z-zip, z-z-zip, z-z-zip.* To my left, my parents were taking care of their own stalks. *Z-z-zip, z-z-zip, z-z-zip.*

Suddenly I realized that there was dead silence except for our zipping. Looking up, I saw that the eyes of everyone in the room were on our family. Mr. and Mrs. Gleason, their daughter Meg, who was my friend, and their neighbors the Badels—they were all staring at us as we busily pulled the strings of our celery.

That wasn’t the end of it. Mrs. Gleason announced that dinner was served and invited us to the dining table. It was **lavishly** covered with platters of food, but we couldn’t see any chairs around the table. So we helpfully carried over some dining chairs and sat down. All the other guests just stood there.

Mrs. Gleason bent down and whispered to us, “This is a buffet dinner. You help yourselves to some food and eat it in the living room.”

Our family beat a retreat back to the sofa as if chased by enemy soldiers. For the rest of the evening, too **mortified** to go back to the dining table, I nursed a bit of potato salad on my plate.

Next day, Meg and I got on the school bus together. I wasn’t sure how she would feel about me after the **spectacle** our family made at the party. But she was just the same as

usual, and the only reference she made to the party was, “Hope you and your folks got enough to eat last night. You certainly didn’t take very much. Mom never tries to figure out how much food to prepare. She just puts everything on the table and hopes for the best.”

I began to relax. The Gleasons’ dinner party wasn’t so different from a Chinese meal after all. My mother also puts everything on the table and hopes for the best.

Father took
a bite of his
celery.



“Yes, it is good,”
he said.

C Read and Discuss What problem is created by the celery?

D Read and Discuss What is going on at this dinner party? What picture does the description of the family beating “a retreat back to the sofa as if chased by enemy soldiers” create in your mind?

Vocabulary **lavishly** (LAV ihsh lee) *adv.*: abundantly; plentifully.

mortified (MAWR tuh fyd) *v.* used as *adj.*: ashamed; embarrassed.

spectacle (SPEHK tuh kuh!) *n.*: strange or impressive sight.

Meg was the first friend I had made after we came to America. I eventually got **acquainted** with a few other kids in school, but Meg was still the only real friend I had.

My brother didn't have any problems making friends. He spent all his time with some boys who were teaching him baseball, and in no time he could speak English much faster than I could—not better, but faster.

I worried more about making mistakes, and I spoke carefully, making sure I could say everything right before opening my mouth. At least I had a better accent than my parents, who never really got rid of their Chinese accent, even years later. My parents had both studied English in school before coming to America, but what they had studied was mostly written English, not spoken.

Father's approach to English was a scientific one. Since Chinese verbs have no tense, he was fascinated by the way English verbs changed form according to whether they were in the present, past, perfect, pluperfect, future, or future perfect tense. He was always making diagrams of verbs and their inflections, and he looked for opportunities to show off his mastery of the pluperfect and future perfect tenses, his two favorites. "I shall have finished my project by Monday," he would say smugly.

Mother's approach was to memorize lists of polite phrases that would cover all possible social situations. She was constantly muttering things like "I'm fine, thank you. And you?" Once she accidentally stepped on someone's foot and hurriedly blurted,

"Oh, that's quite all right!" Embarrassed by her slip, she resolved to do better next time. So when someone stepped on *her* foot, she cried, "You're welcome!" **E**

In our own different ways, we made progress in learning English. But I had another worry, and that was my appearance. My brother didn't have to worry, since Mother bought him blue jeans for school, and he dressed like all the other boys. But she insisted that girls had to wear skirts. By the time she saw that Meg and the other girls were wearing jeans, it was too late. My school clothes were bought already, and we didn't have money left to buy new outfits for me. We had too many other things to buy first, like furniture, pots, and pans.

The first time I visited Meg's house, she took me upstairs to her room, and I wound up trying on her clothes. We were pretty much the same size since Meg was shorter and thinner than average. Maybe that's how we became friends in the first place. Wearing Meg's jeans and T-shirt, I looked at myself in the mirror. I could almost pass for an American—from the back, anyway. At least the kids in school wouldn't stop and stare at me in the hallways, which was what they did when they saw me in my white

E Read and Discuss The author is giving you a lot of detail here. What does this information illustrate?

Vocabulary **acquainted** (uh KWAYNT ihd) v.: be familiar with.





Analyzing Visuals

Connecting to the Text What scene in the story does this photograph illustrate?

blouse and navy-blue skirt that went a couple of inches below the knees.

F

When Meg came to my house, I invited her to try on my Chinese dresses, the ones with a high collar and slits up the sides. Meg's eyes were bright as she looked at herself in the mirror. She struck several sultry poses, and we nearly fell over laughing.

The dinner party at the Gleasons' didn't stop my growing friendship with Meg. Things were getting better for me in other ways too. Mother finally bought me some jeans at the end of the month, when Father got his paycheck. She wasn't in any hurry about buying them at first, until I worked on her. This is what I did. Since we didn't have a car in those days, I often ran down to the neighborhood store to pick up things for her. The groceries cost less at a big supermarket, but the

closest one was many blocks away. One day, when she ran out of flour, I offered to borrow a bike from our neighbor's son and buy a ten-pound bag of flour at the big supermarket. I mounted the boy's bike and waved to Mother. "I'll be back in five minutes!"

Before I started pedaling, I heard her voice behind me. "You can't go out in public like that! People can see all the way up to your thighs!"

"I'm sorry," I said innocently. "I thought you were in a hurry to get the flour." For dinner we were going to have pot stickers (fried Chinese dumplings), and we needed a lot of flour.

"Couldn't you borrow a girl's bicycle?" complained Mother. "That way your skirt won't be pushed up."

"There aren't too many of those around," I said. "Almost all the girls wear jeans while

F

Read and Discuss Now what problem is the narrator facing?

riding a bike, so they don't see any point buying a girl's bike." **G**

We didn't eat pot stickers that evening, and Mother was thoughtful. Next day we took the bus downtown and she bought me a pair of jeans. In the same week, my brother made the baseball team of his junior high school, Father started taking driving lessons, and Mother discovered rummage sales. We soon got all the furniture we needed, plus a dartboard and a 1,000-piece jigsaw puzzle. (Fourteen hours later, we discovered that it was a 999-piece jigsaw puzzle.) There was hope that the Lins might become a normal American family after all.

Then came our dinner at the Lakeview restaurant. The Lakeview was an expensive restaurant, one of those places where a headwaiter dressed in tails conducted you to your seat, and the only light came from candles and flaming desserts. In one corner of the room a lady harpist played tinkling melodies.

Father wanted to celebrate because he had just been promoted. He worked for an electronics company, and after his English started improving, his superiors decided to appoint him to a position more suited to his training. The promotion not only brought a higher salary but was also a tremendous boost to his pride.

Up to then we had eaten only in Chinese restaurants. Although my brother and I were becoming fond of hamburgers, my parents didn't care much for Western food, other than chow mein.

But this was a special occasion, and Father asked his co-workers to recommend a really elegant restaurant. So there we were at the Lakeview, stumbling after the headwaiter in the murky dining room.

At our table we were handed our menus, and they were so big that to read mine, I almost had to stand up again. But why bother? It was mostly in French, anyway.

Father, being an engineer, was always systematic. He took out a pocket French dictionary. "They told me that most of the items would be in French, so I came prepared." He even had a pocket flashlight the size of a marking pen. While Mother held the flashlight over the menu, he looked up the items that were in French.

"*Pâté en croûte*," he muttered. "Let's see . . . *pâté* is paste . . . *croûte* is crust . . . hmmm . . . a paste in crust." **H**

The waiter stood looking patient. I squirmed and died at least fifty times.

At long last Father gave up. "Why don't we just order four complete dinners at random?" he suggested.

"Isn't that risky?" asked Mother. "The French eat some rather peculiar things, I've heard."

"A Chinese can eat anything a Frenchman can eat," Father declared.

The soup arrived in a plate. How do you get soup up from a plate? I glanced at the other diners, but the ones at the nearby tables were not on their soup course, while the more distant ones were invisible in the darkness.

G Read and Discuss What is the narrator trying to do now? What does this tell you about her?

H Reading Focus Generalizations What generalization can you make about Mr. Lin's approach to life in the United States?

Fortunately my parents had studied books on Western **etiquette** before they came to America. “Tilt your plate,” whispered my mother. “It’s easier to spoon the soup up that way.”

She was right. Tilting the plate did the trick. But the etiquette book didn’t say anything about what you did after the soup reached your lips. As any respectable Chinese knows, the correct way to eat your soup is to slurp. This helps to cool the liquid and prevent you from burning your lips. It also shows your appreciation.

We showed our appreciation. *Shloop*, went my father. *Shloop*, went my mother. *Shloop, shloop*, went my brother, who was the hungriest.

The lady harpist stopped playing to take a rest. And in the silence, our family’s consumption of soup suddenly seemed unnaturally loud. You know how it sounds on a rocky beach when the tide goes out and the water drains from all those little pools? They go *shloop, shloop, shloop*. That was the Lin family eating soup.

At the next table a waiter was pouring wine. When a large *shloop* reached him, he froze. The bottle continued to pour, and red wine flooded the table top and into the lap of a customer. Even the customer didn’t notice anything at first, being also

hypnotized by the *shloop, shloop, shloop*.

It was too much. “I need to go to the toilet,” I mumbled, jumping to my feet. A waiter, sensing my urgency, quickly directed me to the ladies’ room. **1**

I splashed cold water on my burning face, and as I dried myself with a paper towel, I stared into the mirror. In this perfumed ladies’ room, with its pink-and-silver wallpaper and marbled sinks, I looked completely out of place. What was I doing here?

What was our family doing in the Lakeview restaurant? In America?

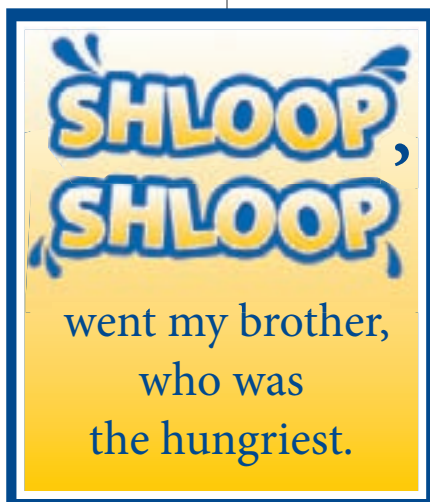
The door to the ladies’ room opened. A woman came in and glanced curiously at me. I retreated into one of the toilet cubicles and latched the door.

Time passed—maybe half an hour, maybe an hour. Then I heard the door open again, and my mother’s

voice. “Are you in there? You’re not sick, are you?”

There was real concern in her voice. A girl can’t leave her family just because they slurp their soup. Besides, the toilet cubicle had a few drawbacks as a permanent residence. “I’m all right,” I said, undoing the latch.

Mother didn’t tell me how the rest of the dinner went, and I didn’t want to know. In the weeks following, I managed to push the whole thing into the back of my mind, where it jumped out at me only a few times



1 Read and Discuss Why does the narrator rush to the bathroom?

Vocabulary **etiquette** (EHT uh keht) *n.*: acceptable manners and behavior.

Connecting to the Text

What attitude does the girl in this photograph commu-
nicate? What qualities might she share with the narrator?



a day. Even now, I turn hot all over when I think of the Lakeview restaurant.

But by the time we had been in this country for three months, our family was definitely making progress toward becoming Americanized. I remember my parents' first PTA meeting. Father wore a neat suit and tie, and Mother put on her first pair of high heels. She stumbled only once. They met my homeroom teacher and beamed as she told them that I would make honor roll soon at the rate I was going. Of course Chinese etiquette forced Father to say that I was a very stupid girl and Mother to protest that the teacher was showing favoritism toward me. But I could tell they were both very proud. **J**

The day came when my parents announced that they wanted to give a dinner party. We had invited Chinese friends to eat with us before, but this dinner was going to be different. In addition to a Chinese American family, we were going to invite the Gleasons.

"Gee, I can hardly wait to have dinner at your house," Meg said to me. "I just *love* Chinese food."

That was a relief. Mother was a good cook, but I wasn't sure if people who ate sour cream would also eat chicken gizzards stewed in soy sauce.

Mother decided not to take a chance with chicken gizzards. Since we had Western guests, she set the table with large dinner plates, which we never used in Chinese meals. In fact we didn't use individual plates at all, but picked up food

J Read and Discuss What have you learned so far about Chinese etiquette from this story?

from the platters in the middle of the table and brought it directly to our rice bowls. Following the practice of Chinese American restaurants, Mother also placed large serving spoons on the platters.

The dinner started well. Mrs. Gleason exclaimed at the beautifully arranged dishes of food: the colorful candied fruit in the sweet-and-sour pork dish, the noodle-thin shreds of chicken meat stir-fried with tiny peas, and the glistening pink prawns¹ in a ginger sauce.

At first I was too busy enjoying my food to notice how the guests were doing. But soon I remembered my duties. Sometimes guests were too polite to help themselves and you had to serve them with more food.

I glanced at Meg to see if she needed more food, and my eyes nearly popped out at the sight of her plate. It was piled with food: The sweet-and-sour meat pushed right against the chicken shreds, and the chicken sauce ran into the prawns. She had been taking food from a second dish before she finished eating her helping from the first!

Horried, I turned to look at Mrs. Gleason. She was dumping rice out of her bowl and putting it on her dinner plate. Then she ladled prawns and gravy on top of the rice and mixed everything together, the way you mix sand, gravel, and cement to make concrete. **K**

I couldn't bear to look any longer, and I turned to Mr. Gleason. He was chasing a pea around his plate. Several times he got it to the edge, but when he tried to pick it up with his chopsticks, it rolled back toward the

center of the plate again. Finally he put down his chopsticks and picked up the pea with his fingers. He really did! A grown man!

All of us, our family and the Chinese guests, stopped eating to watch the activities of the Gleasons. I wanted to giggle. Then I caught my mother's eyes on me. She frowned and shook her head slightly, and I understood the message: The Gleasons were not used to Chinese ways, and they were just coping the best they could. For some reason I thought of celery strings.

When the main courses were finished, Mother brought out a platter of fruit. "I hope you weren't expecting a sweet dessert," she said. "Since the Chinese don't eat dessert, I didn't think to prepare any."

"Oh, I couldn't possibly eat dessert!" cried Mrs. Gleason. "I'm simply stuffed!"

Meg had different ideas. When the table was cleared, she announced that she and I were going for a walk. "I don't know about you, but I feel like dessert," she told me, when we were outside. "Come on, there's a Dairy Queen down the street. I could use a big chocolate milkshake!"

Although I didn't really want anything more to eat, I insisted on paying for the milkshakes. After all, I was still hostess.

Meg got her large chocolate milkshake and I had a small one. Even so, she was finishing hers while I was only half done. Toward the end she pulled hard on her straws and went *shloop, shloop*.

"Do you always slurp when you eat a milkshake?" I asked, before I could stop myself.

Meg grinned. "Sure. All Americans slurp." **L**

1. prawns: large shrimps.

K Literary Focus Theme and Subject How does the narrator's surprise relate to the subject of the story? to the theme?

L Literary Focus Theme and Subject What does this last line convey about the story's theme?

Applying Your Skills



Reading Standard 3.6 Identify and analyze features of themes conveyed through characters, actions, and images.

The All-American Slurp

Literary Response and Analysis

Reading Skills Focus

Quick Check

1. What American customs confuse the Lins when they eat at the Gleasons' house?
2. What "mistakes" do the Gleasons make when they have dinner at the Lins' home?

Read with a Purpose

3. How does the Lin family adapt to customs in the United States? How do you think they will adapt in the future?

Reading Skills: Making Generalizations

4. Review the chart you filled in while reading the story. Then add two rows. In the first, record what the narrator discovers through the conflicts and actions in the story. In the second, write down a generalization about life—the story's theme.

Conflicts and Key Actions

The Lins aren't sure how to act during dinner at the Gleasons'.
(1) They pull strings out of celery.
(2) They set chairs at the buffet.

Generalizations

When you're not sure about another culture's customs, you may end up doing things that appear strange.

What Narrator Discovers:

Final Generalization (Theme):

Literary Skills Focus

Literary Analysis

5. **Evaluate** Do you think the author makes the immigrant experience sound too easy, or does she present an accurate picture?

Literary Skills: Theme and Subject

6. **Analyze** State the subject of this story in a word or two. Meg's comment that "All Americans slurp" hints at the story's **theme**. What do you think that theme is? State the theme in a sentence or two and explain how it is conveyed through characters, actions, and images.

Literary Skills Review: Character

7. **Analyze** Think about the narrator's qualities and her situation as a girl. Why is it harder for the narrator to feel comfortable in the United States than it is for her brother? How do her qualities affect the plot?

Writing Skills Focus

Think as a Reader/Writer

Use It in Your Writing Write a scene that takes place during a meal. Use **images** containing onomatopoeia to convey features of your theme.

What Do
You
Think
Now

How did this story affect your ideas about the things people have in common in spite of their different cultural customs?

Applying Your Skills

The All-American Slurp

Vocabulary Development

Context Clues

When you read, you can often determine the definitions of unknown words or words with novel meanings by using what you know about word parts and related words. You can also use word, sentence, and paragraph clues—also called **context clues**—which provide information that point to a word's meaning.

Unfamiliar Word	Using Context Clues
"The Lakeview was an expensive restaurant, one of those places where a head-waiter . . . <i>conducted</i> you to your seat . . ."	<i>conducted</i> I think this means the waiter took people to their seats. A conductor is someone who <i>leads</i> an orchestra. <i>Conducted</i> probably means <i>led</i> .

Your Turn

Complete each sentence, providing context clues to clarify the meaning of the word in italics. Then, write out the sentences, replacing the italicized words with blanks. Have a classmate fill in the correct words using the context clues in the sentences.

lavishly
mortified
spectacle
acquainted
etiquette

1. I noticed that the table was *lavishly* set with _____.
2. *Mortified* by my brother's behavior, I _____.
3. We were afraid that we created a *spectacle* because _____.



Reading Standard 1.4 Monitor expository text for unknown words or words with novel meanings by using word, sentence, and paragraph clues to determine meaning.

4. Meg was *acquainted* with the new girl, but _____.

5. When you use proper *etiquette*, you _____.

Language Coach

Word Forms Make adverbs by adding *-ly* to the words from the story shown in the box at right. Remember that when you add the suffix *-ly* to most words to form adverbs, you don't change the spelling of the word itself. However, for words that end in *-y*, you usually need to change the *y* to an *i* before adding *-ly*. Use a dictionary to check your spelling.

ready
real
polite
tremendous

Academic Vocabulary

Talk About . . .

How does the author use humor to illustrate that people from different cultures have similar feelings when they face unfamiliar situations?



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Grammar Link

Understanding and Using Clauses

A **clause** is a group of words containing both a subject and a verb. Not all clauses, however, are identical. Some are called **independent clauses** because they have a subject and a verb and can stand alone as a complete sentence. Other types of clauses—called **subordinate clauses**—have a subject and a verb but don't make up a complete sentence. Here are some examples:

INDEPENDENT CLAUSE

S **V**
Mrs. Gleason offered the relish tray to Mother.

SUBORDINATE CLAUSE

S **V**
As we sat stiffly

When an independent clause stands alone, it is called a sentence. (Usually the term *independent clause* is used only when such a clause is joined with another clause.) A subordinate clause must be joined with at least one independent clause to make a sentence and express a complete thought.

Your Turn

For each of the following items, decide if the italicized word group is an independent or subordinate clause.

1. I wasn't sure how she would feel about me *after the spectacle our family made at the party.*
2. *As I tried on Meg's jeans and T-shirt,* I looked at myself in the mirror.
3. In our own different ways, *we made progress in learning English.*

CHOICES

As you respond to the Choices, use these **Academic Vocabulary** words as appropriate: attitude, communicate, conveyed, illustrate.

REVIEW

Create a Poster

Group Activity In a group, compare the charts you filled in as you read the story. Did you record similar or different themes? How are features of your themes conveyed in the story? Create a poster for the story that communicates its themes in an attention-grabbing way.

CONNECT

Write an Essay

Timed Writing In this story the narrator's friendship with Meg helps her discover new things and change her attitude about making mistakes. Think of a time when you made a new friend. What drew the two of you together? What made the friendship grow? What did you learn from your friend? Write a short essay that illustrates how important the friendship was.

EXTEND

Design a Helpful Web Site

TechFocus To help a newcomer from another culture feel more comfortable in your school, design a Web site of information, including a list of slang expressions, a description of currently popular things (foods, movies, music, TV shows, clothes), a map of your school, and tips on fun things to do in your town.



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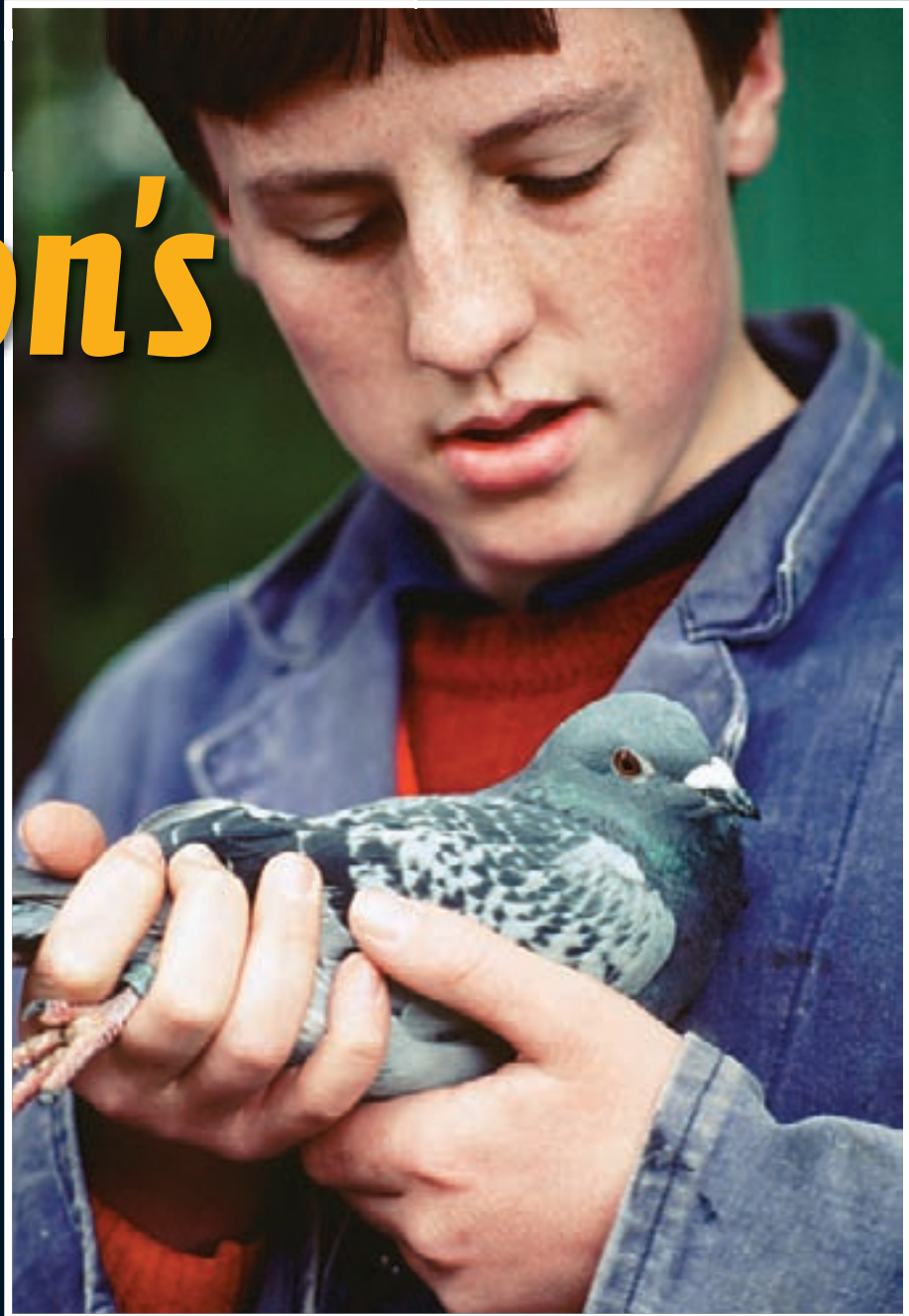
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SHORT STORY

Preparing to Read

Aaron's Gift

by **Myron Levoy**



What Do
You
Think

What is special about the gifts we receive from or give to the people who are important to us?



QuickWrite

Think about the best gift you have ever received from someone who means a lot to you. What made it such a good gift? Write down your thoughts.



Reader/Writer Notebook

Use your **RWN** to complete the activities for this selection.



Reading Standard 3.6 Identify and analyze features of themes conveyed through characters, actions, and images.

Literary Skills Focus

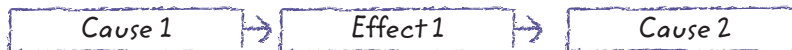
Theme and Actions The actions and events in a story form the story's **plot**; the message is the story's **theme**. Writers often communicate theme through actions that happen more than once or that seem to echo or repeat other actions. Actions that strongly affect the way the plot unfolds, especially those that occur at the **climax** (the moment when we know how the conflict will be resolved) often convey the theme as well. As you read this story, think about how the writer expresses his theme through present and past actions.

Literary Perspectives Use the Analyzing Archetypes perspective described on page 271 as you read this story.

Reading Skills Focus

Analyzing Cause and Effect A story's **plot** consists of a series of related actions and events. The first event in a plot **causes** something else to happen—an **effect**. That effect, in turn, becomes the cause of other events. Writers express their messages through the connections between events. Analyzing the chain of causes and effects in a story can help you discover the story's theme.

Into Action Use a flowchart like the one below to record the chain of causes and effects in this story. You'll use this information later to identify the story's theme.



Writing Skills Focus

Think as a Reader/Writer

Find It in Your Reading Writers communicate themes through images, or language that appeals to the senses. A pigeon plays a crucial role in this story. As you read, record in your *Reader/Writer Notebook* images of the pigeon that seem particularly important to you. Think about what the writer shares through these images.

Vocabulary

plunged (pluhnjd) *v.*: dived down suddenly. *Aaron plunged and caught the bird.*

thrashing (THRASH ihng) *n.*: movement from side to side in an uncontrolled way. *The bird was tired from its thrashing.*

contented (kuhn TEHNT ihd) *adj.*: happy or satisfied. *The bird was contented when it was living with Aaron.*

consoled (kuhn SOHLD) *v.*: comforted when sad or disappointed. *She couldn't be consoled after losing her goat.*

Language Coach

Base Words All of the Vocabulary words above consist of a base word to which an ending, or suffix, has been added. Identify the base word for each of the words. To which three base words can both *-ed* and *-ing* be added? Use a dictionary if you need help.



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Go

Myron Levoy

(1930–)

Inspired by an Author's Manuscript

When Myron Levoy was a teenager, he worked at the New York Public Library, and there he came across the original manuscript of the poem "Miniver Cheevy" by Edward Arlington Robinson. Levoy had just read the poem in school, and seeing it written in the author's own hand amazed him. He was inspired to become a writer himself.

Award-Winning Books

After deciding on his career, Myron Levoy wrote a popular book of short stories called *The Witch of Fourth Street*, along with many other books for children. He also wrote *Alan and Naomi*, a novel about two young people whose lives are changed by the effects of World War II. *Alan and Naomi* was named one of the "1969–1992 Best of the Best Books for Young Adults," and eventually a movie was based on it.

"Seeing the poem before me in 'living' ink and paper, in that neat, tiny hand, was for me an epiphany. Such power, an entire world, on that one small sheet! It was absolute and final: yes, I would be a writer above all else!"

Think About the Writer Why was seeing a famous poem in the author's own handwriting so inspiring for Levoy?



Build Background

This story takes place in an immigrant neighborhood of New York City in the early 1900s. Aaron's grandmother is from Ukraine in Eastern Europe, a territory that was under the rule of Imperial Russia during the 1800s. Many Jewish people, like Aaron's grandmother, lived in the Ukraine at the time.

When Czar Alexander II died in 1881, the Jewish people were wrongly accused of his murder, and much violence was aimed at them. The Cossacks, a part of the Russian army famous for military skills and horsemanship, carried out the new czar's orders. As a result of state-sponsored violence against the Jewish people in Ukraine, many Jews moved to the United States, leaving their homeland behind.



Preview the Selection

In this selection, you will read about a young boy named **Aaron**, who finds a pigeon with a broken wing.

Aaron's Gift

by
Myron Levoy



Aaron Kandel had come to Tompkins Square Park to roller-skate, for the streets near Second Avenue were always too crowded with children and peddlers and old ladies and baby buggies. Though few children had bicycles in those days, almost every child owned a pair of roller skates. And Aaron was, it must be said, a Class A, triple-fantastic roller skater.

Aaron skated back and forth on the wide walkway of the park, pretending he was an aviator in an air race zooming around pylons, which were actually two lampposts. During his third lap around the racecourse, he noticed a pigeon on the grass, behaving very strangely. Aaron skated to the line of benches, then climbed over onto the lawn.

The pigeon was trying to fly, but all it could manage was to flutter and turn round and round in a large circle, as if it were performing a frenzied dance. The left wing was

only half open and was beating in a clumsy, jerking fashion; it was clearly broken. **A**

Luckily, Aaron hadn't eaten the cookies he'd stuffed into his pocket before he'd gone clacking down the three flights of

Literary Perspectives

Analyzing Archetypes In literary criticism, the word *archetype* (AHR kuh typ) refers to a pattern or "type" that we find again and again in literature. Certain plots, characters, symbols, and even themes that occur in a variety of literary works may be considered archetypal. Examples of archetypal plots include the heroic quest story and the story of the "underdog" hero who defeats a more powerful enemy. Archetypal themes cover the search for identity and the struggle for justice. Characters like the heroic youth, the wise elder, and the evil villain are also archetypal. These common story elements reflect ideas, concerns, and values that human beings from all times and places share. As you read, be sure to notice the questions in the text, which will guide you in using this perspective.

A Reading Focus Analyzing Cause and Effect What is the first important event in the story? What do you think might happen as a result of this event?

stairs from his apartment, his skates already on. He broke a cookie into small crumbs and tossed some toward the pigeon. “Here pidge, here pidge,” he called. The pigeon spotted the cookie crumbs and, after a moment, stopped thrashing about. It folded its wings as best it could, but the broken wing still stuck half out. Then it strutted over to the crumbs, its head bobbing forth-back, forth-back, as if it were marching a little in front of the rest of the body—perfectly normal, except for that half-open wing which seemed to make the bird stagger sideways every so often.

The pigeon began eating the crumbs as Aaron quickly unbuttoned his shirt and pulled it off. Very slowly, he edged toward the bird, making little kissing sounds like the ones he heard his grandmother make when she fed the sparrows on the back fire escape.

Then suddenly Aaron **plunged**. The shirt, in both hands, came down like a torn parachute. The pigeon beat its wings, but Aaron held the shirt to the ground, and the bird couldn’t escape. Aaron felt under the shirt, gently, and gently took hold of the wounded pigeon.

“Yes, yes, pidge,” he said, very softly. “There’s a good boy. Good pigeon, good.”

The pigeon struggled in his hands, but little by little Aaron managed to soothe it. “Good boy, pidge. That’s your new name. Pidge. I’m gonna take you home, Pidge. Yes, yes, *ssh*. Good boy. I’m gonna fix you up. Easy, Pidge, easy does it. Easy, boy.” **B**

Aaron squeezed through an opening between the row of benches and skated slowly out of the park, while holding the pigeon carefully with both hands as if it were one of his mother’s rare, precious cups from the old country. How fast the pigeon’s

B **Read and Discuss** What is Aaron planning to do now?

Vocabulary **plunged** (pluhnjd) v.: dived down suddenly.



heart was beating! Was he afraid? Or did all pigeons' hearts beat fast?

It was fortunate that Aaron was an excellent skater, for he had to skate six blocks to his apartment, over broken pavement and sudden gratings and curbs and cobblestones. But when he reached home, he asked Noreen Callahan, who was playing on the stoop, to take off his skates for him. He would not chance going up three flights on roller skates this time.

"Is he sick?" asked Noreen.

"Broken wing," said Aaron. "I'm gonna fix him up and make him into a carrier pigeon or something."

"Can I watch?" asked Noreen.

"Watch what?"

"The operation. I'm gonna be a nurse when I grow up."

"OK," said Aaron. "You can even help. You can help hold him while I fix him up."

Aaron wasn't quite certain what his mother would say about his new-found pet, but he was pretty sure he knew what his grandmother would think. His grandmother had lived with them ever since his grandfather had died three years ago. And she fed the sparrows and jays and crows and robins on the back fire escape with every spare crumb she could find. In fact, Aaron noticed that she sometimes created crumbs where they didn't exist, by squeezing and tearing pieces of her breakfast roll when his mother wasn't looking.

Aaron didn't really understand his grandmother, for he often saw her by the window having long conversations with the birds,

telling them about her days as a little girl in the Ukraine.¹ And once he saw her take her mirror from her handbag and hold it out toward the birds. She told Aaron that she wanted them to see how beautiful they were. Very strange. But Aaron did know that she would love Pidge, because she loved everything.

To his surprise, his mother said he could keep the pigeon, temporarily, because it was sick, and we were all strangers in the land of Egypt, and it might not be bad for Aaron to have a pet. *Temporarily.*

The wing was surprisingly easy to fix, for the break showed clearly and Pidge was remarkably patient and still, as if he knew he was being helped. Or perhaps he was just exhausted from all the **thrashing** about he had done. Two Popsicle sticks served as splints, and strips from an old undershirt were used to tie them in place. Another strip held the wing to the bird's body.

Aaron's father arrived home and stared at the pigeon. Aaron waited for the expected storm. But instead, Mr. Kandel asked, "Who did this?"

"Me," said Aaron. "And Noreen Callahan."

"Sophie!" he called to his wife. "Did you see this! Ten years and it's better than Dr. Belasco could do. He's a genius!" **C**

As the days passed, Aaron began training Pidge to be a carrier pigeon. He tied a little cardboard tube to Pidge's left leg and stuck tiny rolled-up sheets of paper with secret messages into it: THE ENEMY IS

1. **Ukraine** (yoo KRAYN): country in Eastern Europe that borders on Russia to the northeast.

C Read and Discuss What does Aaron's family think of the pigeon? What is Aaron's father's attitude about the surgery?

Vocabulary **thrashing** (THRASH ihng) *n.*: movement from side to side in an uncontrolled way.

ATTACKING AT DAWN. Or: THE GUNS ARE HIDDEN IN THE TRUNK OF THE CAR. Or: VINCENT DEMARCO IS A BRITISH SPY. Then Aaron would set Pidge down at one end of the living room and put some popcorn at the other end. And Pidge would waddle slowly across the room, cooing softly, while the ends of his bandages trailed along the floor.

At the other end of the room, one of Aaron's friends would take out the message, stick a new one in, turn Pidge around, and aim him at the popcorn that Aaron put down on his side of the room.

And Pidge grew fat and **contented** on all the popcorn and crumbs and corn and crackers and Aaron's grandmother's breakfast rolls.

Aaron had told all the children about Pidge, but he only let his very best friends come up and play carrier-pigeon with him. But telling everyone had been a mistake. A group of older boys from down the block had a club—Aaron's mother called it a gang—and Aaron had longed to join as he had never longed for anything else. To be with them and share their secrets, the secrets of older boys. To be able to enter their clubhouse shack on the empty lot on the next street. To know the password and swear the secret oath. To belong. **D**

About a month after Aaron had brought the pigeon home, Carl, the gang leader, walked over to Aaron in the street and told him he could be a member if he'd bring the pigeon down to be the club mascot. Aaron couldn't believe it; he immediately



Analyzing Visuals

Connecting to the Text

Which of Aaron's actions does this photograph reflect?

raced home to get Pidge. But his mother told Aaron to stay away from those boys, or else. And Aaron, miserable, argued with his mother and pleaded and cried and coaxed. It was no use. Not with those boys. No.

Aaron's mother tried to change the subject. She told him that it would soon be his grandmother's sixtieth birthday, a very special birthday indeed, and all the family from Brooklyn and the East Side would be coming to their apartment for a dinner and celebration. Would Aaron try to build something or make something for Grandma? A present made with his own hands would be nice. A decorated box for her hairpins or a crayon picture for her room or anything he liked.

In a flash Aaron knew what to give her: Pidge! Pidge would be her present! Pidge

D Literary Perspectives Analyzing Archetypes

What common human desire is Aaron expressing?

Vocabulary **contented** (kuhn TEHNT ihd) *adj.*: happy or satisfied.

with his wing healed, who might be able to carry messages for her to the doctor or his Aunt Rachel or other people his grandmother seemed to go to a lot. It would be a surprise for everyone. And Pidge would make up for what had happened to Grandma when she'd been a little girl in the Ukraine, wherever that was. **E**

Often, in the evening, Aaron's grandmother would talk about the old days long ago in the Ukraine, in the same way that she talked to the birds on the back fire escape. She had lived in a village near a place called Kishinev with hundreds of other poor peasant families like her own. Things hadn't been too bad under someone called Czar Alexander the Second, whom Aaron always pictured as a tall handsome man in a gold uniform. But Alexander the Second was assassinated, and Alexander the Third, whom Aaron pictured as an ugly man in a black cape, became the Czar.² And the Jewish people of the Ukraine had no peace anymore.

One day, a thundering of horses was heard coming toward the village from the direction of Kishinev. *The Cossacks! The Cossacks!* someone had shouted. The czar's horsemen! Quickly, quickly, everyone in Aaron's grandmother's family had climbed down to the cellar through a little trap door hidden under a mat in the big central room of their shack. But his grandmother's pet goat, whom she'd loved as much as Aaron loved Pidge and more, had to be left above,

2. **Czar** (zahr): a male ruler of Russia before 1917.

because if it had made a sound in the cellar, they would never have lived to see the next morning. They all hid under the wood in the woodbin and waited, hardly breathing.

Suddenly, from above, they heard shouts and calls and screams at a distance. And then the noise was in their house. Boots pounding on the floor, and everything breaking and crashing overhead. The smell of smoke and the shouts of a dozen men.

The terror went on for an hour and then the sound of horses' hooves faded into the distance. They waited another hour to make sure, and then the father went up out of the cellar and the rest of the family followed. The door to the house had been torn from its hinges and every piece of furniture was broken. Every window, every dish, every stitch of clothing was totally destroyed, and one wall had been completely bashed in. And on the floor was the goat, lying quietly. Aaron's grandmother, who was just a little girl of eight at the time, had wept over the goat all day and all night and could not be **consoled**.

But they had been lucky. For other houses had been burned to the ground. And everywhere, not goats alone, nor sheep, but men and women and children lay quietly on the ground. The word for this sort of massacre, Aaron had learned, was *pogrom*. It had been a pogrom. And the men on the horses were Cossacks. Hated word. Cossacks.

And so Pidge would replace that goat of long ago. A pigeon on Second Avenue where no one needed trapdoors or secret escape passages or woodpiles to hide under.

E Literary Focus Theme and Actions Titles often communicate a story's theme. What clues do you have so far to the meaning of the title "Aaron's Gift"—and to the story's theme?

Vocabulary **consoled** (kuhn SOHLD) *v.*: comforted when sad or disappointed.

A pigeon for his grandmother's sixtieth birthday. *Oh wing, heal quickly so my grandmother can send you flying to everywhere she wants!*

F

But a few days later, Aaron met Carl in the street again. And Carl told Aaron that there was going to be a meeting that afternoon in which a map was going to be drawn up to show where a secret treasure lay buried on the empty lot. "Bring the pigeon and you can come into the shack. We got a badge for you. A new kinda membership badge with a secret code on the back."

Aaron ran home, his heart pounding almost as fast as the pigeon's. He took Pidge in his hands and carried him out the door while his mother was busy in the kitchen making stuffed cabbage, his father's favorite dish. And by the time he reached the street, Aaron had decided to take the bandages off. Pidge would look like a real pigeon again, and none of the older boys would laugh or call him a bundle of rags.

G

Gently, gently he removed the bandages and the splints and put them in his pocket in case he should need them again. But Pidge seemed to hold his wing properly in place.

When he reached the empty lot, Aaron walked up to the shack, then hesitated. Four bigger boys were there. After a moment, Carl came out and commanded Aaron to hand Pidge over.

"Be careful," said Aaron. "I just took the bandages off."

"Oh sure, don't worry," said Carl. By now Pidge was used to people holding him, and he remained calm in Carl's hands.

"OK," said Carl. "Give him the badge." And one of the older boys handed Aaron his badge with the code on the back. "Now light the fire," said Carl.

"What . . . what fire?" asked Aaron.

"The fire. You'll see," Carl answered.

"You didn't say nothing about a fire," said Aaron. "You didn't say nothing to—"

"Hey!" said Carl. "I'm the leader here. And you don't talk unless I tell you that you have p'mission. Light the fire, Al."

The boy named Al went out to the side of the shack, where some wood and cardboard and old newspapers had been piled into a huge mound. He struck a match and held it to the newspapers.

"OK," said Carl. "Let's get 'er good and hot. Blow on it. Everybody blow."

Aaron's eyes stung from the smoke, but he blew alongside the others, going from side to side as the smoke shifted toward them and away.

"Let's fan it," said Al.

In a few minutes, the fire was crackling and glowing with a bright yellow-orange flame.

"Get me the rope," said Carl.

One of the boys brought Carl some cord and Carl, without a word, wound it twice around the pigeon, so that its wings were tight against its body.

"What . . . what are you *doing!*" shouted Aaron. "You're hurting his wing!"

F Literary Perspectives **Analyzing Archetypes** Birds are common symbols in literature. What qualities do birds often symbolize? What might be the symbolism of Aaron's intended gift?

G Read and Discuss How is Aaron's situation changing? What does Aaron think of the gang's offer?

“Don’t worry about his wing,” said Carl. “We’re gonna throw him into the fire. And when we do, we’re gonna swear an oath of loyalty to—”

“No! No!” shouted Aaron, moving toward Carl.

“Grab him!” called Carl. “Don’t let him get the pigeon!”

But Aaron had leaped right across the fire at Carl, taking him completely by surprise. He threw Carl back against the shack and hit out at his face with both fists. Carl slid down to the ground and the pigeon rolled out of his hands. Aaron scooped up

the pigeon and ran, pretending he was on roller skates so that he would go faster and faster. And as he ran across the lot he pulled the cord off Pidge and tried to find a place, *any* place, to hide him. But the boys were on top of him, and the pigeon slipped from Aaron’s hands.

“Get him!” shouted Carl.

Aaron thought of the worst, the most horrible thing he could shout at the boys. “Cossacks!” he screamed. “You’re all Cossacks!”

Two boys held Aaron back while the others tried to catch the pigeon. Pidge flut-

H **Read and Discuss** What have you just found out? What might Aaron think of the gang now?



Analyzing Visuals

Connecting to the Text What actions in the story does this photograph illustrate?



tered along the ground just out of reach, skittering one way and then the other. Then the boys came at him from two directions. But suddenly Pidge beat his wings in rhythm, and rose up, up over the roof of the nearest tenement, up over Second Avenue toward the park.

With the pigeon gone, the boys turned toward Aaron and tackled him to the ground and punched him and tore his clothes and punched him some more. Aaron twisted and turned and kicked and punched back, shouting “Cossacks! Cossacks!” And somehow the word gave him the strength to tear away from them. ❶

When Aaron reached home, he tried to go past the kitchen quickly so his mother wouldn’t see his bloody face and torn clothing. But it was no use; his father was home from work early that night and was seated in the living room. In a moment Aaron

was surrounded by his mother, father, and grandmother, and in another moment he had told them everything that had happened, the words tumbling out between his broken sobs. Told them of the present he had planned, of the pigeon for a goat, of the gang, of the badge with the secret code on the back, of the shack, and the fire, and the pigeon’s flight over the tenement roof.

And Aaron’s grandmother kissed him and thanked him for his present which was even better than the pigeon.

“What present?” asked Aaron, trying to stop the series of sobs.

And his grandmother opened her pocketbook and handed Aaron her mirror and asked him to look. But all Aaron saw was his dirty, bruised face and his torn shirt.

Aaron thought he understood and then, again, he thought he didn’t. How could she be so happy when there really was no present? And why pretend that there was? ❷

Later that night, just before he fell asleep, Aaron tried to imagine what his grandmother might have done with the pigeon. She would have fed it, and she certainly would have talked to it, as she did to all the birds, and . . . and then she would have let it go free. Yes, of course. Pidge’s flight to freedom must have been the gift that had made his grandmother so happy. Her goat has escaped from the Cossacks at last, Aaron thought, half dreaming. And he fell asleep with a smile.

❶ Reading Focus Analyzing Cause and Effect What caused Aaron to call the boys “Cossacks”? Why is that the worst word he can think of shouting?

❷ Literary Focus Theme and Actions What is Aaron’s real gift to his grandmother? What theme is conveyed through this gift?

Applying Your Skills



Reading Standard 3.6 Identify and analyze features of themes conveyed through characters, actions, and images.

Aaron's Gift

Literary Response and Analysis

Reading Skills Focus

Quick Check

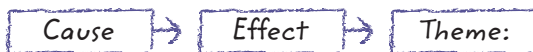
1. What loss did Aaron's grandmother experience when she lived in Ukraine?
2. What do the other boys try to do with Pidge? How do Aaron's actions contrast with theirs?

Read with a Purpose

3. What does Aaron think was his gift to his grandmother? What does she consider his gift to be? How does she communicate this view?

Reading Skills: Analyzing Cause and Effect

4. Complete your cause-and-effect flowchart. Add a box labeled "Theme." Based on the actions and events in the story, what do you think is the story's theme? What final event especially conveys the theme?



Literary Skills Focus

Literary Analysis

5. **Interpret** Explain Aaron's feelings for and attitude toward his grandmother. Why is he so determined to give Pidge to her?
6. **Literary Perspectives** Explain how each of these elements in the story might be considered archetypal: Aaron's rescue of the pigeon; the stories Aaron's grandmother tells; Aaron's desire to belong to a group; Aaron's stand against the gang; the pigeon's escape. What other archetypal elements did you note? How do these elements add to the story's power?

Literary Skills: Theme and Actions

7. **Compare** How does Aaron's experience with the gang echo his grandmother's experiences in Ukraine? How do both of these experiences convey the story's theme?

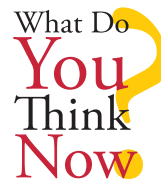
Literary Skills Review: Characterization

8. **Analyze** Writers bring characters to life through **characterization**: by describing how they talk, look, and act; by revealing their inner thoughts; and by showing how other characters react to them. How does the author make Aaron seem like a real person?

Writing Skills Focus

Think as a Reader/Writer

Use It in Your Writing Think of a message and a conflict involving an animal. Then, write a scene in which you use **images** of the animal to express your theme.



Have your ideas about what makes a gift special changed? How special does Aaron's present seem to you? Explain.

Applying Your Skills

Aaron's Gift



Reading Standard 1.3 Recognize the origins and meanings of frequently used foreign words in English and use these words accurately in speaking and writing.

Vocabulary Development

Words Borrowed from Other Languages

Words from Latin and Old English Many English words that we use today come from other languages, both past and present. The Vocabulary words in "Aaron's Gift" are related to words from Latin or Old English—languages that are no longer spoken.

Your Turn

From the Vocabulary list at the right, choose the word that correctly completes each sentence.

plunged
thrashing
contented
consoled

1. The Latin word *consolari*, meaning "comfort," is related to the word _____.
2. The Old English word *therscan*, meaning "to thresh," is related to the word _____.
3. The Latin word *contentus*, meaning "satisfied," is related to the word _____.
4. The Latin word *plumbum*, meaning "lead," is related to the word _____.

Words from Russian Many foreign words have come into the English language because of the more recent influence of immigrant cultures in English-speaking countries such as the United States. Some words in "Aaron's Gift," like *czar*, *Cossack*, and *pogrom*, came into the English language from Russian. So did the words below. Use a dictionary to identify the meaning of each word.

parka (PAHR kuh)	babushka (buh BOOSH kuh)
sable (SAY buhl)	steppe (stehp)

Your Turn

Complete each sentence below with the correct word from Russian at the bottom of the left-hand column. Use context clues to determine which word fits best.

5. Put on a _____ before you go out in this cold weather.
6. The _____ is a small animal with beautiful dark fur.
7. Grandma always wore a black _____ on her head when she went out in cold weather.
8. The Russian _____ is similar to the prairie or the plains in this country.

Language Coach

Base Words What other words can you make from the base words *plunge*, *thrash*, *content*, and *console*? With a partner, brainstorm words that can be formed from these base words. Identify the part of speech of each new word. Use a dictionary if you need help.

Academic Vocabulary

Write About . . .

Write a paragraph explaining how the author communicates the story's theme through the contrast between Aaron and the boys he calls "Cossacks."



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Grammar Link

Sentence Structures: Introducing Variety

If writers used the same sentence structures over and over, readers would become bored. So, writers use a variety of sentence types, such as these two:

SIMPLE SENTENCES **Simple sentences** are made up of only one **independent clause**. An independent clause is a group of words with a subject and a verb that expresses a complete thought and can stand alone as a complete sentence.

S V

Aaron went to the park.

Simple sentences may have more than one subject or more than one verb, or both. For example:

S S S

Children, peddlers, and old ladies

V V

walked and talked along Second Avenue.

COMPOUND SENTENCES Unlike simple sentences, **compound sentences** always have two or more independent clauses. The clauses are joined by a comma and a connecting word such as *or*, *and*, or *but*. Each part of a compound sentence could stand alone as a separate sentence.

S V

Aaron rescued the frightened pigeon, and

S V

he bandaged its broken wing.

Your Turn

Read each sentence and determine whether it is a simple sentence or a compound sentence.

1. Aaron squeezed through an opening between the row of benches.
2. The pigeon beat its wings, but Aaron held the shirt to the ground.

CHOICES

As you respond to the Choices, use these **Academic Vocabulary** words as appropriate: attitude, communicate, conveyed, illustrate.

REVIEW

Write a Thank-You Note

Timed Writing Imagine that you are Aaron's grandmother. Write Aaron a thank-you note. Explain how you feel about his actions and tell him what message they convey. Be sure he understands what his real gift to you was.

CONNECT

Write a Persuasive Essay

One theme of the story is "People should show compassion to those who have suffered." Research an actual group of people in current times or the recent past that has suffered a devastating loss—perhaps through war, natural disaster, or social injustice. Write a persuasive essay describing how you think this group should be treated. What would be the best way to show kindness in the situation?

EXTEND

Deliver a Presentation

Group Project Work with a group to research how the pogroms affected Jews in Ukraine, or study how Jewish and Ukrainian immigration affected New York City in the early 1900s. Either project should help you understand the attitude of Aaron's grandmother. Present what you learn to the class.



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COMPARING TEXTS

Comparing Plot and Character

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PLAY

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by Milton Geiger

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RADIO PLAY

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by Lucille Fletcher

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What Do
You
Think?

If you were alone, without family or friends, what would you fear?



QuickWrite

Think of movies or stories in which characters face something terrifying or mysterious all alone. How do the characters react?

Preparing to Read



Reading Standard 3.2 Analyze the effect of the qualities of the character (e.g., courage or cowardice, ambition or laziness) on the plot and the resolution of the conflict.

In the Fog/The Hitchhiker

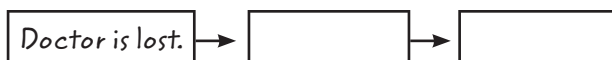
Literary Skills Focus

Plot and Character **Suspense** is the feeling of anxious curiosity about what will happen next. One technique writers use to create suspense is **foreshadowing**—the use of hints that suggest what is to come. As you read these two plays, think about how the characters' behavior affects their choices and actions and the plot as a whole. Note, too, how the playwrights build suspense, keeping you at the edge of your seat right until the end.

Reading Skills Focus

Analyzing Cause and Effect Most plots are made up of a chain of causes and effects. The first event **causes** something to happen, which is the **effect**. The effect, in turn, causes another event to happen, and so on. Analyzing cause-and-effect relationships as you read can help you understand how events and a character's qualities lead to the conflict's resolution. Sometimes, though, the causes of events aren't clear until the very end of a work.

Into Action As you read each play, fill in a flowchart like the one below for "In the Fog."



TechFocus These plays were written long before there were cell phones and GPS devices. Think about how the events of these plays might change if they took place today.

Writing Skills Focus

Think as a Reader/Writer

Find It in Your Reading As you read, note instances of foreshadowing that create suspense in the plays.



Reader/Writer
Notebook

Use your **RWN** to complete the activities for these selections.

Vocabulary

In the Fog

indignant (ihn DIHG nuhnt) *adj.*:
offended; angry. *The doctor was indignant that the men came to him.*

arrogant (AIR uh guhnt) *adj.*:
unpleasantly proud. *The arrogant men are not afraid of the police.*

The Hitchhiker

coincidence (koh IHN suh duhns) *n.*:
accidental happening of events that seem to be connected. *Is it a coincidence that Adams sees the man again?*

sinister (SIHN uh stuhr) *adj.*: creepy; threatening. *Why did the hitchhiker seem sinister?*

Language Coach

Compound Words Words formed from two separate words are called **compound words**. The word *hitchhiker* is an example of a compound word. It is formed from the words *hitch*—"to catch"—and *hiker*—"a walker." The word refers to someone who is traveling on foot but "catches" rides on vehicles. What other compound words can you think of?



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Milton Geiger

(1907–1971)

Scripting for Stage and Screen

Milton Geiger made his living as a scriptwriter for radio, television, and theater. Trained as a pharmacist, he used his knowledge of medicine when writing his first successful script, which was about a small-town pharmacist. In fact, many of his scripts involve similar kinds of small-town characters: middle-aged medical professionals with quiet, wise personalities. Geiger wrote scripts for several popular television series, including *Perry Mason*, *Dragnet*, and *Night Gallery*.



Lucille Fletcher

(1912–2000)

Creating Suspense

Lucille Fletcher once shared her secret to writing convincing suspense stories: “You bury the secret, lead the reader down the path, put in false leads, and throughout the story remain completely logical.” *The Hitchhiker* contains all of these elements, as well as a kernel of truth. The idea for the play originated during a drive to California. As Fletcher, a Brooklyn native, was leaving New York, she saw a strange man on the Brooklyn Bridge. The same stranger later appeared on the Pulaski Skyway in New Jersey. It’s no accident, then, that the gray man who haunts Ronald Adams in *The Hitchhiker* appears on both of these bridges.

Think
About the
Writers

How do both authors draw on their experiences in their writing?

Build Background

In the 1930s and 1940s, Americans gathered around the radio the way we now gather around the television. Like television shows, radio shows came in many varieties: adventure series, detective stories, Westerns, comedies, and even soap operas (in fact, soap operas began on the radio). However, radio was different from television in important ways. Without pictures that showed what was happening, dialogue and sound effects had to tell the story and create mood. The rest was left to the listener’s imagination.

The Hitchhiker is a popular and suspenseful radio play from the golden age of radio. As you read *The Hitchhiker*, use your imagination to “watch” the hair-raising events unfold.



Preview the Selections

In *In the Fog*, a **doctor** is lost on a Pennsylvania highway. When he stops to check a road sign, two strange men named **Eben** and **Zeke** arrive and ask for his help.

In *The Hitchhiker*, you will meet **Ronald Adams**, a man driving alone from New York to California, and the mysterious stranger he encounters: **the hitchhiker**.

IN THE FOG

by Milton Geiger

Read with a Purpose

Read to learn what happens when a doctor meets two strange men on a lonely highway.

CHARACTERS

A Doctor
Zeke

A Wounded Man
A Gas Station Attendant

Eben

Sets: A signpost on Pennsylvania Route 30. A rock or stump in the fog. A gas station pump.

Night. At first we can only see fog drifting across a dark scene devoid of¹ detail. Then, out of the fog, there emerges toward us a white roadside signpost with a number

of white painted signboards pointing to right and to left. The marker is a Pennsylvania State Route—marked characteristically “PENNA-30.” Now a light as from a far headlight sweeps the signs.

An automobile approaches. The car pulls up close. We hear the car door open and slam and a man’s footsteps approaching on

1. devoid (dih VOYD) of: without.

the concrete. Now the signs are lit up again by a more localized, smaller source of light. The light grows stronger as the man, offstage, approaches. The DOCTOR enters, holding a flashlight before him. He scrutinizes² the road marker. He flashes his light up at the arrows. We see the legends on the markers. Pointing off right there are markers that read: York, Columbia, Lancaster; pointing left the signs read: Fayetteville, McConnellsburg, Pennsylvania Turnpike.

The DOCTOR's face is perplexed and annoyed as he turns his flashlight on a folded road map. He is a bit lost in the fog. Then his flashlight fails him. It goes out! **A**

Doctor. Darn! (He fumbles with the flashlight in the gloom. Then a voice is raised to him from offstage.)

Eben (offstage, strangely). Turn around, mister. . . .

[The DOCTOR turns sharply to stare offstage.]

Zeke (offstage). You don't have to be afraid, mister. . . .

[The DOCTOR sees two men slowly approaching out of the fog. One carries a

lantern below his knees. The other holds a heavy rifle. Their features are utterly indistinct as they approach, and the rifleman holds up his gun with quiet threat.] **B**

Eben. You don't have to be afraid.

Doctor (more *indignant* than afraid). So you say! Who are you, man?

Eben. We don't aim to hurt you none.

Doctor. That's reassuring. I'd like to know just what you mean by this? This gun business! Who are you?

Zeke (mildly). What's your trade, mister?

Doctor. I . . . I'm a doctor. Why?

Zeke (to EBEN). Doctor.

Eben (nods; then to DOCTOR). Yer the man we want.

Zeke. Ye'll do proper, we're thinkin'.

Eben. So ye'd better come along, mister.

Zeke. Aye.

Doctor. Why? Has—anyone been hurt?

Eben. It's for you to say if he's been hurt nigh to the finish.

Zeke. So we're askin' ye to come along, doctor. **C**

[The DOCTOR looks from one to another in indecision and puzzlement.]

Eben. In the name o' mercy.

Zeke. Aye.

Doctor. I want you to understand—I'm not afraid of your gun! I'll go to your man

2. **scrutinizes** (SKROO tuh nyz ihz): examines carefully.

A Literary Focus Plot Consider the stage directions you just read. Which details form pictures in your mind? How do these details create a sense of mystery and suspense?

B Literary Focus Plot How does the fact that the men are not clearly visible add to the suspense?

C Literary Focus Plot What details in this scene might foreshadow danger ahead?

Vocabulary **indignant** (ihn DIHG nuhnt) *adj.*: offended; angry.

all right. Naturally, I'm a doctor. But I demand to know who you are.

D

Zeke (*patiently*). Why not? Raise yer lantern, Eben. . . .

Eben (*tiredly*). Aye.

[EBEN lifts his lantern. Its light falls on their faces now, and we see that they are terrifying. Matted beards, clotted with blood; crude head bandages, crusty with dirt and dry blood. Their hair, stringy and disheveled. Their faces are lean and hollow cheeked; their eyes sunken and tragic. The DOCTOR is shocked for a moment—then bursts out—]

Doctor. Good heavens!—

Zeke. That's Eben; I'm Zeke.

Doctor. What's happened? Has there been an accident or . . . what?

E

Zeke. Mischief's happened, stranger.

Eben. Mischief enough.

Doctor (*looks at rifle at his chest*). There's been gunplay—hasn't there?

Zeke (*mildly ironic*). Yer tellin' us there's been gunplay!

Doctor. And I'm telling you that I'm not at all frightened! It's my duty to report this, and report it I will!

Zeke. Aye, mister. You do that.

Doctor. You're arrogant about it now! You don't think you'll be caught and dealt

D Literary Focus Character What has the author conveyed about the doctor's qualities?

E Read and Discuss What do you think happened to Zeke and Eben? What makes you think so?

Vocabulary arrogant (AIR uh guhnt) *adj.*: unpleasantly proud.



with. But people are losing patience with you men. . . . You . . . you moonshiners!³ Running wild . . . a law unto yourselves . . . shooting up the countryside!

Zeke. Hear that, Eben? Moonshiners.

Eben. Mischief's

happened, mister, we'll warrant⁴ that. . . .

Doctor. And I don't like it!

Zeke. Can't say we like it better'n you do, mister. . . .

Eben (*strangely sad and remote*). What must be, must.

Zeke. There's no changin' or goin' back, and all 'at's left is the wishin' things were different. F

Eben. Aye.

Doctor. And while we talk, your wounded man lies bleeding, I suppose—worthless though he may be. Well? I'll have to get my instrument bag, you know. It's in the car.

[EBEN and ZEKE part to let DOCTOR pass between them. The DOCTOR reenters, carrying his medical bag.]

Doctor. I'm ready. Lead the way.

[EBEN lifts his lantern a bit and goes first. ZEKE prods the DOCTOR ever so gently and apologetically but firmly with the rifle muzzle. The DOCTOR leaves. ZEKE strides

off slowly after them. G

A wounded man is lying against a section of stone fence. He, too, is bearded, though very young, and his shirt is dark with blood. He breathes but never stirs otherwise.

EBEN enters, followed by the DOCTOR and ZEKE.] H

Zeke. Ain't stirred a mite since we left 'im.

Doctor. Let's have that lantern here!

(The DOCTOR tears the man's shirt for better access to the wound. Softly) Dreadful! Dreadful . . . !

Zeke's voice (*off scene*). Reckon it's bad in the chest like that, hey?

Doctor (*taking pulse*). His pulse is positively racing . . . ! How long has he been this way?

Zeke. A long time, mister. A long time. . . .

Doctor (*to EBEN*). You! Hand me my bag.

[EBEN puts down lantern and hands bag to the DOCTOR. The DOCTOR opens bag and takes out a couple of retractors.⁵ ZEKE holds lantern close now.]

Doctor. Lend me a hand with these retractors. (*He works on the man.*) All right . . . when I tell you to draw back on the retractors—draw back.

Eben. Aye.

3. **moonshiners**: people who distill liquor illegally.

4. **warrant** (WAWR uhnt): declare positively.

5. **retractors** (rih TRAK tuhrz): surgical instruments for holding back the flesh at the edge of a wound.

F **Literary Focus Plot** Mystery helps create suspense. What mysterious, unexplained things do Zeke and Eben say?

G **Reading Focus Analyzing Cause and Effect** Why is the doctor going to help the wounded man?

H **Read and Discuss** Who do you think the injured person is? What do you think will happen to the doctor?

Zeke. How is 'e, mister?

Doctor (*preoccupied*). More retraction. Pull them a bit more. Hold it. . . .

Eben. Bad, ain't he?

Doctor. Bad enough. The bullet didn't touch any lung tissue far as I can see right now. There's some pneumothorax⁶ though. All I can do now is plug the wound. There's some cotton and gauze wadding in my bag. Find it. . . .

[ZEKE *probes about silently in the bag and comes up with a small dark box of gauze.*]

Doctor. That's it. (*Works a moment in silence*) I've never seen anything quite like it.

Eben. Yer young, doctor. Lots o' things you've never seen.

Doctor. Adhesive tape!

[ZEKE *finds a roll of three-inch tape and hands it to the DOCTOR, who tears off long strips and slaps them on the dressing and pats and smooths them to the man's chest.*

EBEN *replaces equipment in DOCTOR's bag and closes it with a hint of the finality*

6. **pneumothorax** (noo moh THAWR aks): air or gas in the chest cavity.

to come. A preview of dismissal, so to speak.]

Doctor (*at length*). There. So much for that. Now then— (*takes man's shoulders*) give me a hand here.

Zeke (*quiet suspicion*). What fer?

Doctor. We've got to move this man.

Zeke. What fer?

Doctor (*stands; indignantly*). We've got to get him to a hospital for treatment; a thorough cleansing of the wound; irrigation.⁷

I've done all I can for him here.

Zeke. I reckon he'll be all right 'thout no hospital.

Doctor. Do you realize how badly this man's hurt!

Eben. He won't bleed to death, will he?

Doctor. I don't think so—not with that plug and pressure dressing. But bleeding isn't the only danger we've got to—
Zeke (*interrupts*). All right, then. Much obliged to you. 1

Doctor. This man's dangerously hurt!

Zeke. Reckon he'll pull through now, thanks to you.

Doctor. I'm glad you feel that way about it! But I'm going to report this to the J

7. **irrigation**: here, flushing out a wound with water or other fluid.

1 Reading Focus Analyzing Cause and Effect Why do you think Zeke and Eben do not want to take the man to the hospital?

J Literary Focus Character What qualities, or traits, does the doctor reveal in these lines of dialogue?

Pennsylvania State Police at the first telephone I reach!

Zeke. We ain't stoppin' ye, mister.

Eben. Fog is liftin', Zeke.

Better be done with this, I say.

Zeke (*nods, sadly*). Aye. Ye can go now, mister . . . and thanks. (*Continues*) We never meant a mite o' harm, I can tell ye. If we killed, it was no wish of ours.

Eben. What's done is done. Aye.

Zeke. Ye can go now, stranger. . . .

K

[EBEN *hands* ZEKE the DOCTOR's bag. ZEKE *hands it gently* to the DOCTOR.]

Doctor. Very well. You haven't heard the last of this, though!

Zeke. That's the truth, mister. We've killed, aye; and we've been hurt for it. . . .

Eben. Hurt bad.

[*The DOCTOR's face is puckered with doubt and strange apprehension.*⁸]

8. **apprehension** (ap rih HEHN shuhn): uneasiness; fearfulness.

THAT'S THE
TRUTH, MISTER.
WE'VE KILLED,
AYE; AND WE'VE
BEEN HURT
FOR IT.

Zeke. We're not alone, mister. We ain't the only ones. (*Sighs*) Ye can go now, doctor . . . and our thanks to ye. . . .

[*The DOCTOR leaves the other two, still gazing at them in strange enchantment and wonder and a touch of indignation.*] **L**

Eben's voice. Thanks, mister. . . .

Zeke's voice. In the name o' mercy. . . . We thank you. . . .

Eben. In the name o' mercy.

Zeke. Thanks, mister. . . .

Eben. In the name o'

kindness. . . .

[*The two men stand with their wounded comrade at their feet—like a group statue in the park. The fog thickens across the scene. Far off the long, sad wail of a locomotive whimpers in the dark.*] **M**

The scene now shifts to a young ATTENDANT standing in front of a gasoline pump taking a reading and recording it in a book as he prepares to close up. He turns as he hears the car approach on the gravel drive. The DOCTOR enters. **N**

K Literary Focus Plot Has the doctor's conflict been resolved? Do Zeke and Eben feel that their problem has been resolved?

L Read and Discuss Has the doctor's attitude toward Zeke and Eben changed? Do you think he has more sympathy for them than he did at first? Explain.

M Literary Focus Plot How does this stage direction help you picture Zeke and Eben? How does it help create a mood of suspense?

N Read and Discuss The doctor says he is going to report Zeke and Eben to the police. Do you think he will now? Why do you think Zeke and Eben seemed unconcerned about being reported?

Attendant (*pleasantly*). Good evening, sir. (*Nods off at car*) Care to pull 'er up to this pump, sir? Closing up.

Doctor (*impatiently*). No. Where's your telephone, please? I've just been held up!

Attendant. Pay station⁹ inside, sir. . . .

Doctor. Thank you! (*The DOCTOR starts to go past the ATTENDANT.*)

9. pay station: pay telephone.

Attendant. Excuse me, sir. . . .

Doctor (*stops*). Eh, what is it, what is it?

Attendant. Uh . . . what sort of looking fellows were they?

Doctor. Oh—two big fellows with a rifle; faces and heads bandaged and smeared with dirt and blood. Friend of theirs with a gaping hole in his chest. I'm a doctor, so they forced me to attend him. Why?

Analyzing Visuals

Connecting to the Text

Which of the doctor's emotions does this picture convey?



Attendant. *Those fellers, huh?*

Doctor. Then you know about them!

Attendant. I guess so.

Doctor. They're armed and they're desperate!

Attendant. That was about two or three miles back, would you say? ❶

Doctor (*fumbling in pocket*). Just about—I don't seem to have the change. I wonder if you'd spare me change for a quarter . . . ?

Attendant (*makes change from metal coin canister at his belt*). Certainly, sir. . . .

Doctor. What town was that back there, now?

Attendant (*dumps coins in other's hand*). There you are, sir.

Doctor (*impatient*). Yes, thank you. I say—what town was that back there, so I can tell the police?

Attendant. That was . . . Gettysburg, mister. . . .

Doctor. Gettysburg . . . ?

Attendant. Gettysburg and Gettysburg battlefield. . . . (*Looks off*) When it's light

❶ **Literary Focus Plot** How does the attendant react to the doctor's story? How does this reaction help sustain suspense?



and the fog's gone, you can see the gravestones. Meade's men . . . Pickett's men, Robert E. Lee's. . . .¹⁰

P

[*The DOCTOR is looking off with the ATTENDANT; now he turns his head slowly to stare at the other man.*]

Attendant (*continues*). On nights like this—well—you're not the first those men've stopped . . . or the last. (*Nods off*) Fill 'er up, mister?

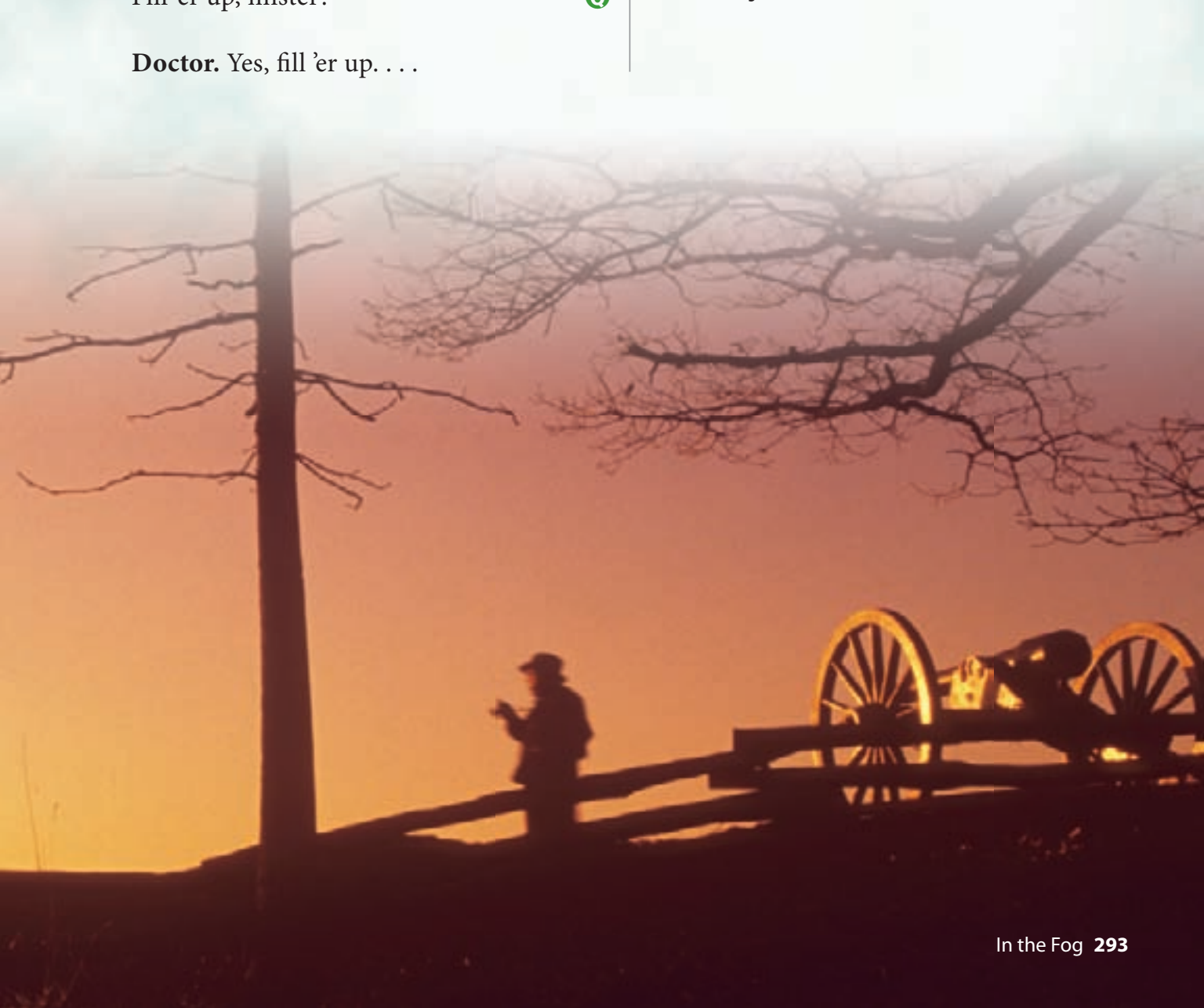
Q

Doctor. Yes, fill 'er up. . . .

10. Meade's men . . . Lee's: The Battle of Gettysburg was a turning point in the American Civil War. On July 1–3, 1863, the Confederate forces, under Robert E. Lee, met the Union forces, under George Gordon Meade. The climax of the battle came when 15,000 Confederate soldiers, led by George Pickett, charged Cemetery Ridge and were repelled. The North suffered about 23,000 casualties; the South, about 20,000.

P Read and Discuss How does the information about Gettysburg connect with what the doctor has experienced?

Q Literary Focus Plot What important information does the attendant give the doctor?



Applying Your Skills



Reading Standard 3.2 Analyze the effect of the qualities of the character (e.g., courage or cowardice, ambition or laziness) on the plot and the resolution of the conflict.

In the Fog

Literary Response and Analysis

Reading Skills Focus

Quick Check

1. What does the doctor learn at the gas station about the area in which he is traveling?

Read with a Purpose

2. What can you guess about the identity of the two strange men the doctor meets?

Reading Skills: Analyzing Cause and Effect

3. Review the flowchart you created as you read. Does what you learn in the play's resolution change any information in your chart? Make any necessary revisions. Then, add a box labeled "Effect on Me" to the end of your chart. Record your reactions to the story's ending.



7. **Interpret** When the fog lifts, Eben and Zeke tell the doctor he can go. Find other references to the fog in the play. What do you think is the importance of the fog? Use details from the play to support your interpretation.

Literary Skills: Plot and Character

8. **Analyze** Think about the doctor's words and actions and the other characters' responses to him. What are the doctor's main qualities? How do his character traits affect the **plot** and the conflict's **resolution**? What might have happened, for example, if he had refused to go with the men?
9. **Analyze** How does the author create **suspense** in the play? Illustrate your response with examples. Explain which elements of suspense you think are the most effective in the play.

Writing Skills Focus

Think as a Reader/Writer

Use It in Your Writing Think of a situation in which a main character encounters a stranger. Then, turn this situation into a scene for a play. Use **foreshadowing** in your scene to create suspense.

Vocabulary Check

Tell whether each statement is true or false.

4. An **indignant** person feels insulted and angry.
5. **Arrogant** people never brag about their skills.

Literary Skills Focus

Literary Analysis

6. **Interpret** What does Zeke mean when he says, "If we killed, it was no wish of ours"?

THE HITCHHIKER

by Lucille Fletcher

Read with a Purpose Read this radio play to discover why a hitchhiker becomes such a frightening figure to Ronald Adams as he drives alone across the country.

Preparing to Read for this selection is on page 283.

CHARACTERS

Ronald Adams
His Mother
The Gray Man
A Mechanic

Henry
Henry's Wife
A Girl
A Telephone Operator

A Long-Distance Operator
An Albuquerque Operator
A New York Operator
Mrs. Whitney

The time of the play is the early 1940s.

[Sound: Automobile wheels humming over concrete road. Music: Something weird and shuddery.]

Adams. I am in an auto camp¹ on Route Sixty-six just west of Gallup, New Mexico. If I tell it, perhaps it will help me. It will

1. **auto camp:** campground with places for drivers to park their cars.

keep me from going mad. But I must tell this quickly. I am not mad now. I feel perfectly well, except that I am running a slight temperature. My name is Ronald Adams. I am thirty-six years of age, unmarried, tall, dark, with a black moustache. I drive a 1940 Ford V-8, license number 6V-7989. I was born in Brooklyn. All this I know. I know that I am at this moment perfectly sane. That it is not I who have gone mad—but something else—

something utterly beyond my control. But I must speak quickly. At any moment the link with life may break. This may be the last thing I ever tell on earth . . . the last night I ever see the stars. . . .

A

[Music: *In.*]

Adams. Six days ago I left Brooklyn, to drive to California. . . .

Mother. Goodbye, Son. Good luck to you, my boy. . . .

Adams. Goodbye, Mother. Here—give me a kiss, and then I’ll go. . . .

Mother. I’ll come out with you to the car.

Adams. No. It’s raining. Stay here at the door. Hey—what is this? Tears? I thought you promised me you wouldn’t cry.

Mother. I know, dear. I’m sorry. But I—do hate to see you go.

Adams. I’ll be back. I’ll only be on the Coast three months.

B

Mother. Oh, it isn’t that. It’s just—the trip. Ronald—I wish you weren’t driving.

Adams. Oh—Mother. There you go again. People do it every day.

Mother. I know. But you’ll be careful, won’t you? Promise me you’ll be extra careful. Don’t fall asleep—or drive fast—or pick up any strangers on the road. . . .

Adams. Lord, no. You’d think I was still seventeen to hear you talk—

Mother. And wire me as soon as you get to Hollywood, won’t you, Son?

Adams. Of course I will. Now don’t you worry. There isn’t anything going to happen. It’s just eight days of perfectly simple driving on smooth, decent, civilized roads, with a hot dog or a hamburger stand every ten miles. . . .

(*Fade*)

C

[Sound: *Auto hum.* Music: *In.*]

Adams. I was in excellent spirits. The drive ahead of me, even the loneliness, seemed like a lark.² But I reckoned without *him*. **D**

[Music: *Changes to something weird and empty.*]

Adams. Crossing Brooklyn Bridge that morning in the rain, I saw a man leaning against the cables. He seemed to be waiting for a lift. There were spots of fresh rain on his shoulders. He was carrying a cheap overnight bag in one hand. He was thin, nondescript,³ with a cap pulled down over his eyes. He stepped off the walk and if I hadn’t swerved, I’d have hit him.

2. **lark:** good time; spree.

3. **nondescript** (NAHN duh skrihpt): without distinguishing characteristics; not memorable.

A Read and Discuss What have you learned about Ronald Adams so far?

B Read and Discuss When does this scene take place? How do you know?

C Literary Focus Plot What details so far might foreshadow danger?

D Read and Discuss Adams mentions “*him*,” and the author puts the word in italics. What does that let you know about the character you haven’t even met?



Analyzing Visuals

Connecting to the Text How does this image reflect a plot event in the play and the play's eerie mood?

Tunnel on Pennsylvania Turnpike.

[Sound: *Terrific skidding*. Music: *In*.]

Adams. I would have forgotten him completely, except that just an hour later, while crossing the Pulaski Skyway⁴ over the Jersey flats, I saw him again. At least, he looked like the same person. He was standing now, with one thumb pointing west. I couldn't figure out how he'd got there, but I thought probably one of those fast trucks had picked him up, beaten me to the Skyway, and let him

4. **Pulaski Skyway:** long-span bridge connecting the cities of Newark and Jersey City, New Jersey.

off. I didn't stop for him. Then—late that night, I saw him again.

[Music: *Changing*.]

Adams. It was on the new Pennsylvania Turnpike between Harrisburg and Pittsburgh. It's two hundred and sixty-five miles long, with a very high speed limit. I was just slowing down for one of the tunnels—when I saw him—standing under an arc light by the side of the road. I could see him quite distinctly. The bag, the cap, even the spots of fresh rain spattered over his shoulders. He hailed me this time. . . .

Voice (*very spooky and faint*). Hall-ooo . . .
(*Echo as through tunnel*) Hall-ooo . . . !

Adams. I stepped on the gas like a shot. That's lonely country through the Alleghenies,⁵ and I had no intention of stopping. Besides, the coincidence, or whatever it was, gave me the willies.⁶ I stopped at the next gas station.

E

[Sound: *Auto tires screeching to stop . . . horn honk.*]

Mechanic. Yes, sir.

Adams. Fill her up.

Mechanic. Certainly, sir. Check your oil, sir?

Adams. No, thanks.

[Sound: *Gas being put into car . . . bell tinkle, etc.*]

Mechanic. Nice night, isn't it?

Adams. Yes. It—hasn't been raining here recently, has it?

Mechanic. Not a drop of rain all week.

Adams. Hm. I suppose that hasn't done your business any harm.



Mechanic. Oh—people drive through here all kinds of weather. Mostly business, you know. There aren't many pleasure cars out on the Turnpike this season of the year.

Adams. I suppose not. (*Casually*) What about hitchhikers?

Mechanic (*half laughing*). Hitchhikers here?

Adams. What's the matter? Don't you ever see any?

Mechanic. Not much. If we did, it'd be a sight for sore eyes.

Adams. Why?

Mechanic. A guy'd be a fool who started out to hitch rides on this road. Look at it. It's two hundred and sixty-five miles long, there's practically no speed limit, and it's a straightaway. Now

what car is going to stop to pick up a guy under those conditions? Would you stop?

Adams. No. (*Slowly, with puzzled emphasis*) Then you've never seen anybody?

Mechanic. Nope. Mebbe they get the lift before the Turnpike starts—I mean, you know just before the tollhouse—but then it'd be a mighty long ride. Most cars wouldn't want to pick up a guy for that long a ride. And you know—this is pretty lonesome country here—mountains, and woods. . . . You ain't seen anybody like that, have you?

F

5. **Alleghenies** (al uh GAY neez): the Allegheny mountain range, a part of the Appalachian Mountains that runs through Pennsylvania, Maryland, West Virginia, and Virginia.

6. **willies**: feeling of nervousness; jitters.

E Reading Focus Analyzing Cause and Effect What causes Adams to step on the gas and speed up?

F Literary Focus Plot What does the mechanic tell Adams that adds to the mystery of the hitchhiker?

Vocabulary coincidence (koh IHN suh duhns) *n.*: accidental happening of events that seem to be connected.

Adams. No. (*Quickly*) Oh no, not at all. It was—just a—technical question.

Mechanic. I see. Well—that’ll be just a dollar forty-nine—with the tax. . . .

(*Fade*)

G

[Sound: *Auto hum up*. Music: *Changing*.]

Adams. The thing gradually passed from my mind, as sheer coincidence. I had a good night’s sleep in Pittsburgh. I did not think about the man all next day—until just outside Zanesville, Ohio, I saw him again.

[Music: *Dark, ominous note*.]

Adams. It was a bright sunshiny afternoon. The peaceful Ohio fields, brown with the autumn stubble, lay dreaming in the golden light. I was driving slowly, drinking it in, when the road suddenly ended in a detour. In front of the barrier, *he* was standing.

[Music: *In*.]

Adams. Let me explain about his appearance before I go on. I repeat. There was nothing **sinister** about him. He was as drab as a mud fence. Nor was his attitude menacing. He merely stood there, waiting, almost drooping a little, the cheap

G Read and Discuss What mood has been created by the conversation between Adams and the mechanic?

Vocabulary **sinister** (SIHN uh stuhr) *adj.*: creepy; threatening.

CULTURE LINK



Urban legends united: Bigfoot meets an alien from a visiting UFO.

Urban Legends— Today’s Scary Stories

The ancient Greeks were fascinated by tales about heroes and the frightening creatures they fought; people in medieval times looked out for dragons and vampires. These myths and legends, along with folk and fairy tales, are part of narrative folklore. Some of the tales reflect history; others teach moral lessons. Many exist simply to entertain—often by scaring us silly.

“Urban legends” are modern folk tales. Some of them, such as stories about alligators in sewers, seem almost believable. Some may be based on a small grain of truth. These word-of-mouth stories about everything from Bigfoot and crop circles to hauntings and hoaxes fly around today’s world at the speed of the Internet.

Ask Yourself

How does this story about a mysterious hitchhiker resemble an urban legend?

overnight bag in his hand. He looked as though he had been waiting there for hours. Then he looked up. He hailed me. He started to walk forward.

Voice (*far-off*). Hall-ooo . . . Hall-ooo. . .

Adams. I had stopped the car, of course, for the detour. And for a few moments, I couldn't seem to find the new road. I knew he must be thinking that I had stopped for him.

Voice (*closer*). Hall-ooo . . . Hallll . . .
ooo. . .

[Sound: *Gears jamming . . . sound of motor turning over hard . . . nervous accelerator.*]

Voice (*closer*). Hallll . . . oooo. . .

Adams (*panicky*). No. Not just now. Sorry. . . .

Voice (*closer*). Going to California?

[Sound: *Starter starting . . . gears jamming.*]

Adams (*as though sweating blood*). No. Not today. The other way. Going to New York. Sorry . . . sorry. . . .

[Sound: *Car starts with squeal of wheels on dirt . . . into auto hum. Music: In.*]

Adams. After I got the car back onto the road again, I felt like a fool. Yet the thought of picking him up, of having him sit beside me, was somehow unbearable. Yet, at the same time, I felt, more than ever, unspeakably alone. **H**

H Literary Focus Character In his description of his encounter with the hitchhiker, what does Adams reveal about himself?

[Sound: *Auto hum up.*]

Adams. Hour after hour went by. The fields, the towns ticked off, one by one. The lights changed. I knew now that I was going to see him again. And though I dreaded the sight, I caught myself searching the side of the road, waiting for him to appear.

[Sound: *Auto hum up . . . car screeches to a halt . . . impatient honk two or three times . . . door being unbolted.*]

Sleepy Man's Voice. Yep? What is it? What do you want?

Adams (*breathless*). You sell sandwiches and pop here, don't you?

Voice (*cranky*). Yep. We do. In the daytime. But we're closed up now for the night.

Adams. I know. But—I was wondering if you could possibly let me have a cup of coffee—black coffee.

Voice. Not at this time of night, mister. My wife's the cook and she's in bed. Mebbe further down the road—at the Honeysuckle Rest. . . .

[Sound: *Door squeaking on hinges as though being closed.*]

Adams. No—no. Don't shut the door. (*Shakily*) Listen—just a minute ago, there was a man standing here—right beside this stand—a suspicious-looking man. . . . **I**

I Reading Focus Analyzing Cause and Effect What do these lines suggest is Adams's real reason for stopping at the stand?



Analyzing Visuals

Connecting to the Text How does this image reflect the loneliness Adams feels?

Woman's Voice (*from distance*). Hen-ry? Who is it, Hen-ry?

Henry. It's nobuddy, Mother. Just a feller thinks he wants a cup of coffee. Go back to bed.

Adams. I don't mean to disturb you. But you see, I was driving along—when I just happened to look—and there he was. . . .

Henry. What was he doing?

Adams. Nothing. He ran off—when I stopped the car.

Henry. Then what of it? That's nothing to wake a man in the middle of his sleep about. (*Sternly*) Young man, I've got a good mind to turn you over to the sheriff.

Adams. But—I—

Henry. You've been taking a nip, that's what you've been doing. And you haven't

got anything better to do than to wake decent folk out of their hard-earned sleep. Get going. Go on.

Adams. But—he looked as though he were going to rob you.

Henry. I ain't got nothin' in this stand to lose. Now—on your way before I call out Sheriff Oakes. (*Fade*)

[Sound: *Auto hum up.*]

Adams. I got into the car again, and drove on slowly. I was beginning to hate the car. If I could have found a place to stop . . . to rest a little. But I was in the Ozark Mountains of Missouri now. The few resort places there were closed. Only an occasional log cabin, seemingly deserted, broke the monotony⁷ of the wild wooded landscape. I *had* seen him at that roadside stand: I knew I would see him again—perhaps at the next turn of the road. I knew that when I saw him next, I would run him down. . . .

J

[Sound: *Auto hum up.*]

Adams. But I did not see him again until late next afternoon. . . .

[Sound: *Of railroad warning signal at crossroads.*]

7. **monotony** (muh NAHT uhn ee): tiresome sameness.

Adams. I had stopped the car at a sleepy little junction⁸ just across the border into Oklahoma—to let a train pass by—when he appeared, across the tracks, leaning against a telephone pole.

[Sound: *Distant sound of train chugging . . . bell ringing steadily.*]

Adams (*very tense*). It was a perfectly airless, dry day. The red clay of Oklahoma was baking under the southwestern sun. Yet there were spots of fresh rain on his shoulders. I couldn't stand that. Without thinking, blindly, I started the car across the tracks.

[Sound: *Train chugging closer.*]

Adams. He didn't even look up at me. He was staring at the ground. I stepped on the gas hard, veering the wheel sharply toward him. I could hear the train in the distance now, but didn't care. Then something went wrong with the car. It stalled right on the tracks.

[Sound: *Train chugging closer. Above this, sound of car stalling.*]

Adams. The train was coming closer. I

8. **junction** (JUHNGK shuhn): point where two sets of railroad tracks join.

J Literary Focus Character What do Adams's thoughts and actions reveal about his character?

could hear its bell ringing, and the cry of its whistle. Still he stood there. And now—I knew that he was beckoning—beckoning me to my death.

[Sound: *Train chugging close. Whistle blows wildly. Then train rushes up and by with pistons going, etc.*]

Adams. Well—I frustrated him that time. The starter had worked at last. I managed to back up. But when the train passed, he was gone. I was all alone in the hot, dry afternoon. **K**

[Sound: *Train retreating. Crickets begin to sing. Music: In.*]

Adams. After that, I knew I had to do something. I didn't know who this man was or what he wanted of me. I only knew that from now on, I must not let myself be alone on the road for one moment.

[Sound: *Auto hum up. Slow down. Stop. Door opening.*]

Adams. Hello, there. Like a ride?

Girl. What do you think? How far you going?

Adams. Amarillo . . . I'll take you to Amarillo.

Girl. Amarillo, Texas?

Adams. I'll drive you there.

Girl. Gee!

[Sound: *Door closed—car starts. Music: In.*]

Girl. Mind if I take off my shoes? My dogs⁹ are killing me.

Adams. Go right ahead.

Girl. Gee, what a break this is. A swell car, a decent guy, and driving all the way to Amarillo. All I been getting so far is trucks.

Adams. Hitchhike much?

Girl. Sure. Only it's tough sometimes, in these great open spaces, to get the breaks.

Adams. I should think it would be. Though I'll bet if you get a good pickup in a

fast car, you can get to places faster than—say, another person, in another car.

Girl. I don't get you.

Adams. Well, take me, for instance.

Suppose I'm driving across the country, say, at a nice steady clip of about forty-five miles an hour. Couldn't a girl like you, just standing beside the road, waiting for lifts, beat me to town after town—provided she got picked up every time in a car doing

Still he stood there.
And now—I knew that he
was beckoning—beckoning
me to my death.

⁹ **dogs:** slang word for feet.

K Literary Focus Plot What do you think will happen to Adams? What clues foreshadow his future?

from sixty-five to seventy miles an hour?

Girl. I dunno. Maybe she could and maybe she couldn't. What difference does it make?

Adams. Oh—no difference. It's just a—crazy idea I had sitting here in the car.

Girl (*laughing*). Imagine spending your time in a swell car thinking of things like that!

Adams. What would you do instead?

Girl (*admiringly*). What would I do? If I was a good-looking fellow like yourself?

Why—I'd just *enjoy* myself—every minute of the time. I'd sit back, and relax, and if I saw a good-looking girl along the side of the road . . . (*Sharply*) Hey! Look out!

Adams (*breathlessly*).

Did you see him too?

Girl. See who?

Adams. That man. Standing beside the barbed-wire fence.

Girl. I didn't see—anybody. There wasn't nothing but a bunch of steers—and the barbed-wire fence. What did you think you was doing? Trying to run into the barbed-wire fence?

Adams. There was a man there, I tell you . . . a thin, gray man, with an overnight bag in his hand. And I was trying to—run him down.

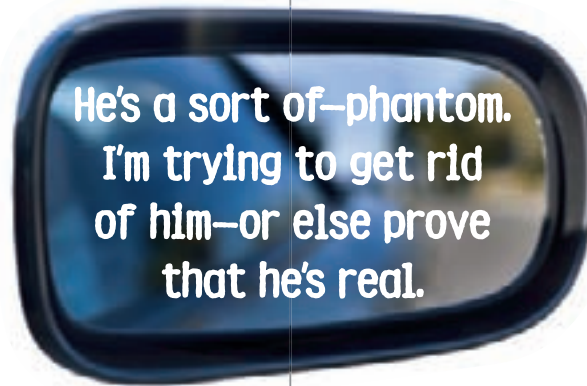
Girl. Run him down? You mean—kill him?

Adams. He's a sort of—phantom. I'm trying to get rid of him—or else prove that he's real. But (*desperately*) you say you didn't see him back there? You're sure?

Girl (*queerly*). I didn't see a soul. And as far as that's concerned, mister . . .

Adams. Watch for him the next time, then. Keep watching. Keep your eyes peeled on the road. He'll turn up again—maybe any minute now. (*Excitedly*) There. Look there—

[Sound: *Auto sharply veering and skidding.* GIRL *screams.* Sound: *Crash of car going into barbed-wire fence. Frightened lowing of steer.*]



Girl. How does this door work? I—I'm gettin' outta here.

Adams. Did you see him that time?

Girl (*sharply*). No. I didn't see him that time. And personally, mister, I don't expect never to see him. All

I want to do is to go on living—and I don't see how I will very long driving with you—

Adams. I'm sorry. I—I don't know what came over me. (*Frightened*) Please—don't go. . . .

Girl. So if you'll excuse me, mister—

Adams. You can't go. Listen, how would you like to go to California? I'll drive you to California.

Girl. Seeing pink elephants¹⁰ all the way? No thanks.

Adams (*desperately*). I could get you a job there. You wouldn't have to be a waitress. I have friends there—my name is Ronald Adams—you can check up.

10. **pink elephants:** imaginary objects seen by someone who is drunk or delirious.

[Sound: *Door opening.*]

Girl. Uhn-hunh. Thanks just the same.

Adams. Listen. Please. For just one minute. Maybe you think I am half cracked. But this man. You see, I've been seeing this man all the way across the country. He's been following me. And if you could only help me—stay with me—until I reach the Coast—

Girl. You know what I think you need, big boy? Not a girlfriend. Just a good dose of sleep. . . . There, I got it now.

[Sound: *Door opens . . . slams.*]

Adams. No. You can't go.

Girl (*screams*). Leave your hands offa me, do you hear! Leave your—

Adams. Come back here, please, come back.

[Sound: *Struggle . . . slap . . . footsteps running away on gravel . . . lowing of steer.*]

Adams. She ran from me, as though I were a monster. A few minutes later, I saw a passing truck pick her up. I knew then that I was utterly alone. **L**

[Sound: *Lowing of steer up.*]

Adams. I was in the heart of the great Texas prairies. There wasn't a car on the road after the truck went by. I tried to figure out what to do, how to get hold of

myself. If I could find a place to rest. Or even, if I could sleep right here in the car for a few hours, along the side of the road. . . . I was getting my winter overcoat out of the back seat to use as a blanket (*Hall-ooo*) when I saw him coming toward me (*Hall-ooo*), emerging from the herd of moving steers. . . .

Voice. Hall-ooo . . . Hall-ooo. . . .

[Sound: *Auto starting violently . . . up to steady hum.* Music: *In.*]

Adams. I didn't wait for him to come any closer. Perhaps I should have spoken to him then, fought it out then and there. For now he began to be everywhere. Whenever I stopped, even for a moment—for gas, or oil, for a drink of pop, a cup of coffee, a sandwich—he was there.

[Music: *Faster.*]

M

Adams. I saw him standing outside the auto camp in Amarillo that night, when I dared to slow down. He was sitting near the drinking fountain in a little camping spot just inside the border of New Mexico.

[Music: *Faster.*]

Adams. He was waiting for me outside the Navajo reservation, where I stopped to check my tires. I saw him in Albuquerque, where I bought twelve gallons of gas. . . . I was afraid now, afraid to stop. I began

L Reading Focus Analyzing Cause and Effect Why does Adams's passenger run from him as though he were a monster?

M Literary Focus Plot Why is the music getting faster now? What effect would this create?

to drive faster and faster. I was in lunar landscape now—the great arid mesa¹¹ country of New Mexico. I drove through it with the indifference of a fly crawling over the face of the moon.

[Music: *Faster.*]

Adams. But now he didn't even wait for me to stop. Unless I drove at eighty-five miles an hour over those endless roads—he waited for me at every other mile. I would see his figure, shadowless, flitting before me, still in its same attitude, over the cold and lifeless ground, flitting over dried-up rivers, over broken stones cast up by old glacial upheavals, flitting in the pure and cloudless air. . . .

N

[Music: *Strikes sinister note of finality.*]

Adams. I was beside myself when I finally reached Gallup, New Mexico, this morning. There is an auto camp here—cold, almost deserted at this time of year. I went inside, and asked if there was a telephone. I had the feeling that if only I could speak to someone familiar, someone that I loved, I could pull myself together.

O

[Sound: *Nickel put in slot.*]

11. **mesa** (MAY suh): elevated flat-topped land formation with steep sides.

Operator. Number, please?

Adams. Long distance.

Operator. Thank you.

[Sound: *Return of nickel; buzz.*]

Long Distance. This is long distance.

Adams. I'd like to put in a call to my home in Brooklyn, New York. I'm Ronald Adams. The number is Beechwood 2-0828.¹²

Long Distance. Thank you. What is your number?

Adams. 312.

Albuquerque Operator.

Albuquerque.

Long Distance. New York for Gallup. (*Pause*)

New York Operator. New York.

Long Distance. Gallup, New Mexico, calling Beechwood 2-0828.

(*Fade*)

Adams. I had read somewhere that love could banish demons. It was the middle of the morning. I knew Mother would be home. I pictured her,

12. **Beechwood 2-0828:** phone number. At the time of this story, phone numbers in the United States began with two letters (called an exchange), followed by five numbers. Names (called exchange names) like Beechwood were used to tell callers which two letters to dial—usually the first two letters of the name (e.g., BE for *Beechwood*).

N Literary Focus Plot Why do you think the man appears unless Adams drives at 85 miles per hour? What is the author setting up?

O Read and Discuss How has the play circled back to the beginning here?





Analyzing Visuals

Connecting to the Text How does this painting help convey Adams's isolation?

Gas (1940) by Edward Hopper. Oil on canvas (26¼" × 40¼").

Digital Image © The Museum of Modern Art / Licensed by SCALA.

tall, white-haired, in her crisp housedress, going about her tasks. It would be enough, I thought, merely to hear the even calmness of her voice. . . .

P

Long Distance. Will you please deposit three dollars and eighty-five cents for the first three minutes? When you have deposited a dollar and a half, will you wait until I have collected the money?

[Sound: *Clunk of six coins.*]

Long Distance. All right, deposit another dollar and a half.

[Sound: *Clunk of four coins.*]

Long Distance. Ready with Brooklyn—go ahead, please.

P Literary Focus Character Why does Adams try to call his mother? What does his desire to speak to her reveal about his reaction to his situation?

Adams. Hello.

Mrs. Whitney. Mrs. Adams's residence.

Adams. Hello. Hello—Mother?

Mrs. Whitney (*very flat and rather proper*).

This is Mrs. Adams's residence. Who is it you wished to speak to, please?

Adams. Why—who's this?

Mrs. Whitney. This is Mrs. Whitney.

Adams. Mrs. Whitney? I don't know any Mrs. Whitney. Is this Beechwood 2-0828?

Mrs. Whitney. Yes.

Adams. Where's my mother? Where's Mrs. Adams?

Mrs. Whitney. Mrs. Adams is not at home. She is still in the hospital.

Adams. The hospital!

Mrs. Whitney. Yes. Who is this calling, please? Is it a member of the family?

Adams. What's she in the hospital for?

Mrs. Whitney. She's been prostrated¹³ for five days. Nervous breakdown. But who is this calling?

Adams. Nervous breakdown? But—my mother was never nervous.

Mrs. Whitney. It's all taken place since the death of her oldest son, Ronald.

Adams. Death of her oldest son, Ronald . . . ? Hey—what is this? What number is this?

Mrs. Whitney. This is Beechwood 2-0828. It's all been very sudden. He was killed just six days ago in an automobile accident on the Brooklyn Bridge.

13. **prostrated** (PRAHS tray tihd): overcome by exhaustion or grief; weak.



Operator (*breaking in*). Your three minutes are up, sir. (*Pause*) Your three minutes are up, sir. (*Fade*) Sir, your three minutes are up. Your three minutes are up, sir.

Adams (*in a strange voice*). And so, I am sitting here in this deserted auto camp in Gallup, New Mexico. I am trying to think. I am trying to get hold of myself. Otherwise, I shall go mad. . . . Outside it

is night—the vast, soulless night of New Mexico. A million stars are in the sky. Ahead of me stretch a thousand miles of empty mesa, mountains, prairies—desert. Somewhere among them, he is waiting for me. Somewhere I shall know who he is, and who . . . I . . . am. . . .

Q

[Music: *Up*.]

Q Reading Focus Analyzing Cause and Effect What really happened at the beginning of the story on the Brooklyn Bridge? Read that section again, if necessary.

Applying Your Skills



Reading Standard 3.2 Analyze the effect of the qualities of the character (e.g., courage or cowardice, ambition or laziness) on the plot and the resolution of the conflict.

The Hitchhiker

Literary Response and Analysis

Reading Skills Focus

Quick Check

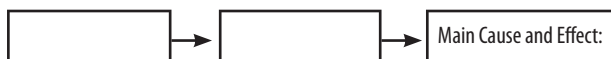
1. When does Adams first see the hitchhiker?
2. How does Adams's attitude toward the hitchhiker change as the play goes on?

Read with a Purpose

3. What does Adams eventually discover about himself on his cross-country drive? What finally triggers his discovery?

Reading Skills: Analyzing Cause and Effect

4. Review the flowchart you created as you read. Does knowing what really happened on the Brooklyn Bridge change your view of the cause-and-effect relationships? Revise your chart as necessary. Then, add a box labeled "Main Cause and Effect" to the end of your chart. Record the cause and effect that you think forms the basis of the plot.



Vocabulary Check

Tell whether each statement is true or false.

5. A **coincidence** is always planned in advance.
6. **Sinister** people are friendly and kind.

Literary Skills Focus

Literary Analysis

7. **Infer** Whom or what do you think the hitchhiker represents?
8. **Extend** In a way, this play doesn't end at all—Adams and the reader are kept in suspense. What do you think Adams will do after the end of the play? Use details from the play to support your answer.

Literary Skills: Plot and Character

9. **Analyze** How does the fact that Adams is describing his own experiences in the play help you identify his character traits?
10. **Analyze** How does Adams's behavior affect the **plot**? When he encounters the hitchhiker in Texas, he says, "Perhaps I should have spoken to him then, fought it out then and there." How would the plot be different if Adams had taken action?
11. **Analyze** How does the playwright increase your curiosity about what will happen next throughout the play? Give three examples of **foreshadowing** and other elements of suspense.

Writing Skills Focus

Think as a Reader/Writer

Use It in Your Writing Write a scene for a play in which a conflict causes a character to make a crucial telephone call. Use **foreshadowing** to create suspense in your scene.

COMPARING TEXTS

Wrap Up



Reading Standard 3.2 Analyze the effect of the qualities of the character (e.g., courage or cowardice, ambition or laziness) on the plot and the resolution of the conflict.

In the Fog / The Hitchhiker

Writing Skills Focus

Write a Comparison-Contrast Essay

In an essay, compare and contrast the characters and plots in the two plays. Be sure to analyze the effects of the doctor's and Adams's qualities, or character traits, on the plots and the playwrights' use of suspense. There are two ways you can organize your essay:

- Use the **block method** to organize your essay, and discuss one play at a time. Write all about one play in one paragraph and all about the other play in another paragraph. For each play, explain the qualities of the main character and their effect on the plot and conflict. Then, explain how the playwright creates suspense.
- Use the **point-by-point method** to organize your essay. In one paragraph, compare and contrast the qualities of the doctor and Adams and their effects on the plot and conflict. In another paragraph, compare and contrast the playwrights' use of suspense in the two plays.

At the end of the essay, explain which play you prefer. Which play was more suspenseful?

Use the workshop on writing a Comparison-Contrast Essay, pages 450–458, for help with this assignment.



How have these plays affected your view of the ways in which people react to an unknown threat?

CHOICES

As you respond to the Choices, use these **Academic Vocabulary** words as appropriate: attitude, communicate, conveyed, illustrate.

REVIEW

Write a Review

Write a short review of an imaginary production of either play. Describe the main character and his conflict. Explain the effect of his qualities on the plot. (Don't give away the ending!) Rate the effectiveness of the playwright's use of suspense, and critique the acting and the staging. Convince your reader that the play is—or is not—worth attending.

CONNECT

Write Text Messages

TechFocus Choose one of the plays. Imagine that it takes place today and the main character has a cell phone. Write the text messages that the main character and a friend send back and forth.

EXTEND

Prepare an Oral Report

Oral Report Research an aspect of the Battle of Gettysburg for an oral report. You can focus on the fighting, the men who led the battle, the effect on the people living nearby, or President Lincoln's address commemorating the battle. Write an outline, and make notes for your report.



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H6-311

Go

Following Instructions

CONTENTS

APPLICATION

**Pet Adoption
Application**
page 314

INSTRUCTIONS

**Going Batty! How to
Build a Bat House**
page 317



What Do
You
Think

Animals often seem to be part of the family. What can people do to give animals comfortable homes?



QuickWrite

Think about the responsibilities of caring for an animal. What qualities and attitudes do you think are important in a pet owner? Write a paragraph detailing these qualities.

APPLICATION Preparing to Read



Reading Standard 2.5 Follow multiple-step instructions for preparing applications (e.g., for a public library card, bank savings account, sports club, league membership).

Pet Adoption Application

Informational Text Focus

Following Instructions: Preparing an Application In the years ahead, you'll be asked to fill out applications for all kinds of things. Right now, if you want to get a library card or adopt a pet from a shelter, you will be asked to fill out an application.

Into Action These are the steps you need to follow when you fill out an application.

1. **Read the application all the way through** before you do anything. You can often learn a great deal about whatever you're applying for by reading through the application.
2. If there is a question that requires more than a quick answer, **write down or type your response before you write it on the application** itself. Review and, if necessary, revise what you've written. Then, copy your response onto the application.
3. **Answer questions truthfully.**
4. **Print or type** the information carefully, with no cross-outs.
5. **Fill in** all the blanks. Write *n/a* (for "not applicable") in response to questions that don't apply to you.
6. Check your **spelling**.
7. After you fill out the application, read it through carefully to **make sure you didn't miss anything**.
8. **Sign and date** your application.

Some applications require references. A **reference** is someone (possibly a teacher or family friend) who can provide information about your abilities and qualities. You should list only adults as references. Always ask permission first so that your references will have a chance to prepare useful information about you—and so they won't be surprised if they receive a phone call.

Writing Skills Focus

Preparing for Timed Writing Note the main headings, boldface terms, and other features that help guide you through the application.



Reader/Writer
Notebook

Use your **RWN** to complete the activities for these selections.

Vocabulary

contribution (kahn truh BYOO shuhn) *n.*: payment given for a specific purpose. *I gave the shelter at which I found my cat a contribution to help other lost animals.*

occupation (ahk yoo PAY shuhn) *n.*: work a person does regularly. *I had to list my occupation when applying for a pet.*

supervisor (SOO puhv vy zuhr) *n.*: person in charge. *Did someone call my supervisor to ask if I was dependable?*

Language Coach

Latin Origins and Root Words

Many words commonly used in business, like the three Vocabulary words above, are Latinate words, words from ancient Latin roots. Latin was the language of the ancient Romans, who had a rich vocabulary for dealing in business, law, and government. Latinate words are often rather long because they are built from two or more word parts consisting of a root and one or more affixes.

In a dictionary, look up the words above. What are their Latin roots?



Learn It Online

Use the interactive Reading Workshop for an example of how to prepare an application:

go.hrw.com

H6-313

Go

Read with a Purpose

Read to discover the kinds of information requested on applications.

INSTRUCTIONS: Adopter, print carefully in UNSHADED AREAS ONLY— do not write in shaded areas.

☐ Puppy ☐ Kitten ☐ Dog ☐ Cat

Date / /		Single Adoption	Double Adoption	Age	1	Program	H	T	Adoption Number										
Day		Time	Breed	Color			D	O											
				Sex			L	R											
				Spay/Neuter			MTA MID	G	circle one										
Voluntary Contribution		Size: S _____ M _____ L _____	Vaccine Type																
Cash	\$	<input type="checkbox"/> Pure <input type="checkbox"/> Mix	Vaccine Date																
Check	\$	Pet's Name		Rabies Tag															
D V M A circle one	\$	ASC. Int.	No.	Rabies Date															
Credit A/R	\$			Wormed															
Total Voluntary Contribution	\$			Med. Given															
X _____																			
Name of Reference		Address		City	State	Telephone		ID Source											
						() -		<input type="checkbox"/> Yes <input type="checkbox"/> No											
						() -													
1. WHOM IS THE PET FOR? <input type="checkbox"/> Self <input type="checkbox"/> Gift For whom? _____ Adopter's age: _____																			
2. IF YOU ARE SINGLE: Do you live alone? <input type="checkbox"/> Yes <input type="checkbox"/> No Do you live with family? <input type="checkbox"/> Yes <input type="checkbox"/> No Do you work? <input type="checkbox"/> Yes <input type="checkbox"/> No What are your hours? _____ IF YOU ARE MARRIED: Do you both work? <input type="checkbox"/> Yes <input type="checkbox"/> No Husband's hours: _____ Wife's hours: _____ How many children do you have at home? _____ Ages: _____ / _____ / _____ / _____ Who will be responsible for the pet? <input type="checkbox"/> Husband <input type="checkbox"/> Wife <input type="checkbox"/> Children <input type="checkbox"/> Other																			
3. DO YOU: <input type="checkbox"/> Own <input type="checkbox"/> Rent <input type="checkbox"/> House <input type="checkbox"/> Apt. Floor # _____ Elevator in building? <input type="checkbox"/> Yes <input type="checkbox"/> No (CHECK ONE) (CHECK ONE) If renting, does your lease allow pets? <input type="checkbox"/> Yes <input type="checkbox"/> No Are you moving? <input type="checkbox"/> Yes <input type="checkbox"/> No When? _____ Do you have use of a private yard? <input type="checkbox"/> Yes <input type="checkbox"/> No Is it fenced? <input type="checkbox"/> Yes <input type="checkbox"/> No Fence height: _____ Where will your pet be kept? _____ / _____ DAYTIME NIGHTTIME Any allergy to pets? <input type="checkbox"/> Yes <input type="checkbox"/> No																			
4. DO YOU HAVE OTHER PETS? <input type="checkbox"/> Yes <input type="checkbox"/> No Breed: _____ Where did you get the pet? _____ How long have you had it? _____																			
5. YOUR OCCUPATION: _____ Business Phone: () _____ Company: _____ Supervisor's Name: _____																			
Vet's Name				City, State				Zip Code											
Adopter's Signature																			



A Informational Focus Following Instructions

What information is required in the upper-right-hand area?

B Read and Discuss

What did you learn about pet adoption?

Vocabulary **contribution** (kahn truh BYOO shuhn) *n.*: payment given for a specific purpose.

occupation (ahk yoo PAY shuhn) *n.*: work a person does regularly.

supervisor (SOO puhv vy zuhr) *n.*: person in charge.

Applying Your Skills



Reading Standard 2.5 Follow multiple-step instructions for preparing applications (e.g., for a public library card, bank savings account, sports club, league membership).

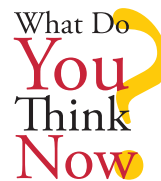
Pet Adoption Application Standards Review

Informational Text and Vocabulary

- Which of the following people would *not* be a suitable reference on a pet adoption form?
A a teacher
B a former employer
C a fellow Boy Scout
D a minister
- The *main* thing the shelter wants to know about an applicant is
A whether the applicant will feed the animal the right food.
B whether the applicant plans to let the animal run free through the neighborhood.
C whether the applicant will take good care of the pet.
D what kind of dog or cat the applicant wants.
- The abbreviation *n/a* stands for “not applicable.” What does the term *not applicable* mean?
A none of your business
B does not apply to me
C not again
D no answer
- Why would the agency care if the pets were to be given as gifts?
A The agency might charge an extra fee.
B The agency would want to send a card.
C The agency wants to know that the actual owner is responsible.
D The agency disapproves of giving pets as gifts.
- A person is most likely to give a *contribution* to
A an employer.
B a new pet.
C a good cause.
D a neighbor.
- Another word for *occupation* is
A application.
B pet.
C volunteer.
D job.
- Supervisor* means
A boss.
B veterinarian.
C reference.
D clergyman.

Writing Skills Focus

Timed Writing Write a paragraph explaining the most important things a person should do when filling out an application.



What information is the shelter *really* looking for when it asks what pets you have and whether you rent or own your home?

INSTRUCTIONS

Preparing to Read



Reading Standard 2.5 Follow multiple-step instructions for preparing applications (e.g., for a public library card, bank savings account, sports club, league membership).

Going Batty! How to Build a Bat House

Informational Text Focus

Following Instructions: Analyzing Directions **Directions** are step-by-step instructions that explain how to complete a task, put something together, or repair something. You've probably followed directions when working on projects in art class or setting up a new computer. Good directions communicate a great deal of information in very few words.

Into Action To make the best use of directions, follow these strategies in order. Summarize these strategies on a card or piece of paper that you can keep as a handy reference.

- Preview the task by reading all the **directions** carefully so you know the scope, or extent, of the project, including how long it will take. If there are any safety precautions or hazardous-materials warnings, ask for permission and work with adult supervision.
- Study any **diagrams** that illustrate the materials you'll need, recommended methods of working, or examples of the finished product.
- Set up your work space by gathering all the tools and **materials** you'll need. Have them all in one place so that you won't have to stop to go to the store or to search your garage or workshop.
- Start following the directions in sequence, from the beginning until the end. **Sequence** is the order in which actions are meant to be done. Here, it means the order of the steps in the directions.
- *Always* work with **safety** in mind: Carefully follow any safety precautions or warnings about hazardous materials.

Writing Skills Focus

Preparing for Timed Writing As you read the directions that follow on the next few pages, notice the way they are organized in a sequence.

Vocabulary

literally (LIHT uhr uh lee) *adv.*: actually; in truth. *Bats literally hang from the ceilings of their homes.*

structure (STRUHK chuhr) *n.*: something built or constructed. *This wooden structure would make a good home for a bat colony.*

exterior (ehk STIHR ee uhr) *adj.*: outdoor. *Exterior-grade wood is specially treated so it can withstand harsh weather.*

Language Coach

Usage The word *literally* means "true to the exact meaning of the words." Many people use *literally* incorrectly, though. For example, someone might say, "My headache was so bad, my head was literally splitting." Unless the speaker was actually rushed to the hospital because his or her head had split open, the use of the word *literally* here can't be taken—well—literally!



Reader/Writer
Notebook

Use your **RWN** to complete the activities for this selection.



Learn It Online

Become vocabulary savvy with Word Watch at:

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H6-316

Go

GOING BATTY!

How to Build a Bat House

by



Read with a Purpose

Read this article and its instructions to learn a lesson in sequencing.

Bats have gotten a bad name from horror stories and movies. That's too bad, because bats can be great little guys to have around. Give a bat a place to live, and it will help you cut down on mosquitoes and other insect nuisances.

These tiny creatures, the world's only flying mammals, don't ask for much. They want a warm, enclosed space where they can hang

out—**literally**! Bats climb the walls when home, and yes, they do sleep upside down. So they need a surface to grip with their tiny claws. They also like a place that stays dark at night and is near water. (Eating bugs makes a bat thirsty!)

This easy-to-build **structure** will welcome a small colony of helpful bats. (Caution: Never touch a bat in case the bat is sick.) **A**

A Read and Discuss What point about bats is the author making?

Vocabulary **literally** (LIHT uhr uh lee) *adv.*: actually; in truth.
structure (STRUHK chuhr) *n.*: something built or constructed.

Materials

- 1 sheet ½" exterior-grade untreated plywood, at least 2' x 4'
- 1 piece 1" x 2" x 8' untreated pine (for sides)
- 1" x 4" x 28" untreated board (for roof)
- Window screen or mesh (optional), 5 sq. ft.
- 20 to 30 exterior-grade 1-inch screws
- Small box 1-inch nails
- Dark-colored, water-based paint or stain
- Heavy-duty hanging hooks and wire (optional)



Tools

(Caution: Always wear safety goggles when using tools, and get an adult to help!)

- Table saw or handsaw
- Hammer
- Screwdriver
- Drill and drill bits
- Staple gun
- Paintbrush
- Caulk gun

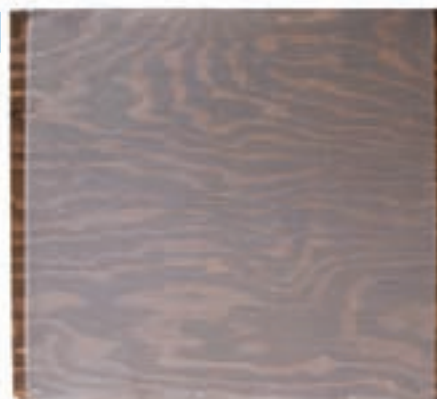


Vocabulary **exterior** (ehk STIHR ee uhr) *adj.*: outdoor.

Let's Get Started: Steps to Building a Bat House

- 1** Cut the plywood into three pieces as follows if you live in a warm climate. (See step 7 for measurements if you live in a cold climate.)
 - a) 26½" x 24" (1 back)
 - b) 26" x 24" (1 top front)
 - c) 5" x 24" (1 bottom front)
- 2** Cut the pine into three pieces as follows:
 - a) 24" (1 ceiling)
 - b) 20½" (2 side walls)
- 3** Paint or stain the wood. The dark color absorbs sunlight and keeps the bat house warm.
- 4** Using the staple gun, cover one side of the back panel with the screen so that bats can grab on to it. (If you don't want to use a screen, you can rough up the surface of the board with a file.)
- 5** Line up the side walls with the longer sides of the back panel. Screw into place. There will be ½ inch of extra back panel at the bottom for bats to land on.
- 6** Place the ceiling at the top of the back panel, between the side walls. Screw into place.
- 7** Place the top front panel on the house. Line it up with the ceiling, and screw into place. Place the bottom front panel on the house, leaving a ½-inch vent space between the top and bottom front panels. If you live in a cold climate, you can eliminate this vent. Simply cut a single front piece that's 23 inches long.
- 8** Carefully nail the roof over the top.
- 9** For best results, apply caulk to the joints.

4



5



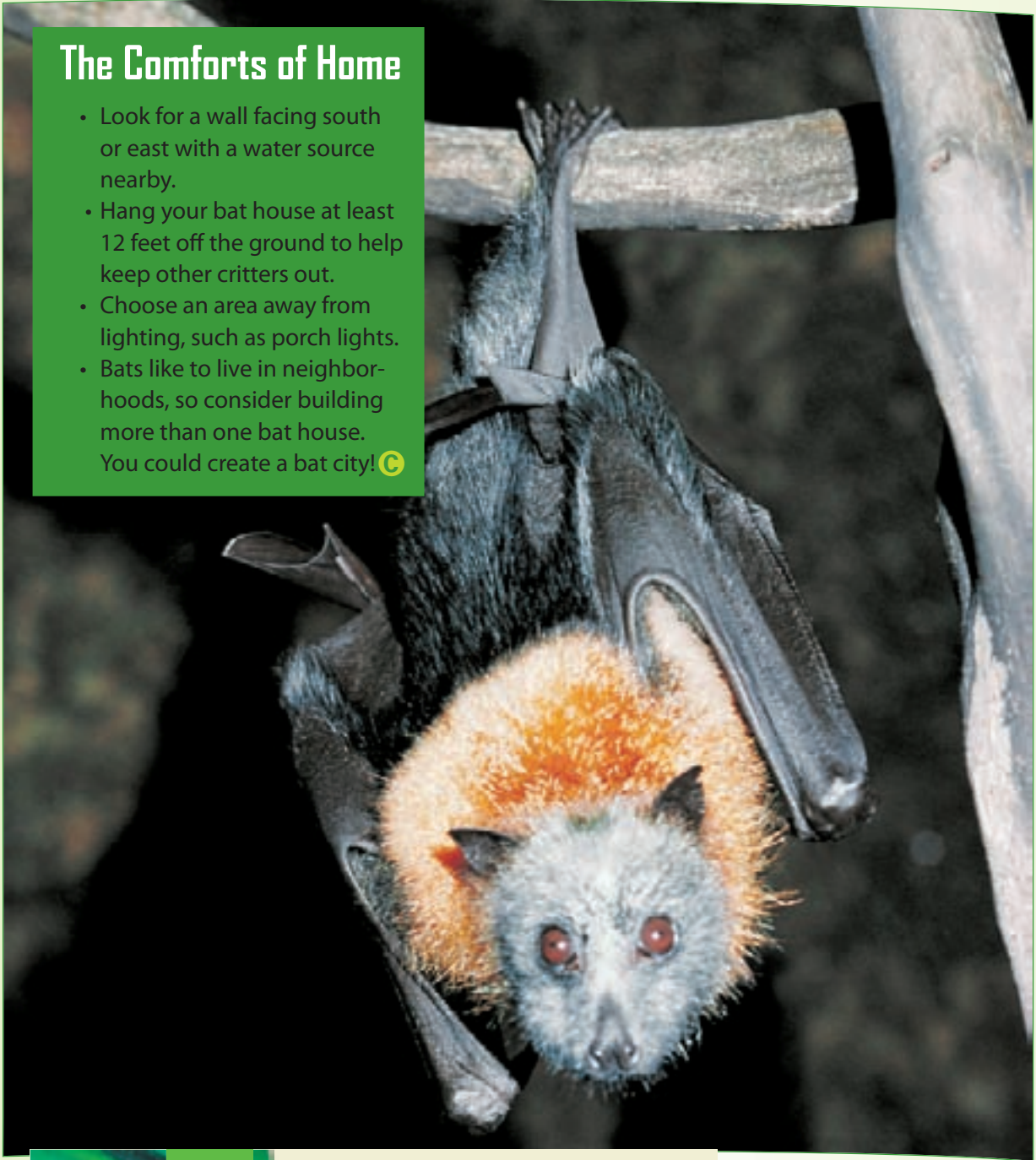
8



B Informational Focus Following Instructions The first strategy on page 316 says to preview the directions by reading all the steps first. What would you do if you got to step 9 and realized you did not know what the word *joints* or *caulk* meant? How might not understanding a word affect your completing the project?

The Comforts of Home

- Look for a wall facing south or east with a water source nearby.
- Hang your bat house at least 12 feet off the ground to help keep other critters out.
- Choose an area away from lighting, such as porch lights.
- Bats like to live in neighborhoods, so consider building more than one bat house. You could create a bat city! ©



Analyzing Visuals

Connecting to the Text What information in the text does this photograph illustrate? Point out details.

© Informational Focus Following Instructions This last bulleted list has four more instructions, but they do not follow as strong a sequence as the building instructions do. Are these items in the best sequence? How would you order the information?

Applying Your Skills



Reading Standard 2.5 Follow multiple-step instructions for preparing applications (e.g., for a public library card, bank savings account, sports club, league membership).

Going Batty! How to Build a Bat House

Standards Review

Informational Text and Vocabulary

- Which of the following is *not* required for building a bat house?
A plywood
B hanging hooks
C exterior-grade screws
D hammer
- What should you do if you find a bat near your house?
A Feed it mosquitoes.
B Find the rest of its colony.
C Put it in a wooden box.
D Do not touch it.
- Why should the roof be installed over the ceiling?
A so bats can land more easily
B because it uses less plywood
C so rain won't get inside the house
D so the caulking will fill the joints
- Why should you create an air vent in the house if you live in a warm climate?
A so the bats can drink water
B so the house can get some light
C so there is something for bats to hold on to
D so air can flow through the house
- Another term for *literally* is
A in truth.
B greedily.
C with excitement.
D spookily.
- A *structure* is
A a plywood sheet.
B an enclosed space.
C a bat colony.
D a building.
- The opposite of *exterior* is
A damp.
B inside.
C unquestionable.
D untreated.
- What challenges might you encounter when building this bat house?
A avoiding injury from tools
B following all the details in the instructions
C getting all the required materials
D all of the above

Writing Skills Focus

Timed Writing Write a set of **directions** explaining how to make or do something: crochet a scarf, make a grilled cheese sandwich, shoot a basket, take a good digital photograph. Make a list of all the **materials** and tools required for the project. Then, organize the directions into a **sequence** of steps.

What Do
You
Think
Now

How might you and your family benefit from having bats living near your home?

Writing Workshop

Problem-Solution Explanation

Write with a Purpose

Write an essay that describes a problem and provides a successful solution to the problem. Your **audience** includes your teacher and classmates. Your **purpose** is to convince them that your solution is reasonable and practical.

A Good Problem-Solution Essay

- clearly defines the problem, considering its causes and effects
- clearly states a proposed solution
- supports the problem and the solution with relevant evidence
- anticipates and addresses possible objections
- is organized by order of importance with the most important solutions presented first
- summarizes the problem and solution and may end with a convincing call to action

See page 330 for complete rubric.



Reader/Writer Notebook

Use your **RWN** to complete the activities for this workshop.

Think as a Reader/Writer In life you will often want to address problems and find solutions for these problems. One way to do this is to write a problem-solution explanation. A problem-solution explanation discusses an important problem, proposes a solution, and convinces readers why the proposed solution is the best one. Take a few minutes to read this excerpt from an essay titled “The U.S. Has a Garbage Crisis,” by William Dudley.

We are running out of places to put all the garbage we produce. About 80 percent of it is now buried in landfills. There are 6,000 landfills currently operating, but many of them are becoming full. The Environmental Protection Agency estimates that one-half of remaining landfills will run out of space and close within the next five to ten years. . . .

The only real solution to the garbage crisis is for Americans to reduce the amount of trash they throw away. There are two methods of doing this. One is recycling—reusing garbage. . . . Environmentalist Barry Commoner estimates that we can reduce 70 percent of our garbage by recycling.

We must also reduce the amount of garbage we produce in the first place. . . . Consumers should buy foods and goods that use less packaging. We also should buy reusable products rather than things that are used once and thrown away.

← The first paragraph states the **problem** and provides relevant **evidence** of the problem.

← The proposed **solution** is clearly stated at the beginning of the second paragraph.

← Note **suggestions** on how to reach the solution, plus a **call for action**.

Think About the Professional Model

With a partner, discuss the following questions about the model:

1. How does the writer get your attention with the problem statement?
2. Is the problem statement effective? Why or why not?
3. Is the proposed solution realistic? What information is used to persuade the reader that this is a realistic solution?
4. Is the explanation organized in a coherent manner?



Writing Standard 1.2 Create multiple-paragraph expository compositions:
a. Engage the interest of the reader and state a clear purpose. **b. Develop the topic with supporting details** and precise verbs, nouns, and adjectives to paint a visual image in the mind of the reader. **c. Conclude with a detailed summary**

linked to the purpose of the composition.
1.3 Use a variety of effective and coherent organizational patterns, including comparison and contrast; organization by categories; and arrangement by spatial order, **order of importance**, or climactic order. **2.2 Write expository compositions (e.g., description, explanation,**

comparison and contrast, problem and solution):
a. State the thesis or purpose. **b. Explain the situation.** **c. Follow an organizational pattern appropriate to the type of composition.** **d. Offer persuasive evidence to validate arguments and conclusions as needed.**

Prewriting

Choose a Problem

The first step in writing a problem-solution explanation is choosing a problem that is important to you and your audience. Work in a small group to brainstorm a list of problems. The Idea Starters at right may help you generate ideas. Then, choose two or three problems that are most important to you. Thinking about the **causes** and **effects** of those problems, consider some realistic solutions. Then, choose a problem that has a valid and promising solution.

Develop a Thesis

Once you've identified a particular problem, write a **thesis statement**, or opinion statement, that clearly states the problem. (The solution will come later in your essay.) Here is an example of a student's thesis statement: *Sibling rivalry, or competition between brothers and sisters, can seriously harm families.*

Find a Solution

The solution is the heart of the matter, your reason for writing. There's no one "correct" way to go about finding a solution. One person might begin by brainstorming different possibilities, while another might write freely about the problem just to put words on paper. If you take the second approach, you might want to imagine that you're writing a letter to a friend about the problem.

Whatever approach you take, be sure you clearly explain your solution to your readers. You might stress how practical your solution is, how easy it is to accomplish, or the consequences of taking no action at all. Fill in a chart like the one below to keep track of some possible solutions to the problem you've chosen. This chart is partially completed for the model on page 322.

Problem	Possible Solution
Landfills are filling up, and there's no place to put garbage.	Reduce garbage by recycling.
	Reduce garbage produced in the first place.

Idea Starters

Think about problems involving

- you and your classmates
- your school or community
- the global community
- a situation you noticed recently

Your Turn

Get Started Record in your RWN the **problem** and **solution** you have selected. Then, spend some time thinking about both. Is the problem one your audience will care about? Are there any flaws in your solution to the problem? Can you think of a better solution? Use this information as you plan your draft.



Learn It Online

See how one writer develops a problem-solution essay at:

go.hrw.com

H6-323

Go

Peer Review

Getting together with a classmate who can serve as your “practice audience” is a good way to help you think through the objections you might face to your proposed solution. Sit down with a partner and ask him or her to “punch holes” in your argument. Your partner may see weaknesses in your solution that you are unable to see or haven’t considered.

Your Turn

Plan Your Essay Use research and your knowledge of the problem and its solution to plan your essay. Use a flowchart like the one on this page to plan and organize your information.

Gather Evidence

In order to persuade others that you’ve identified a real problem and that you’ve found a good solution, you must support your position with organized and relevant **evidence**. Here are some types of evidence you might use:

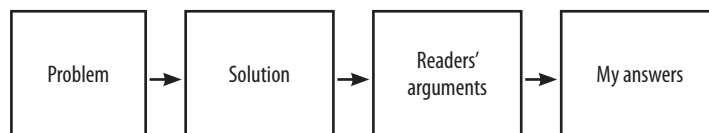
- facts (including statistics)
- expert opinions
- analysis of whether the solution is practical (in terms of cost, time, and difficulty)
- comparisons of solutions (mention other solutions that might be—or have been—tried in order to show they are not as good as yours)

You may want to include anecdotes and other examples from personal experience to make your essay more engaging, but those stories and examples are not considered evidence.

Consider Your Purpose and Audience

Remember that your **purpose** is not only to persuade your **audience** that your problem is valid but also to convince them that your solution is the very best one. However, that doesn’t mean you should present your solution as the only possible solution. In fact, a powerful technique is to discuss other reasonable solutions, as well as possible objections to the solution you are offering.

Always take time to consider the point of view, or perspective, of your audience. It’s easy to persuade readers who are likely to agree with your ideas from the beginning. People who are already recycling don’t need to be convinced to recycle plastic. (This is sometimes called “preaching to the choir.”) The real challenge in presenting a solution is to change the minds of people who may not agree with you at first. Anticipate the concerns and counterarguments of those readers. Imagine yourself in the shoes of readers who are unlike you—who perhaps see things differently. What parts of your solution might seem weak to them? Openly acknowledge the pros and cons of each solution. Anticipate your audience’s objections, and plan a response to each objection. This approach lets your readers know that you’ve given full consideration to the problem. A flowchart like this one can help you think through the process.



Drafting

Follow the Writer's Framework

The Writer's Framework at right outlines how to plan your draft to create an effective problem-solution explanation.

Discuss the Pros and Cons

As you write your draft, analyze your proposed solution and evidence as your readers would. Ask yourself questions like these:

- Is my solution adequate and practical?
- Have I considered the problem's causes and effects?
- Is my evidence persuasive and accurate?
- What are other possible solutions, and what are their pros and cons?
- What are some possible concerns about or objections to my solution?
- What evidence shows that my solution is best?

Write a Strong Conclusion

Your conclusion should restate the problem and your solution, repeating why your solution is best. If you want your readers to do something to help solve the problem, include a call to action—a request urging them to take a specific action. If you end with a call to action, make it reasonable and specific. Tell your readers what you want them to do, and remind them why they should do it.

A Problem-Solution Framework

Introduction

- State the problem and why it is important.
- Include evidence that it is a serious problem.

Body

- Present and describe your proposed solution.
- Provide details about the solution.
- Provide evidence, in order of importance, that explains the benefits of the solution.
- Answer possible objections to the solution.

Conclusion

- Restate the problem.
- Summarize your proposed solution.
- End with a strong call to action.

Writing Tip

Try one of the following techniques to draft a strong introduction:

- Tell an anecdote that puts the problem on a personal level.
- Present a startling fact or statistic about the problem.
- Include a quotation by an authority on the topic.

Writing Tip

A call to action is a specific suggestion about something your readers can do about the problem. It is a powerful way to end your essay.

Grammar Link Using Numbers Correctly

You may need to use numbers to state your problem or its solution or to write a strong conclusion. Use the following guidelines and examples if you do.

Use numerals for indicating numbers over ten.

"There are 6,000 landfills..."
"...reduce 70 percent of our garbage..."

Use a hyphen with compound numbers from twenty-one to ninety-nine.

"...over seventy-five wells had to be closed..."

Spell out the numbers ten and below.

"...within the next five to ten years..."

Your Turn

Write Your Draft Following your plan, write a draft of your essay. Be sure to think about the following questions:

- What other possible solutions will you discuss?
- What possible objections will you answer?
- What, if any, call to action will you present?

Peer Review

Get together with a classmate to review your draft. Ask your classmate to answer the questions in the chart at the right as he or she reviews your essay. Be sure to write down your partner's suggestions so you can use them when you revise your draft.

Evaluating and Revising

Your draft is merely the starting point of the writing process. Now it's time to evaluate your essay to look for any weak areas and to improve your essay by revising those weak areas.

Problem-Solution Explanation: Guidelines for Content and Organization

Evaluation Question	Tip	Revision Technique
1. Does your introduction get the reader's attention and clearly state the problem?	Underline the attention-getting opening. Highlight the thesis, or statement of the problem.	Add a strong statement, statistic, or example of the problem. Clarify your statement of the problem.
2. Do you provide details that describe the problem and relevant causes and effects?	Put stars next to details that describe the problem.	Add evidence that reveals the seriousness of the problem.
3. Do you propose a solution to the problem? Do you examine the pros and cons of the solution?	Circle statements that suggest a solution. Bracket the pros and cons discussed.	Write a clear statement of the solution, if needed. Add pros and cons of the solution.
4. Have you provided strong reasons and persuasive evidence to support your proposed solution?	Put a check mark next to each reason or piece of evidence.	Add facts, statistics, anecdotes, examples, or expert opinions, as needed.
5. Have you organized your solutions by order of importance?	Number the solutions to your problem, giving a number 1 to the most important solution, a number 2 to the next most important solution, and so on.	Rearrange your solutions so they are organized in order of importance.
6. Does the conclusion include a convincing argument, a summary, or a call to action?	Draw a box around the argument, summary, or call to action.	Add a call to action, or revise your conclusion to make it more persuasive.

Read this student's draft and the comments about it as a model for revising your own problem-solution explanation.

Student Draft

Household Hazardous Wastes

by Michelle Burrows, Paradise Canyon Elementary

In daily life, for work or pleasure, people use products that later become hazardous wastes. Household items such as beauty products, car-care products, cleaning supplies, and gardening products are a few examples. When no longer usable or wanted, these products are thrown in the trash and become hazardous wastes. If they are disposed of improperly, they pose a threat to the health of our environment and the organisms living in it.

Improperly stored and disposed of household products can cause serious problems. Accidental poisonings can occur. Hazardous products may ignite or explode, threatening the environment and workers. If hazardous products make it to the landfill, waste liquids can go into our surface water or groundwater, our drinking water. When these wastes go down the drain, they can kill the organisms that make the system work.

← Michelle clearly states the **problem** in the first sentence.

← Michelle provides further **details** about the problem.

← Consequences of ignoring the **problem** are presented through cause-effect reasoning.

MINI-LESSON How to Use Cause and Effect to Support Evidence

In her second paragraph, Michelle explained the effects of hazardous wastes. After working with a partner, she realized that some of the cause-effect relationships are unclear. She revised her explanation to make the causes clearer and to specify how and why the hazards exist. The revisions strengthen her essay.

Michelle's Revision of Paragraph Two

Improperly stored and disposed of household products can cause serious problems. ~~Accidental poisonings can occur. Hazardous products may ignite or explode, threatening the environment and workers.~~

Hazardous wastes, such as bleach and cleaning supplies, that are left within children's reach can cause accidental poisoning. When you place combustible items such as paint and paint thinner in the trash, the garbage can may ignite or explode, injuring workers and threatening the environment.

If hazardous products make it to the landfill, waste liquids can go into our surface water or groundwater, ^{poisoning} our drinking water. When these wastes go down the drain, they can kill the organisms that make the system work.

Your Turn

Clarify Pronoun References

Read your draft and then ask yourself the following questions:

- Have I defined the problem and explained why it is serious?
- Have I made sure that all of my references to the problem and its solution are clear?
- Have I eliminated any unclear pronoun references?

Student Draft *continues*

Michelle's **solution** includes several specific suggestions.

A less-desirable but realistic **solution** is presented as an alternative.

The final paragraph provides a brief **summary** of the problem and proposed solution.

This problem may seem hopeless, but it is not. Remember this handy mnemonic device the three *R*'s, which stands for *Reduce*, *Reuse*, and *Recycle*. The first *R* is to *reduce*--avoid purchasing household products have labels containing words such as *caustic*, *corrosive*, *danger*, *explosive*, *flammable*, *poison*, *toxic*, *volatile*, or *warning*. You can find books that suggest safer alternatives in a library or bookstore. When you must use a certain product, buy only the amount you need. Remember the second *R* and *reuse* whatever products you can. Finally, consider the third *R* and contact your local solid waste officials for *recycling* locations in your area. When the three *R*'s cannot be used, there is another option: *Relocation*. Keep the product in its original container, label it clearly, and take it to a hazardous waste collection site.

Household hazardous waste management is a problem, but not one without solutions. Use the three *R*'s or *Relocation* to protect our health and our environment.

MINI-LESSON How to Write a Call to Action

Michelle proposes realistic solutions to the problem. She concludes with a broad suggestion for action, but she decides to write a more direct call to action by asking her readers to do something specific. The revision gives her conclusion the persuasive power it needs.

Michelle's Draft of the Final Paragraph

Household hazardous waste management is a problem, but not one without solutions. Use the three *R*'s or *Relocation* to protect our health and our environment.

Michelle's Revision of the Final Paragraph

Household hazardous waste management is a problem, but not one without solutions. ~~Use the three *R*'s or *Relocation*.~~

If every person takes one small action, we will add far less hazardous waste to the environment. Choose just one thing to do. For example, make your own natural cleaner, buy smaller amounts of gardening products, or recycle one reusable item in your garage. Taking action now will help

for the future
to protect our health and our environment.

Your Turn

Write a Call to Action As you revise your draft, consider the following questions about your conclusion:

- What action have you asked your readers to take?
- Is the action likely to be effective?
- Can you be more specific about what you want your readers to do?

Proofreading and Publishing

Proofreading

You have evaluated and revised your problem-solution explanation to improve its content and organization. Now it's time to put the final touches on it and prepare it for publication. You do this by reading it with the critical eyes of a proofreader. Edit your writing for misspellings, punctuation errors, grammar errors, and problems in sentence structure.

Grammar Link Punctuating Appositives

An **appositive** is a noun or pronoun that identifies or describes more specifically another noun or pronoun beside it. An appositive phrase is an appositive with modifiers. Use commas to separate an appositive from the rest of the sentence.

As she was proofreading, Michelle found an appositive that needed to be set off by a comma.

Remember this handy mnemonic device, the three *R*'s, which stands for
Reduce, Reuse, and Recycle.

Publishing

Now it is time to publish your problem-solution explanation to reach a wider audience. Here are some ways to share your explanation:

- Present your explanation to your school newspaper as an editorial.
- Publish your explanation in your community's newspaper.
- Post your explanation on a community Internet site to see how readers respond to your ideas.
- Read your explanation on a local or school television broadcast that addresses problems in your school or community.

Reflect on the Process In your **RWN**, write a short response to each of the following questions:

1. What was the most difficult part of writing a problem-solution essay? Why do you think it was difficult?
2. What did you learn about your audience and their possible objections to your solution?
3. What did you learn here that will be useful in other types of writing?

Proofreading Tip

Get help from at least two of your classmates during the proofreading process. Ask each person to focus on only one area, such as spelling, punctuation, or sentence structure.

Your Turn

Proofread and Publish As you proofread your writing, look closely for appositives that lack punctuation. Correct them and any other errors in punctuation, usage, or spelling before you publish your explanation.

Scoring Rubric

You can use the rubric below to evaluate your problem-solution explanation.

	Expository Writing	Organization and Focus	Sentence Structure	Conventions
4	<ul style="list-style-type: none"> Clearly defines the problem and convincingly states a proposed solution. Strongly supports the problem and solution with <i>relevant</i> evidence. Convincingly anticipates and addresses the reader's concerns and expectations. 	<ul style="list-style-type: none"> Clearly addresses all parts of the writing task. Demonstrates a <i>clear</i> understanding of purpose and audience. Maintains a <i>consistent</i> focus and organizational structure, ending with a <i>clear</i> and <i>concise</i> summary. 	<ul style="list-style-type: none"> Includes sentence <i>variety</i> (e.g., simple, complex, compound-complex). 	<ul style="list-style-type: none"> Contains <i>few, if any</i>, errors in the conventions of the English language (grammar, punctuation, capitalization, spelling). These errors do not interfere with the reader's understanding of the writing.
3	<ul style="list-style-type: none"> Generally defines the problem and states a proposed solution. Supports the problem and solution with <i>relevant</i> evidence. Anticipates and addresses the reader's concerns and expectations. 	<ul style="list-style-type: none"> Addresses <i>most</i> of the writing task. Demonstrates a <i>general</i> understanding of purpose and audience. Maintains a <i>mostly consistent</i> focus and organizational structure, ending with a <i>relatively</i> clear and concise summary. 	<ul style="list-style-type: none"> Includes <i>some</i> sentence variety (e.g., simple, complex, compound-complex). 	<ul style="list-style-type: none"> Contains <i>some errors</i> in the conventions of the English language (grammar, punctuation, capitalization, spelling). These errors do not interfere with the reader's understanding of the writing.
2	<ul style="list-style-type: none"> Vaguely defines the problem and states a proposed solution. Partially supports the problem and solution with <i>somewhat relevant</i> evidence. May anticipate and address the reader's concerns and expectations. 	<ul style="list-style-type: none"> Addresses <i>some</i> of the writing task. Demonstrates <i>little</i> understanding of purpose and audience. Maintains an <i>inconsistent</i> focus and/or organizational structure, ending with an <i>unclear</i> summary. 	<ul style="list-style-type: none"> Includes <i>little</i> sentence variety. 	<ul style="list-style-type: none"> Contains <i>several errors</i> in the conventions of the English language (grammar, punctuation, capitalization, spelling). These errors may interfere with the reader's understanding of the writing.
1	<ul style="list-style-type: none"> Fails to define a problem or a solution. Provides <i>little or no</i> evidence. Fails to anticipate and address the reader's concerns and expectations. 	<ul style="list-style-type: none"> Addresses <i>only one or no</i> part of the writing task. Demonstrates <i>no</i> understanding of purpose and audience. Lacks a focus and organizational structure, and includes either <i>no</i> summary or a <i>rambling</i> one. 	<ul style="list-style-type: none"> Includes <i>no</i> sentence variety. 	<ul style="list-style-type: none"> Contains <i>serious errors</i> in the conventions of the English language (grammar, punctuation, capitalization, spelling). These errors interfere with the reader's understanding of the writing.

Problem-Solution Explanation

When responding to an on-demand problem-solution prompt, use the models you have read, what you've learned from writing your own problem-solution essay, the rubric on page 330, and the steps below.

Writing Prompt

School officials have decided that students should not be allowed to eat lunch on the football field because they leave too much litter. Write a problem-solution explanation in which you propose a solution to the problem. Write your explanation in the form of a letter to your principal, and provide evidence to persuade him or her to agree with you.

Study the Prompt

Begin by reading the prompt carefully. Note what is required in your explanation: a proposed **solution** to a litter problem at your school. You know that your **audience** is your school principal, and your **purpose** is to persuade your principal to agree with your proposed solution.

Tip: Spend about five minutes studying the prompt.

Plan Your Response

Since you already know your topic,

- write down some background information on the problem
- think about all sides of the problem
- write down the solution you will propose
- write down several reasons why your audience should agree with your solution
- consider any objections your audience might have to your solution, and think about how you'll answer those objections.

Tip: Spend about ten minutes planning your response.



Writing Standard 2.2 Write expository compositions (e.g., description, explanation, comparison and contrast, **problem and solution**):
a. State the thesis or purpose. **b. Explain the situation.** c. Follow an organizational pattern appropriate to the type of composition. **d. Offer persuasive evidence to validate arguments and conclusions as needed.**

Respond to the Prompt

Using the notes you've just made, draft your explanation. Follow these guidelines:

- In the introduction, state the **problem** and tell why it is important.
- In the body, describe and give details about your **solution**, provide reasons or **evidence** that explains why your solution is best, and address possible **objections** to your solution.
- In the conclusion, wrap up your explanation with a **summary** of the problem and solution or a **call to action**.

As you are writing, remember to use persuasive language. You may need to change the way your audience thinks about the problem. Also try to write as neatly as you can.

Tip: Spend about twenty minutes writing your draft.

Improve Your Response

Revising Go back over the key aspects of the explanation. Did you state your solution clearly? Did you provide reasons for all your points?

Proofreading Proofread your explanation to correct errors in grammar, spelling, punctuation, and capitalization. Make sure all your edits are neat, and erase any stray marks.

Checking Your Final Copy Before you turn in your explanation, read it one more time to catch any errors you may have missed.

Tip: Save five to ten minutes to improve your paper.

Listening & Speaking Workshop

Giving a Problem-Solution Presentation

Speak with a Purpose

Present your problem-solution essay as a speech. Practice the speech, and then present it to your class.

Listening Tip

One important way of learning how to deliver a problem-solution presentation is to pay close attention to your classmates' speeches. As you watch and listen to your classmates' presentations, notice both **content**—what the speaker says—and **delivery**—how the speaker says it.

Think as a Reader/Writer You've already written a persuasive problem-solution essay. Now you will try your hand at delivering it as an oral presentation. When delivering a problem-solution presentation, you may need to pay more attention to your audience (the listeners) than you did in your essay.

Adapt Your Essay

Make It Clear

Your presentation will address the same problem and propose the same solution as your essay. You have only one opportunity, however, to persuade your audience when you give a problem-solution presentation. Listeners cannot go back and re-read your words. It is essential to capture your audience's attention and help them recognize the problem you are discussing as well as the solution you propose. Make sure to emphasize all salient, or main, points in your presentation.

Problem Solved

These guidelines will ensure that your presentation will persuade listeners to agree with you.

- Clearly define the **problem** you wish to address.
- **Theorize**, or speculate, on the possible causes and effects of the problem. To identify causes and effects, consult your research on the problem. Note one or two noticeable causes as well as one or two apparent effects.
- Establish connections between the **problem** you have defined and the proposed **solution**. The connection might be the way your solution limits the causes or reduces the effects of the problem. Transitional expressions such as *therefore*, *as a result*, and *for this reason* can clarify cause-and-effect relationships.
- Include persuasive **evidence**, such as facts, statistics, descriptions and quotations from experts. The evidence should **validate**, or prove, that you defined the problem correctly and that your proposed solution is reasonable and viable.



Listening and Speaking Standard

1.1 Relate the speaker's verbal communication (e.g., word choice, pitch, feeling, tone) to the nonverbal message (e.g., posture, gesture). **1.5** Emphasize salient points to assist

the listener in following the main ideas and concepts. **2.5** Deliver presentations on problems and solutions: a. Theorize on the causes and effects of each problem and establish connections between the defined problem and at least one

solution. b. Offer persuasive evidence to validate the definition of the problem and proposed solution.

Deliver Your Oral Response

Even the most persuasive ideas can fall flat if they aren't delivered well. For example, if you get affected by distractions, mumble, or speak in a dull monotone, your listeners are not going to be engaged. Practice your speech to make sure you don't fall into any of these bad speaking habits. As you practice, concentrate on using **verbal elements** (what your voice does as you speak) and **nonverbal elements** (what your face and body do as you speak).

Verbal Elements

When you give a problem-solution presentation, it is important to speak at a slow **rate** so your audience can comprehend your ideas. You should also speak at a loud enough **volume** so the people in the back of the room can hear you. Varying your **vocal modulation**, or **pitch**—the rise and fall of your speaking voice—can help keep your audience interested. Adjusting the **tone**, or attitude, of your voice to match your message helps the audience understand your feelings about the issue. When giving a persuasive speech, your tone should be enthusiastic and believable so that your audience will be more likely to agree with your position.

Nonverbal Elements

Your **posture**, **eye contact** with the audience, **gestures**, and **facial expressions** are examples of nonverbal elements. Standing tall while looking directly at your audience shows that you are confident, and using appropriate gestures and facial expressions can help **emphasize** important ideas.

Dealing with Distractions

Try not to let noises or unexpected events distract you. For example, if your presentation is interrupted by continuous or recurring background noise, ignore it and speak louder. If you are interrupted by a more noticeable but temporary noise, pause until the noise stops, and then continue. Similarly, if you realize you accidentally skipped a minor point in your speech, go on as if nothing happened. If you skip an important point, explain the point to your listeners and then resume your presentation.

A Good Problem-Solution Presentation

- includes a clear statement of the problem
- theorizes on the causes and effects of the problem
- provides a variety of evidence that supports the definition of the problem, emphasizing salient points
- proposes a clearly stated solution to the problem
- makes effective use of verbal and nonverbal techniques

Speaking Tip

A good speaker provides a strong message and uses his or her voice and body language together to effectively present that message. For example, when stating a key point in a presentation, a speaker may point or nod.



Learn It Online

An interactive graphic organizer can help you organize your ideas. Try one at:

go.hrw.com

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Go

Literary Skills Review

Theme **Directions:** Read this story and respond to the questions that follow.

As a boy growing up in the New York City neighborhood of Harlem, the author Claude Brown ran with a tough crowd and often got into trouble, some of it very serious. He was first sent away to reform school when he was eleven. While there, a teacher who was encouraging Claude to stay out of trouble told him this story.

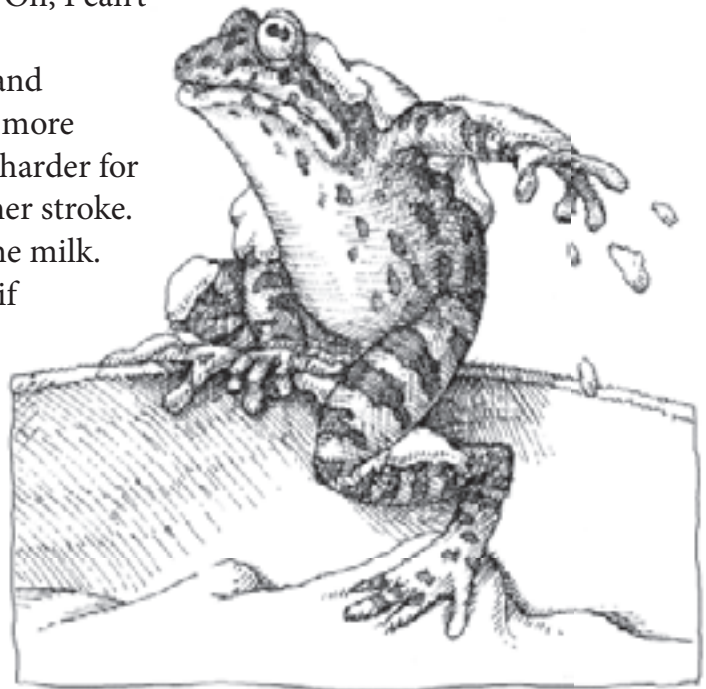
A vat is a very large container. Milk vats are often filled with milk that has just come from the cow, so the milk contains a lot of fat. When milk is churned, the fat turns to butter.

Two Frogs and the Milk Vat

by **Claude Brown**

There were two frogs sitting on a milk vat one time. The frogs fell into the milk vat. It was very deep. They kept swimming and swimming around, and they couldn't get out. They couldn't climb out because they were too far down. One frog said, "Oh, I can't make it, and I'm going to give up."

And the other frog kept swimming and swimming. His arms became more and more tired, and it was harder and harder and harder for him to swim. Then he couldn't do another stroke. He couldn't throw one more arm into the milk. He kept trying and trying; it seemed as if the milk was getting hard and heavy. He kept trying; he knows that he's going to die, but as long as he's got this little bit of life in him, he's going to keep on swimming. On his last stroke, it seemed as though he had to pull a whole ocean back, but he did it and found himself sitting on top of a vat of butter.





1. The second frog could *best* represent a person who
 - A always looks for an easy way.
 - B makes life harder than it has to be.
 - C has hope, even when all else looks bad.
 - D lives as if today is the best day of his life.
2. The first frog decides to stop swimming because
 - A he is a very weak swimmer.
 - B he thinks there is no chance of escape.
 - C he does not want to get into trouble.
 - D he knows that it will help the other frog.
3. The writer uses the image of a huge vat of milk to
 - A make the frogs look hopeless and out of place.
 - B give the story a sense of humor.
 - C allow the milk fat to turn into butter.
 - D keep the frogs from getting out easily.
4. The action of swimming could *best* represent
 - A an excuse for trouble.
 - B escape on a summer day.
 - C freedom for city kids.
 - D the struggle to live.
5. Which one of the following sentences is a theme of this story?
 - A Hope can save those who give up.
 - B One frog gives up, but the other gets out.
 - C If you give up, you lose.
 - D Don't worry; no one ever drowns in milk.

Timed Writing

6. Look back at the note that introduces the story, and consider this message: *We learn about ourselves when we tell stories about animals.* Explain how this message, or theme, might be appropriate for this fable. Does the message still apply today?

Informational Skills Review

Following Instructions **Directions:** Read the following application form. Then, read and respond to the questions that follow.

Natural History Museum Volunteer Application

1. Name: _____

Address: _____ City, State, Zip code: _____

Home telephone: _____ E-mail: _____

Social Security number: _____ Age: ☐ Under 18 ☐ Over 18

2. **Education** School most recently attended: _____

3. **Employment** If a résumé is available, please submit it along with your application.
(Please check *Past* or *Present*.)

☐ Past ☐ Present Volunteer work: _____

Special skills or training: _____

Computer skills: _____

Fluency in other languages (please specify): _____

4. Is there a specific department or program at the museum in which you would like to work if a volunteer job is available? _____

5. **Availability** Please check the times you are available to volunteer.

	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Sun.
9:00 A.M.—1:00 P.M.							
1:00 P.M.—5:00 P.M.							
5:00 P.M.—8:30 P.M.							

When can you start? _____

A minimum commitment of one year is required. Can you meet this requirement? ☐ Yes ☐ No

**I HAVE READ AND AM IN POSSESSION OF A COPY OF THE
“VOLUNTEER REGULATIONS AND PROCEDURES.”**

Signature: _____ Date: _____



1. In what section should you indicate that you speak more than one language?
 - A 1
 - B 2
 - C 3
 - D 4
 2. The purpose of section 5 is to find out
 - A what hours you're available to work.
 - B what work experience you have.
 - C where you live.
 - D what your educational background is.
 3. For what department is the museum accepting volunteers?
 - A tours
 - B research
 - C sales
 - D The application doesn't say.
 4. Which applicant below *best* meets the qualifications to be a volunteer at the Natural History Museum?
 - A Joaquin, who works every afternoon except Sundays
 - B Bailey, whose family is moving away in ten months
 - C Tong, who speaks English and Mandarin and knows computer programs
 - D R. J., who would rather have a paying job and is filling out only section 1
 5. Which of the following statements belongs in section 4?
 - A I can design Web sites.
 - B I've always been interested in dinosaurs.
 - C I can start work immediately.
 - D I am a skilled scuba diver.
 6. For how long must you agree to work if you are accepted as a volunteer?
 - A six months
 - B one year
 - C two years
 - D three months
- Timed Writing**
7. What is the purpose of section 3? Explain the purpose of the section in one or two sentences.



Vocabulary Skills Review

Multiple-Meaning Words **Directions:** The sentences in quotation marks are from the story “Ta-Na-E-Ka.” Read each sentence. Then, choose the answer in which the italicized word is used in the same way.

1. “As my birthday *drew* closer, I had awful nightmares about it.”
 - A My grandfather *drew* the blinds to stop the afternoon sun from beating in through the window.
 - B The year *drew* to a close with the usual shouts and hugs at midnight.
 - C In art class we *drew* self-portraits using only pen and ink.
 - D I reached into the can and *drew* the name of the raffle winner.
2. “I was reaching the *age* at which all Kaw Indians had to participate in Ta-Na-E-Ka.”
 - A A person’s *age* does not have to be filled in on the entry form.
 - B Sometimes my mom says that we *age* her every time we do something risky.
 - C Would you say that the modern era is the *age* of the computer?
 - D My uncle taught me to *age* avocados more quickly by putting them in a brown paper sack.
3. “Many of the younger families on the *reservation* were beginning to give up the old customs.”
 - A I accept your offer to help with my chores without *reservation*.
 - B We made a *reservation* at the restaurant so we would be sure to get a table.
 - C He grew up on a Hopi *reservation* in Arizona.
 - D My aunt is a *reservation* agent for a major airline.
4. “I even complained to my teacher, Mrs. Richardson, feeling that, as a white woman, she would *side* with me.”
 - A He had bruises on his *side* even though he wore pads during football practice.
 - B They needed a freezer to store the *side* of beef they won from the meat market.
 - C When I watch sports, I always seem to cheer for the losing *side*.
 - D Unfortunately, my brother did not *side* with me in the argument I had with her.
5. “I was up early enough to watch the sun rise . . . , and I went to bed after it *set*.”
 - A After the moon *set*, the night grew dark.
 - B After just one *set* of tennis, I was tired.
 - C One of my chores on Thanksgiving is to *set* the tables—all four of them!
 - D I *set* a match to the papers in the fireplace to get the logs burning.

Academic Vocabulary

Directions: Choose the answer in which the word in italics is used in the same way as it is used in sentence 6.

6. Please *illustrate* your point so I can understand it.
 - A Please *illustrate* the poem with a sketch.
 - B He wants to *illustrate* books for a living.
 - C You might want to use some examples to *illustrate* your idea.
 - D The story would be more appealing if it had drawings to *illustrate* it.

Writing Skills Review

Problem and Solution Explanation

Directions: Read the following paragraph from a problem-solution essay. Then, answer each question that follows.



Writing Standard 2.2 Write expository compositions (e.g., description, explanation, comparison and contrast, problem and solution): a. State the thesis or purpose. b. Explain the situation. c. Follow an organizational pattern appropriate to the type of composition. d. Offer persuasive evidence to validate arguments and conclusions as needed.

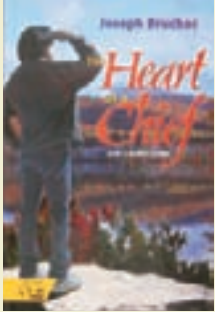
(1) Our nation is facing a growing problem with the number of overweight young people. (2) Studies show that an increasing number of children are carrying around an excessive amount of weight. (3) Being overweight creates medical problems, and it can even lead to serious diseases. (4) Most people care about the way they look. (5) The major causes of the

problem have been identified. (6) Many children eat lots of food high in calories and they don't get enough exercise. (7) To attack this problem we need widespread public education about good eating habits. (8) What everyone can do immediately is to pay close attention to the foods they eat and adopt a sensible program of physical exercise.

1. This paragraph would be strengthened
 - A by a discussion of hereditary diseases.
 - B by comparison of various methods of dieting.
 - C by a definition for the term *obesity*.
 - D by a reference to the number of overweight adults.
2. Which sentence is beside the point and could be deleted?
 - A sentence 2
 - B sentence 3
 - C sentence 4
 - D sentence 6
3. The problem the essay will address is identified in
 - A sentence 1.
 - B sentence 4.
 - C sentence 5.
 - D sentence 6.
4. Sentence 2 could be improved by
 - A adding statistics showing the number of overweight children.
 - B naming the specific scientific studies.
 - C identifying precisely the age groups of affected youth.
 - D all of the above.
5. Which sentence could be improved by adding specific illnesses, such as diabetes and heart disease?
 - A sentence 2
 - B sentence 3
 - C sentence 5
 - D sentence 6
6. The audience for this essay would most likely be
 - A children and teenagers.
 - B healthcare workers.
 - C parents.
 - D all of the above.

Fiction

The Heart of a Chief



The award-winning author Joseph Bruchac mixes dialogue and first-person narration to presents the compelling story of an eleven-year-old Pennacook boy, Chris Nicola, in *The Heart of a Chief*. You'll come to understand his harsh life on a reservation

and the trials he experiences at his school and in his community. Despite the conditions Chris must deal with, his inner qualities and family traditions help him to recognize his potential.

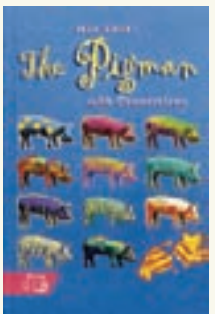
Bat 6



A fifty-year-old tradition of softball rivalry between sixth-graders from two nearby towns is threatened with disaster. It is 1949, and the shadow of World War II still looms over people in the towns. The conflict between two girls from different back-

grounds explodes in Virginia Euwer Wolff's *Bat 6* as the novel takes a brave look at prejudice, responsibility, and growing up.

The Pigman



In Paul Zindel's novel *The Pigman*, John and Lorraine befriend Mr. Pignati, a lonely widower with a weakness for bad jokes and miniature pigs. He also has a passion for life. This unlikely hero becomes a model of joy, freedom, and courage for John and

Lorraine. Read about these three characters and find yourself learning from their situations.

A Dog's Life: Autobiography of a Stray

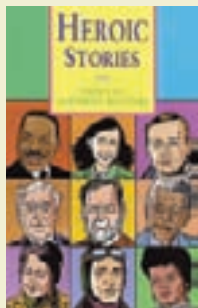


Have you ever wondered what a dog is thinking? This diary by a dog named Squirrel lets you in on her puppyhood, from life with her mother and brother in a warm and secure shed to her later life without her family or home. She tells you of her

brutal life as a stray, with its constant and dangerous hunt for food and shelter. "Translated" by the well-loved author Ann Martin, *A Dog's Life: Autobiography of a Stray* may change how you think and feel about lost and abandoned dogs.

Nonfiction

Heroic Stories



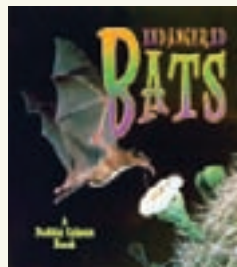
Anthony Masters looks at the lives of twenty-four exceptional people in *Heroic Stories*. Some are people you've heard of, like Martin Luther King, Jr., and Anne Frank. Others, though, are lesser known people, like Christy Brown, who succeeded despite a devastating lifelong disability, and Pauline Cutting, who worked tirelessly under the conditions of war in Beirut's hospitals. Read *Heroic Stories* to learn more about these people and twenty others who have lived heroic lives.

Under the Greenwood Tree: Shakespeare for Young People



Every page of this lavishly illustrated book offers a song, a sonnet, or a story from a play by William Shakespeare. Lively portrayals will draw you into the world of Shakespeare's characters. In *Under the Greenwood Tree*, editor Barbara Holdridge and illustrator Robin Dewitt provide an attractive introduction to Shakespeare's world-famous poems and plays.

Endangered Bats



The bat is a misunderstood little mammal. Around the world, humans disturb bat colonies when they enter caves or other places where bats roost. People make up terrifying stories about bats, and some even attempt to exterminate them. *Endangered Bats* gives you a close-up view of these magnificent animals and teaches you about how they live so you will understand why bats should be protected. Perhaps you'll be inspired to build a bat house to protect the bats, the world's only flying mammals.

Orphan Train Rider



Many children were sent west to new families during the late 1800s and early 1900s. Lee Nailling was one such child. Author Andrea Warren recounts Nailling's experiences and eventual happiness in *Orphan Train Rider*. She also presents the history of those train rides and describes the difficulties the children often faced with their new families.



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