





## CHAPTER 1

# Setting and Plot

### INFORMATIONAL TEXT FOCUS

## Notes, Outlines, and Summaries



### California Standards

Here are the Grade 6 standards you will work toward mastering in Chapter 1.

#### Word Analysis, Fluency, and Systematic Vocabulary Development

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

#### Reading Comprehension (Focus on Informational Materials)

**2.4** Clarify an understanding of texts by creating outlines, logical notes, summaries, or reports.

#### Literary Response and Analysis

**3.3** Analyze the influence of setting on the problem and its resolution.

#### Writing Applications (Genres and Their Characteristics)

**2.1** Write narratives:

- Establish and develop a plot and setting and present a point of view that is appropriate to the stories.
- Include sensory details and concrete language to develop plot and character.
- Use a range of narrative devices (e.g., dialogue, suspense).

“You never find yourself until you face the truth.”

—Pearl Bailey

What Do  
**You**  
Think

How can discovering a tough truth help you gain a better understanding of who you are as a person?



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# Literary Skills Focus

by Linda Rief

## What Are Setting and Plot?

Everybody has stories: your great-grandfather's survival of a submarine attack during World War II; your neighbor's rescue of three hikers stranded on a mountain in a blizzard; an embarrassing moment in class last year. The more vividly a storyteller describes what happened—the plot—and where and when it happened—the setting—the better the listeners or readers can imagine and experience the story.



### Setting

The **setting** is where (the place) and when (the time) the action of a story takes place. Some stories could take place almost anywhere, but sometimes setting is so essential to a plot that the story could not possibly take place anywhere else. The setting can **influence**, or affect, a story in several ways:

**1. Setting can influence the story's problem and its resolution.** In many stories the characters are in an **external conflict** with the setting, as when a character is lost in a blizzard or struggles to survive on a deserted island. If the character triumphs over the problem posed by the setting, the story has a happy resolution. If the setting is more powerful than the character, the story's resolution can be tragic.

**2. Setting can give a story a sense of reality.** Vivid **details** can make a setting seem very real to you, helping you imagine how people live, what they eat, how they dress, and where they work.

**3. Setting can create atmosphere.** Writers often use setting to create an **atmosphere**, or mood: creepy, peaceful, joyous, threatening.

### Plot

"What happened?" When you answer this question about a story, you're describing the **plot**—the series of related events that make up the story. A plot usually has four key parts. The diagram above will help you visualize a plot's structure.

**1. Basic situation** Most plots begin with a set-up of the story's **basic situation**. You learn what you need to know to follow the story as it unfolds. The basic situation answers these questions:

- Who is the main character?
- What does the main character want?
- What stands in the character's way? In other words, what is his or her **problem**, or conflict?

**Conflict** is the struggle that makes a story interesting and keeps you reading to see what happens next. There are two main types of conflict:

- In an **external conflict** the main character struggles against a force *outside* the character. The main character might clash with another character or with a situation, such as a dangerous ice storm or a badly damaged spaceship.





- An **internal conflict** takes place within a character. This kind of conflict comes from a struggle *inside* the character—to overcome fear, for example, or to exercise self-control.

Think about this story opener, which presents a character named Margot facing two **problems**—one with other characters and the other with the **setting**, her rain-soaked alien environment:

It had been raining for seven years; thousands upon thousands of days compounded and filled from one end to the other with rain. . . .

Margot stood apart from them, from these children who could never remember a time when there wasn't rain and rain and rain.

from "All Summer in a Day"  
by Ray Bradbury

**2. Complications** If a story's conflict could be resolved easily, there wouldn't be much of a story. That's why writers introduce **complications** to the plot. Complications are **additional problems** that arise and prevent the main character from resolving the conflict.

"Oh, but," Margot whispered, her eyes helpless. "But this is the day, the scientists predict, they say, they know, the sun . . ."

"All a joke!" said the boy, and seized her roughly. "Hey everyone, let's put her in a closet before teacher comes!"

from "All Summer in a Day"  
by Ray Bradbury

**3. Climax** A strong plot pulls you in and moves you along toward the **climax**, the most exciting part of the story. In the climax you find out how the conflict will be resolved, or worked out.

The Moose took the ball and cradled it in his right hand. So far, so good. He hadn't fumbled. . . .

He ran a couple of steps and looked out in front and said aloud, "Whoa!"

Where had all those tacklers come from?

from "Just Once"  
by Thomas J. Dygard

**4. Resolution** The final part of the plot, in which events are wrapped up and the story comes to a conclusion, is the **resolution**. Here the main character's **problem** is solved—sometimes happily, sometimes not. What does the sentence below reveal about the story's resolution?

The Moose glanced at the coach, took another deep breath, and said, "Never again."

from "Just Once"  
by Thomas J. Dygard

## Your Turn Analyze Setting and Plot

1. Identify a story in which setting plays a crucial role. Try to think of a story in which a character struggles with a setting that threatens his or her life. Then, analyze how the setting influences the problem and its resolution.
2. Trace the plot of a book, movie, or short story you know well by filling out a plot diagram like the one on page 4.



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# Reading Skills Focus

by **Kylene Beers**

## What Skills Help You Analyze Setting and Plot?

Good readers know what to do when asked to analyze setting and plot. They think about the story they read by sequencing important events, retelling the plot, and summarizing. As you practice using these reading skills, they are likely to become a habit—a very good habit for understanding and enjoying literature.

### Sequencing

**Sequence** is the order of events in a story. Most stories are written in chronological order, or logical time order, as when a writer tells what happened in the course of a day. As you read, watch for words and phrases such as *later* and *earlier in the day*. They signal when events occur and are clues to help you in sequencing the plot.

**Tips for Sequencing** When you review a story, ask yourself these questions:

- What are the story's key events?
- When did each event happen?
- Did one event cause another event to happen? How do you know?

**Using a Sequence Chart** Show the order of events in a story by filling in a chart like this:

#### *Sequence*

- 1. Describe the first important event.*
- 2. Describe the second important event.*
- 3. Describe the third important event.*

Keep adding events in order until the story's end.

### Retelling

Have you ever stopped after reading a difficult part of a story to think about what you just read? If you've tried to describe what just happened in order to check your understanding, then you've used a strategy called **retelling**. Retelling helps you identify the sequence of events in a story and understand how those events are connected. Retelling can also help you identify and analyze the way the setting influences, or affects, the plot.

#### **Tips for Retelling a Story**

- As you read, pause for a moment when something important in the story occurs or when you feel confused about what you just read.
- Then, review in your mind what just happened in the story, re-reading the passage if necessary.
- Finally, describe the events in your own words. You might write down your retellings in your *Reader/Writer Notebook*.





Use this **retelling sheet** to help you successfully retell the plot of any story:

## Retelling Sheet

### 1. Basic situation

Begin with the **title** and **author** of the story. Then, identify the setting—where and when the story takes place. Tell the **characters' names**, and explain how the characters are connected to one another. Explain what the main character wants to do.

### 2. Conflict

What is the main character's **conflict**, or problem? In other words, what is keeping the main character from getting what he or she wants? How does the setting add to the problem?

### 3. Complications

Describe the **main events**—what happens as characters try to solve the conflict and roadblocks develop.

### 4. Climax

Describe the **climax**, the most suspenseful moment, when you discover either how the main character will overcome the conflict or how the main character will be defeated.

### 5. Resolution

Tell what happens **after the climax**. How does the story end? How does the setting influence the resolution?

When you've finished a written retelling of a story, you can also add a personal response—your own thoughts and feelings about the story.

**Using Time-Order Words** A retelling should provide a clear and interesting presentation of a story. Avoid linking the events with a string of *ands*. There is nothing as boring as an account of a story in which “and” and “and then” are repeated over and over. Here are some good **time-order words** to use instead:

<i>then</i>	<i>additionally</i>	<i>last</i>
<i>after that</i>	<i>following that</i>	<i>first</i>
<i>next</i>	<i>as a result</i>	<i>finally</i>

## Summarizing

You can summarize any piece of writing, fiction or nonfiction. When you **summarize** a short story, you restate its main events in your own words. Summarizing is similar to retelling, but it involves identifying only the *most important* characters, events, and details. A good summary is shorter than a retelling and much shorter than the original story, since it includes only those key events that make up the plot and show the influence of the setting on the problem and the problem's resolution.

### Tips for Summarizing a Short Story

- Every few paragraphs, stop and try to restate in a sentence or two what the author wrote.
- When you're finished, go back and delete any details that don't seem crucial to the plot.
- Try to make your summary one page long at most. Sometimes you can summarize an entire short story in a single paragraph.

## Your Turn Apply Reading Skills

1. Explain why identifying the sequence of events in a plot is necessary for understanding a story.
2. Retell a favorite story. Then, summarize the story, including the influence of the setting, in a paragraph or two.

Now go to the Skills in Action: Reading Model



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## Reading Model

**Read with a Purpose** Read this story to see how Priscilla handles the bullies at her school.



# Priscilla and the Wimps

by **Richard Peck**

## Literary Focus

**Setting** The first sentence reveals that the story is set in a school. The time period is not as obvious, but as you read further, look for details that signal that the story takes place before you were born. (It was written in the late 1970s.)

**L**isten, there was a time when you couldn't even go to the *rest room* in this school without a pass. And I'm not talking about those little pink tickets made out by some teacher. I'm talking about a pass that could cost anywhere up to a buck, sold by Monk Klutter.

Not that Mighty Monk ever touched money, not in public. The gang he ran, which ran the school for him, was his collection agency. They were Klutter's Kobras, a name spelled out in nailheads on six well-known black plastic windbreakers.

Monk's threads were more . . . subtle. A pile-lined suede battle jacket with lizard-skin flaps over tailored Levis and a pair of

ostrich-skin boots, brassed-toed and suitable for kicking people around. One of his Kobras did nothing all day but walk a half step behind Monk, carrying a fitted bag with Monk's gym shoes, a roll of restroom passes, a cashbox, and a switchblade that Monk gave himself manicures with at lunch over at the Kobras' table.

Speaking of lunch, there were a few cases of advanced malnutrition among the newer kids. The ones who were a little slow in handing over a cut of their lunch money and were therefore barred from the cafeteria. Monk ran a tight ship.

I admit it. I'm five foot five, and when the Kobras slithered by, with or without Monk, I shrank. I admit this, too: I paid up on a regular basis. And I might add: so would you.

This school was old Monk's Garden of Eden.<sup>1</sup> Unfortunately for him, there was a serpent in it. The reason Monk didn't recognize trouble when it was staring him in the face is that the serpent in the Kobras' Eden was a girl.

Practically every guy in school could show you his scars. Fang marks from Kobras, you might say. And they were all highly visible in the shower room: lumps, lacerations,<sup>2</sup> blue bruises, you name it. But girls usually got off with a warning.

Except there was this one girl named Priscilla Roseberry. Picture a girl named Priscilla Roseberry, and you'll be light years off. Priscilla was, hands down, the largest student in our particular institution of learning. I'm not talking fat. I'm talking big. Even beautiful, in a bionic<sup>3</sup> way. Priscilla wasn't inclined toward organized crime. Otherwise, she could have put together a gang that would turn Klutter's Kobras into garter snakes.

Priscilla was basically a loner except she had one friend. A little guy named Melvin Detweiler. You talk about The Odd Couple. Melvin's one of the smallest guys above midget status ever seen. A really nice guy, but, you know—little. They even had lockers next to each other, in the same bank as mine. I don't know what they had going. I'm not saying this was a romance. After all, people deserve their privacy.

1. **Garden of Eden:** In the Bible, the paradise where Adam and Eve first lived.

2. **lacerations** (las uh RAY shuhnz): cuts.

3. **bionic** (by AHN ihk): having artificial body parts; in science fiction, bionic parts give people superhuman strength or other powers.

## Literary Focus

**Plot** The writer provides information about the basic situation of the story. Peck identifies the main characters and explains the central **problem**: Students are being bullied by a gang. As you read, look for **complications**—new problems—that **influence**, or affect, the main characters.



## Reading Focus

**Sequencing** Pay attention to the order of events in the story. Peck uses the phrase *Until one winter day* to signal the timing of a new event that changes the relationship between Priscilla and the Kobras. Watch for the sequence of events that follows.

## Reading Focus

**Retelling** This is an important event in the story. Retell important events in your own words to make sure you understand what happened. For example: “Priscilla puts her books away and then chops the Kobra’s hand, breaking his grip on Melvin. Afterward, the hallway is really quiet because no one had ever hit a Kobra before.”

Priscilla was sort of above everything, if you’ll pardon the pun.<sup>4</sup> And very calm, as only the very big can be. If there was anybody who didn’t notice Klutter’s Kobras, it was Priscilla.

Until one winter day after school when we were all grabbing our coats out of our lockers. And hurrying, since Klutter’s Kobras made sweeps of the halls for after-school shakedowns.

Anyway, up to Melvin’s locker swaggers one of the Kobras. Never mind his name. Gang members don’t need names. They’ve got group identity. He reaches down and grabs little Melvin by the neck and slams his head against his locker door. The sound of skull against steel rippled all the way down the locker row, speeding the crowds on their way.

“Okay, let’s see your pass,” snarls the Kobra.

“A pass for what this time?” Melvin asks, probably still dazed.

“Let’s call it a pass for very short people,” says the Kobra, “a dwarf tax.” He wheezes a little Kobra chuckle at his own wittiness. And already he’s reaching for Melvin’s wallet with the hand that isn’t circling Melvin’s windpipe. All this time, of course, Melvin and the Kobra are standing in Priscilla’s big shadow.

She’s taking her time shoving her books into her locker and pulling on a very large-size coat. Then, quicker than the eye, she brings the side of her enormous hand down in a chop that breaks the Kobra’s hold on Melvin’s throat. You could hear a pin drop in that hallway. Nobody’d ever laid a finger on a Kobra, let alone a hand the size of Priscilla’s.

Then Priscilla, who hardly ever says anything to anybody except Melvin, says to the Kobra, “Who’s your leader, wimp?”

This practically blows the Kobra away. First he’s chopped by a girl, and now she’s acting like she doesn’t know Monk Klutter, the Head Honcho of the World. He’s so amazed, he tells her. “Monk Klutter.”

“Never heard of him,” Priscilla mentions. “Send him to see me.” The Kobra just backs away from her like the whole situation is too big for him, which it is.

4. **pun:** humorous play on words, often involving two meanings of the same word or phrase.

Pretty soon Monk himself slides up. He jerks his head once, and his Kobras slither off down the hall. He's going to handle this interesting case personally. "Who is it around here doesn't know Monk Klutter?"

He's standing inches from Priscilla, but since he'd have to look up at her, he doesn't. "Never heard of him," says Priscilla.

Monk's not happy with this answer, but by now he's spotted Melvin, who's grown smaller in spite of himself. Monk breaks his own rule by reaching for Melvin with his own hands. "Kid," he says, "you're going to have to educate your girl friend."

His hands never quite make it to Melvin. In a move of pure poetry Priscilla has Monk in a hammerlock. His neck's popping like gunfire, and his head's bowed under the immense weight of her forearm. His suede jacket's peeling back, showing pile.

Priscilla's behind him in another easy motion. And with a single mighty thrust forward, frog-marches Monk into her own locker. It's incredible. His ostrich-skin boots click once in the air. And suddenly he's gone, neatly wedged into the locker, a perfect fit. Priscilla bangs the door shut, twirls the lock, and strolls out of school. Melvin goes with her, of course, trotting along below her shoulder. The last stragglers leave quietly.

Well, this is where fate, an even bigger force than Priscilla, steps in. It snows all that night, a blizzard. The whole town ices up. And school closes for a week.

**Read with a Purpose** How does Priscilla deal with the bullies in this story? How else could she have handled them?

## Literary Focus

**Plot** The **climax** is the story's most suspenseful moment, when you find out how the problem, or conflict, will be resolved. This story's climax is a confrontation between Monk and Priscilla.

## Reading Focus

**Summarizing** Remember that summarizing involves identifying only the key events. This paragraph can easily be summarized in one sentence: "Priscilla shoves Monk into her locker, locks him in, and then leaves with Melvin."

## Literary Focus

**Setting** These sentences suggest how the **setting** influences the resolution of the conflict, or problem. You can predict that Monk might be trapped in the locker for a while.

## Analyzing Visuals

### Connecting to the Text

Which of Priscilla's character traits, as described in the story, do you see in this photograph?



## MEET THE WRITER

# Richard Peck

(1934– )



### Taught by His Students

As a high school English teacher, Richard Peck became familiar with the reading habits of his teenage students: "It was my students who taught me to be a writer, though I had been hired to teach them. They taught me that a novel must entertain first before it can be anything else."

Although Peck liked his students and found their lives fascinating, he eventually decided the classroom wasn't the best place for him. He wanted to write young adult fiction—novels for readers around his students' ages. He has written more than thirty-two books to date, all of them on a typewriter. Before he left teaching, however, he learned about far more than his audience's taste in stories; he also learned about the problems that young people face both inside and outside of school. His books have been praised for dealing with such problems bravely and realistically.

### Asking Honest Questions

Peck writes about tough topics, such as peer pressure, censorship, and death. He says that a goal of his writing is to "ask honest questions about serious issues." Although the answers to such questions aren't always pleasant, dealing with serious issues is a part of growing up. Peck hopes that his books help young people do just that. In his young adult novels he hopes that "the reader meets a worthy young character who takes one step nearer maturity, and he or she takes that step independently."

"A novel is never an answer; it's always a question."

## Think About the Writer

Peck wants his writing to "ask honest questions about serious issues." In his story "Priscilla and the Wimps," what questions does he raise about bullying?





## Into Action: Sequencing

Draw and complete a diagram like this one to trace the sequence of events in “Priscilla and the Wimps”:



## Talk About . . .

1. Retell your favorite part of “Priscilla and the Wimps” to a partner. Then, explain why you liked the story. In your explanation, try to use each Academic Vocabulary word listed on the right at least once.

## Write About . . .

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

2. What is the major conflict in the story? What is the influence of the setting on this conflict?
3. How does Priscilla interact with Melvin, with other students who are not Kobras, and with the Kobras?
4. What does Priscilla achieve for all students when she defeats Monk?

## Writing Skills Focus

### Think as a Reader/Writer

In Chapter 1, the Writing Skills Focus activities explain how writers create interesting plots and memorable settings. You’ll have a chance to write about these methods and practice them yourself.

## Academic Vocabulary for Chapter 1

### Talking and Writing About Setting and Plot

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.

**achieve** (uh CHEEV) *v.*: succeed in getting a good result or in doing something you want. *The main character’s struggle to achieve something produces the conflict in a story.*

**influence** (IHN flu uhns) *n.*: ability or power to affect thought, behavior, or development. *The setting of a story often has a strong influence on the plot.*

**interact** (ihn tuhr AKT) *v.*: talk to and deal with others. *Problems can develop when characters who don’t get along interact.*

**major** (MAY juhr) *adj.*: very large and important, especially compared with other things of a similar kind. *The major event in a story is the climax.*

## Your Turn



Copy the Academic Vocabulary words into your *Reader/Writer Notebook*. Then, write a paragraph summarizing the plot and the influence of the setting in another story. Use each Academic Vocabulary word at least once in the paragraph.

SHORT STORY

# Preparing to Read

## JUST ONCE

by **Thomas J. Dygard**



*Black Shirts* (1974) by Leroy Neiman.

What Do  
**You?**  
Think

How can achieving something you think you want turn out unexpectedly?



### QuickWrite

Write about some of your dreams or goals in your *Reader/Writer Notebook*. Choose one, and explain what would be the best thing about achieving it.



# Reader/Writer Notebook

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



**Reading Standard 3.3** Analyze the influence of setting on the problem and its resolution.

## Literary Skills Focus

**Plot and Setting** Most **plots** are built on these bare bones: The **basic situation** tells who the main characters are and defines their **problem**, or conflict—a struggle, or clash, between opposing characters or opposing forces. **Complications** arise as the characters interact, taking steps to overcome the conflict. As the story builds to a **climax**, the peak of the action, you see where the story is going. The **resolution** tells how the problem is solved.

In this story a high school football player has a dream he wants to achieve. His campaign to make his dream come true creates a **conflict**. As you read, think about how the **setting**—when and where the story takes place—influences the story’s conflict and resolution.

## Reading Skills Focus

**Retelling** You can use **retelling** to help you recall and understand the major events in a story. Retelling will also help focus your awareness of the main character’s problems.

**Into Action** Use a **retelling** chart like this one to trace the main characters’ problems:

Who or what is in conflict?	Describe what’s happening
The Moose has a conflict, or problem, with his coach.	The Moose wants to carry the ball, but his coach won’t let him because Moose is a lineman.

## Writing Skills Focus

### Think as a Reader/Writer

**Find It in Your Reading** Much of what you learn about the Moose, the main character in “Just Once,” is provided by the narrator, the voice telling the story. As you read, record what the narrator reveals about the Moose and what the Moose wants. How does this information help you fully understand the problem the Moose faces?

## Vocabulary

**devastating** (DEHV uh stay tihng)

*adj.:* causing great damage. *The Moose’s devastating offensive move shocked the opposing team.*

**nurturing** (NUR chuhr ihng) *v.:*

keeping alive. *The Moose’s friends guessed that he had been nurturing his dream for a while.*

**anonymous** (uh NAHN uh muhs) *adj.:*

unknown; unidentified. *The Moose was tired of being anonymous.*

**tolerant** (TAHL uhr uhnt) *adj.:*

patient; accepting of others. *A less tolerant coach would be angry.*

**ponder** (PAHN duhr) *v.:* think over

carefully. *Coach Williams walked off to ponder the Moose’s request.*

## Language Coach

**Parts of Speech** You will probably use the word *influence* often as you discuss the stories in this chapter. *Influence* can be a noun or a verb:

1. The setting had a strong *influence* (noun) on the story’s resolution.
2. The setting strongly *influences* (verb) the story’s resolution.

Read Standard 3.3 at the top of this page. In that sentence, is *influence* a noun or a verb?



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## MEET THE WRITER

# Thomas J. Dygard

(1931–1996)

### “I’m Not a Writer. I’m a Rewriter.”

For Thomas J. Dygard, writing and editing newspaper articles was a full-time job, but writing novels was what he loved most. Dygard wrote seventeen novels, all related to sports, for young people. Despite his years of working with words, he said he always considered writing a challenge.

Dygard worked as a reporter and bureau chief for the Associated Press, a news agency. He published his first novel, *Running Scared*, in 1977 and continued to publish one book a year until 1986.

“My mistakes in my writing are so common that I’d bet I’ve thrown more pieces of paper in a wastebasket than any person alive. I’m not a writer. I’m a rewriter. As for having learned it all, I know that I haven’t, and I also know that I never will.”

### Think About the Writer

Dygard had to rewrite his stories repeatedly to get them right. How do you improve *your* writing?

## Build Background

In this story you’ll read about a talented football player who is part of his team’s offensive line. In football the offensive linemen block for other players and do not carry the ball themselves. Although the job they do is important, it isn’t always a position that gets much attention. During running plays the offensive linemen try to clear the way for a running back to carry the ball and gain yards. The running back often gets the glory, while the linemen are the “unsung heroes.”

## Preview the Selection

In “Just Once” you’ll meet **the Moose**, the nickname of the high school senior Bryan Jefferson Crawford. The Moose is a lineman on the Bedford City Bears high school football team. You’ll also meet **Coach Buford Williams** and the Moose’s teammates, **Jerry Dixon**, **Dan Blevins**, and **Larry Hinden**—all of whom have their own ideas about what the Moose’s role on the team should be.



**Read with a Purpose** Read this selection to discover what a young football player learns when his dream finally comes true.

# JUST ONCE

by **Thomas J. Dygard**

Everybody liked the Moose. To his father and mother he was Bryan—as in Bryan Jefferson Crawford—but to everyone at Bedford City High he was the Moose. He was large and strong, as you might imagine from his nickname, and he was pretty fast on his feet—sort of nimble, you might say—considering his size. He didn’t have a pretty face but he had a quick and easy smile—“sweet,” some of the teachers called it; “nice,” others said. But on the football field, the Moose was neither sweet nor nice. He was just strong and fast and a little bit **devastating** as the left tackle of the Bedford City Bears. When the Moose blocked somebody, he stayed blocked. When the Moose was called on to open a hole in the line for one of the Bears’ runners, the hole more often than not resembled an open garage door.

Now in his senior season, the Moose had twice been named to the all-conference team and was considered a cinch for all-state. He spent a lot of his spare time,

when he wasn’t in a classroom or on the football field, reading letters from colleges eager to have the Moose pursue higher education—and football—at their institution.

But the Moose had a hang-up.

He didn’t go public with his hang-up until the sixth game of the season. But, looking back, most of his teammates agreed that probably the Moose had been **nurturing** the hang-up secretly for two years or more.

The Moose wanted to carry the ball. **A**

For sure, the Moose was not the first interior lineman in the history of football, or even the history of Bedford City High, who banged heads up front and wore bruises like badges of honor—and dreamed of racing down the field with the ball to the end zone<sup>1</sup> while everybody in the bleachers screamed his name.

But most linemen, it seems, are able to stifle the urge. The idea may pop into

1. **end zone:** area between the goal line and the end line (the line marking the boundary of the playing area) at each end of a football field.

**A Read and Discuss** What has the narrator told you about the Moose and what he wants?

**Vocabulary** **devastating** (DEHV uh stay tihng) *adj.*: causing great damage.  
**nurturing** (NUR chuhr ihng) *v.*: keeping alive.

their minds from time to time, but in their hearts they know they can't run fast enough, they know they can't do that fancy danc-ing to elude tacklers, they know they aren't trained to read blocks. They know that their strengths and talents are best utilized in the line. Football is, after all, a team sport, and everyone plays the position where he most helps the team. And so these linemen, or most of them, go back to banging heads without saying the first word about the dream that flickered through their minds.

Not so with the Moose.

**B**

That sixth game, when the Moose's hang-up first came into public view, had ended with the Moose truly in all his glory as the Bears' left tackle. Yes, glory—but uncheered and sort of **anonymous**. The Bears were trailing 21–17 and had the ball on Mitchell High's five-yard line, fourth down,<sup>2</sup> with time running out. The rule in such a situation is simple—the best back carries the ball behind the best blocker—and it is a rule seldom violated by those in control of their faculties.<sup>3</sup> The Bears, of course, followed the rule. That meant Jerry Dixon running behind the Moose's blocking. With the snap of the ball, the Moose knocked down one lineman, bumped another one aside, and charged forward to flatten an approaching linebacker. Jerry did

2. **fourth down:** In football the team holding the ball is allowed four downs, or attempts, to carry the ball forward at least ten yards.

3. **faculties:** mental powers.

**B Read and Discuss** How is the Moose's dream of carrying the ball similar to and different from the thoughts of the other linemen?

**C Literary Focus Plot** What is the main problem, or conflict, in this story?

a little jig behind the Moose and then ran into the end zone, virtually untouched, to win the game.

After circling in the end zone a moment while the cheers echoed through the night, Jerry did run across and hug the Moose, that's true. Jerry knew who had made the touchdown possible.

But it wasn't the Moose's name that everybody was shouting. The fans in the bleachers were cheering Jerry Dixon.

It was probably at that precise moment that the Moose decided to go public.

**C**

In the dressing room, Coach Buford Williams was making his rounds among the cheering players and came to a halt in front of the Moose. "It was your great blocking that did it," he said.

"I want to carry the ball," the Moose said.

Coach Williams was already turning away and taking a step toward the next player due an accolade<sup>4</sup> when his brain registered the fact that the Moose had said something strange. He was expecting the Moose to say, "Aw, gee, thanks, Coach." That was what the Moose always said when the coach issued a compliment. But the Moose had said something else. The coach turned back to the Moose, a look of disbelief on his face. "What did you say?"

"I want to carry the ball."

Coach Williams was good at quick recoveries, as any high school football coach

4. **accolade** (AK uh layd): something said or done to express praise.

**Vocabulary anonymous** (uh NAHN uh muhs) *adj.*: unknown; unidentified.





### Analyzing Visuals

**Connecting to the Text** In what ways does this photograph represent the complications in this story?

had better be. He gave a **tolerant** smile and a little nod and said, “You keep right on blocking, son.”

**D**

This time Coach Williams made good on his turn and moved away from the Moose.

The following week’s practice and the next Friday’s game passed without further incident. After all, the game was a road game over at Cartwright High, thirty-five miles away. The Moose wanted to carry the ball in front of the Bedford City fans.

Then the Moose went to work.

He caught up with the coach on the way to the practice field on Wednesday.

“Remember,” he said, leaning forward and down a little to get his face in the coach’s face, “I said I want to carry the ball.”

Coach Williams must have been thinking about something else because it took him a minute to look up into the Moose’s face, and even then he didn’t say anything.

“I meant it,” the Moose said.

“Meant what?”

“I want to run the ball.”

“Oh,” Coach Williams said. Yes, he remembered. “Son, you’re a great left tackle, a great blocker. Let’s leave it that way.”

**E**

The Moose let the remaining days of the

**D Read and Discuss** What does the coach think of the Moose’s request? How can you tell?

**E Reading Focus Retelling** What conflict is happening between the Moose and his coach? Retell this part of the story in your own words.

**Vocabulary tolerant** (TAHL uhr uhnt) *adj.*: patient; accepting of others.

practice week and then the game on Friday night against Edgewood High pass while he reviewed strategies. The review led him to Dan Blevins, the Bears' quarterback. If the signal caller would join in, maybe Coach Williams would listen.

"Yeah, I heard," Dan said. "But, look, what about Joe Wright at guard, Bill Slocum at right tackle, even Herbie Watson at center. They might all want to carry the ball. What are we going to do—take turns? It doesn't work that way."

So much for Dan Blevins.

The Moose found that most of the players in the backfield agreed with Dan. They couldn't see any reason why the Moose should carry the ball, especially in place of themselves. Even Jerry Dixon, who owed a lot of his glory to the Moose's blocking, gaped in disbelief at the Moose's idea. The Moose, however, got some support from his fellow linemen. Maybe they had dreams of their own, and saw value in a precedent.<sup>5</sup>

As the days went by, the word spread—not just on the practice field and in the corridors of Bedford City High, but all around town. The players by now were openly taking sides. Some thought it a jolly

good idea that the Moose carry the ball. Others, like Dan Blevins, held to the purist<sup>6</sup> line—a left tackle plays left tackle, a ball carrier carries the ball, and that's it.

Around town, the vote wasn't even close. Everyone wanted the Moose to carry the ball.

"Look, son," Coach Williams said to the Moose on the practice field the Thursday before the Benton Heights game, "this has gone far enough. Fun is fun. A joke is a joke. But let's drop it."

"Just once," the Moose pleaded.

Coach Williams looked at the Moose and didn't answer.

The Moose didn't know what that meant.

The Benton Heights Tigers were duck soup for the Bears, as everyone knew they would be. The Bears scored in their first three possessions and led 28–0 at

the half. The hapless<sup>7</sup> Tigers had yet to cross the fifty-yard line under their own steam.

All the Bears, of course, were enjoying the way the game was going, as were the Bedford City fans jamming the bleachers.

Coach Williams looked irritated when the crowd on a couple of occasions broke into a chant: "Give the Moose the ball! Give the Moose the ball!"

The players  
by now were openly  
taking sides. Some  
thought it a jolly good  
idea that the Moose  
carry the ball.

5. **precedent** (PREHS uh duhnt): action or statement that can serve as an example.

6. **purist** (PYUR ihst): someone who insists that rules be followed strictly.

7. **hapless**: unlucky.

**F Read and Discuss** Why might the townspeople care about the Moose's dream of carrying the ball?

**G Reading Focus Retelling** What's happening on the field and in the bleachers? Retell this section.

On the field, the Moose did not know whether to grin at hearing his name shouted by the crowd or to frown because the sound of his name was irritating the coach. Was the crowd going to talk Coach Williams into putting the Moose in the backfield? Probably not; Coach Williams didn't bow to that kind of pressure. Was the coach going to refuse to give the ball to the Moose just to show the crowd—and the Moose and the rest of the players—who was boss? The Moose feared so. **H**

In his time on the sideline, when the defensive unit was on the field, the Moose, of course, said nothing to Coach Williams. He knew better than to break the coach's concentration during a game—even a run-away victory—with a comment on any subject at all, much less his desire to carry the ball. As a matter of fact, the Moose was careful to stay out of the coach's line of vision, especially when the crowd was chanting "Give the Moose the ball!"

By the end of the third quarter the Bears were leading 42–0.

Coach Williams had been feeding substitutes into the game since halftime, but the Bears kept marching on. And now, in the opening minutes of the fourth quarter, the Moose and his teammates were standing on the Tigers' five-yard line, about to pile on another touchdown.

The Moose saw his substitute, Larry Hinden, getting a slap on the behind and

then running onto the field. The Moose turned to leave.

Then he heard Larry tell the referee, "Hinden for Holbrook."

Holbrook? Chad Holbrook, the fullback?

Chad gave the coach a funny look and jogged off the field.

Larry joined the huddle and said, "Coach says the Moose at fullback and give him the ball." **I**

Dan Blevins said, "Really?"

"Really."

The Moose was giving his grin—"sweet," some of the teachers called it; "nice," others said.

"I want to do an end run," the Moose said. **J**

Dan looked at the sky a moment, then said, "What does it matter?"

The quarterback took the snap from center, moved back and to his right while turning, and extended the ball to the Moose.

The Moose took the ball and cradled it in his right hand. So far, so good. He hadn't fumbled. Probably both Coach Williams and Dan were surprised.

He ran a couple of steps and looked out in front and said aloud, "Whoa!"

Where had all those tacklers come from?

The whole world seemed to be peopled with players in red jerseys—the red of the Benton Heights Tigers. They all were looking straight at the Moose and advancing toward him. They looked very determined, and not

**H Read and Discuss** What's going on at the game? What does the Moose think about the crowd's actions?

**I Literary Focus Setting** How has the setting influenced the coach's decision to let the Moose carry the ball?

**J Literary Focus Plot** How is the Moose complicating the situation here?



friendly at all. And there were so many of them. The Moose had faced tough guys in the line, but usually one at a time, or maybe two. But this—five or six. And all of them heading for him. **K**

The Moose screeched to a halt, whirled, and ran the other way.

Dan Blevins blocked somebody in a red jersey breaking through the middle of the line, and the Moose wanted to stop running and thank him. But he kept going.

His reverse had caught the Tigers' defenders going the wrong way, and the field in front of the Moose looked open. But his blockers were going the wrong way, too. Maybe that was why the field looked so open. What did it matter, though, with the field clear in front of him? This was going to be a cakewalk;<sup>8</sup> the Moose was going to score a touchdown.

Then, again—"Whoa!"

Players with red jerseys were beginning to fill the empty space—a lot of them. And they were all running toward the Moose. They were kind of low, with their arms spread, as if they wanted to hit him hard and then grab him. **L**

A picture of Jerry Dixon dancing his little jig and wriggling between tacklers flashed through the Moose's mind. How did Jerry do that? Well, no time to **ponder** that one right now.

The Moose lowered his shoulder and thundered ahead, into the cloud of red jerseys. Something hit his left thigh. It hurt. Then

something pounded his hip, then his shoulder. They both hurt. Somebody was hanging on to him and was a terrible drag. How could he run with somebody hanging on to him? He knew he was going down, but maybe he was across the goal. He hit the ground hard, with somebody coming down on top of him, right on the small of his back.

The Moose couldn't move. They had him pinned. Wasn't the referee supposed to get these guys off?

Finally the load was gone and the Moose, still holding the ball, got to his knees and one hand, then stood.

He heard the screaming of the crowd, and he saw the scoreboard blinking.

He had scored.

His teammates were slapping him on the shoulder pads and laughing and shouting.

The Moose grinned, but he had a strange and distant look in his eyes.

He jogged to the sideline, the roars of the crowd still ringing in his ears.

"OK, son?" Coach Williams asked.

The Moose was puffing. He took a couple of deep breaths. He relived for a moment the first sight of a half dozen players in red jerseys, all with one target—him. He saw again the menacing horde of red jerseys that had risen up just when he'd thought he had clear sailing to the goal. They all zeroed in on him, the Moose, alone.

The Moose glanced at the coach, took another deep breath, and said, "Never again." **M**

8. cakewalk: easy job.

**K Read and Discuss** Do you think the Moose will succeed? Why or why not?

**L Literary Focus Plot** What new complications may prevent the Moose from reaching his goal?

**M Read and Discuss** The Moose finally realized his dream. Why does he tell the coach, "Never again"?

**Vocabulary ponder** (PAHN duhr) *v.*: think over carefully.

# Applying Your Skills



**Reading Standard 3.3** Analyze the influence of setting on the problem and its resolution.

Just Once

## Literary Response and Analysis

### Reading Skills Focus

#### Quick Check

1. How does the Moose let his coach know what he wants?
2. How do others feel about the Moose's wish to carry the ball?
3. What happens when the Moose finally gets his chance?

#### Read with a Purpose

4. What does the Moose learn after he achieves his dream? How does reality turn out to be different from his dream?

#### Reading Skills: Retelling

5. Review the chart you filled in, and add a column showing how each conflict is resolved.

Who or what is in conflict?	Describe what's happening	How is the conflict resolved?
The Moose has a conflict, or problem with his coach.	The Moose wants to carry the ball, but his coach won't let him because Moose is a line-man.	The coach finally gives in, but running the ball isn't like the Moose thought it would be.

### Literary Skills Focus

#### Literary Analysis

6. **Connect** Is this a story only athletic people—especially boys—can appreciate, or does it have something to say to everyone? Explain.
7. **Infer** Describe the **conflict** the Moose faces when the crowd chants, "Give the Moose the ball!" What does he want to achieve? What prevents him from getting what he wants?

### Literary Skills: Plot and Setting

8. **Analyze** This story takes place over the course of several games and practice days. How does the **setting** influence the Moose's approach to his problem? How does the setting influence the story's **climax** and **resolution**?
9. **Analyze** Could this story take place in another setting? Explain why or why not.

### Literary Skills Review: Theme

10. **Evaluate** The **theme** is the major message a story reveals about life. What is this story's theme, or underlying message? Is it the same lesson that the Moose learns? Explain.

### Writing Skills Focus

#### Think as a Reader/Writer

**Use It in Your Writing** Review your notes about the Moose. Then, develop a character who faces a problem, and place him or her in a specific setting. You might want to involve your character in a struggle against nature.



How do you think the Moose would feel about the expression "Be careful what you wish for—you may get it"?

# Applying Your Skills

## Just Once



**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.

## Vocabulary Development

### Context Clues

If you walked into class and an unfamiliar person was at your teacher's desk, what would you assume? You'd probably assume that he or she was a substitute teacher. Even without knowing this person's name, you'd be able to infer, or make a guess about, who he or she was. You can do the same thing with words. You can look at the words and sentences around them—their **context**—and make an accurate guess about what they mean.

### Your Turn

In the following paragraph, each Vocabulary word appears in italics and has at least one **context clue** that will help you determine its meaning. Copy the paragraph, and circle the clues that help you understand each word's meaning.

devastating  
nurturing  
anonymous  
tolerant  
ponder

The coach read aloud the *anonymous* note, wondering who had written it: "Please take some time to *ponder* our request carefully. You may think that it would have a *devastating* effect, but we're sure it won't ruin the sports program. It's time to be *tolerant* and fair. After all, we've been *nurturing* our dreams for months. Please let girls try out for the team."

### Language Coach

**Suffixes** A **suffix** is a letter or group of letters added to the end of a word to create a different meaning. Adding different suffixes to the same root word can alter that word's part of speech. For example, adding different suffixes to the word *pray* results in different parts of speech: *prayer*, *praying*, *prayerful*. Try adding suffixes to these words so that they may be used as different parts of speech.

- |         |        |
|---------|--------|
| 1. obey | 3. try |
| 2. pay  | 4. fry |

Use a dictionary to help you if necessary.

### Academic Vocabulary

#### Write About . . .

Write a short paragraph explaining what the Moose did to achieve his goal. Provide examples of how the Moose chose to interact with Coach Williams. Was the Moose's approach effective, or should he have made a major change to the way he tried to persuade his coach? Use the underlined Academic Vocabulary words in your paragraph.



#### Learn It Online

For more on context clues, visit *WordSharp* at:

[go.hrw.com](http://go.hrw.com)

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## Grammar Link

### Common and Proper Nouns

What part of speech is the word *once* in the title “Just Once”? It’s a **noun**—a word used to name a person, place, thing, or idea.

<b>Persons</b>	Moose, Jerry Dixon, Coach Buford Williams, Dan Blevins
<b>Places</b>	Mitchell High School, practice field, dressing room
<b>Things</b>	football, red jerseys
<b>Ideas</b>	hang-up, badge of honor, talents

A **common noun** is a general name for a person, place, thing, or idea, while a **proper noun** names a particular one. A proper noun begins with a capital letter, while a common noun is not capitalized.

<b>Common Noun</b>	<b>Proper Noun</b>
school	Mitchell High School
coach	Buford Williams
teammate	Dan Blevins

### Your Turn

In the sentences that follow, underline the common nouns, and circle the proper nouns.

1. Moose is a high school athlete.
2. He plays left tackle for the Bears’ football team but dreams of carrying the ball.
3. The boy is rebuffed when he tells Coach Williams of his dream.
4. His fellow teammate Dan Blevins disagrees with Moose.
5. Despite everything, Moose finally gets his chance in a game against the Benton Heights Tigers.

## CHOICES

As you respond to the Choices, use these **Academic Vocabulary** words as appropriate: achieve, influence, interact, major.

### REVIEW

#### Write a Summary

**TechFocus** Create a sportscast of the Bears-versus-Tigers game. First, write a **summary** of what happened. Use details in the story to answer *who*, *what*, *when*, *where*, *why*, and *how* questions. Be sure to emphasize the setting’s influence on the game’s action and outcome. Then, practice reading your report for a broadcast. Tape the reading, and play it for your class.

### CONNECT

#### Write About a Conflict

**Timed Writing** Write about a time when you faced a **conflict** between doing what you wanted and doing what was best for a group or team, such as your family, friends, or an organization. Include important details, and end with an explanation of what you learned.

### EXTEND

#### Draw a Life Map

People want different things at different times in their lives. Draw a “life map” as a kind of road or journey, showing a person at one end and the person’s goal at the other end. Draw some of the forces that person might have to overcome along the way. Then, write a paragraph explaining your map. (It does not have to be a map of the life *you* want.)



### Learn It Online

Learn more about this story with the Internet links available at:

[go.hrw.com](http://go.hrw.com)

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Go

SHORT STORY

# Preparing to Read

# All Summer in a Day

by Ray Bradbury

What Do  
**You?**  
Think

What truths about  
ourselves can we learn  
in extreme, dangerous,  
or unusual situations?



## QuickWrite

What kinds of environments or situations lift your spirits? What kinds of environments or situations bring out the worst in you? Write an explanation of how you think the settings we find ourselves in affect our moods, thoughts, and actions.





# Reader/Writer Notebook

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



**Reading Standard 3.3** Analyze the influence of setting on the problem and its resolution.

## Literary Skills Focus

**Setting** The **plot** is the series of events that make up a story, and the **setting** is the time and place in which the story occurs. In some stories the setting plays a major role in what the characters do and how the action unfolds. As you read this science fiction story, think about the importance of setting. How does the setting shape the action and the problems the characters face? If you changed any of the details of the setting, how would the story be affected?

## Reading Skills Focus

**Sequencing** The **sequence** is the order of events in a story. Placing the story events in the correct sequence is important for understanding how a story develops and what happens at key moments in the plot.

**Into Action** To keep track of the order of the main events in this story, use a sequence chart like the one below. Number each event, and describe it briefly. Add as many rows to the chart as you need.

### Sequence Chart: "All Summer in a Day"

1. The children are waiting for the rain to stop.

2.



**TechFocus** Research the atmosphere of a planet in our solar system other than Earth or Venus. What equipment and protection would be necessary for people to be able to live there?

## Writing Skills Focus

### Think as a Reader/Writer

**Find It in Your Reading** Pay attention to the unusual words and phrases Bradbury uses to describe the setting, such as "concussion of storms." List these descriptive images in your *Reader/Writer Notebook*.

## Vocabulary

**frail** (frayl) *adj.*: not very strong; easily broken. *The girl was small and frail.*

**vital** (VY tuhl) *adj.*: necessary for life; very important. *It was vital that everyone see the sun.*

**consequence** (KAHN suh kwehns) *n.*: of value; importance. *Their teacher realized that the day was of great consequence.*

**surged** (surjd) *v.*: moved forward, as if in a wave. *The children surged toward the door, eager to escape.*

**savored** (SAY vuhrd) *v.*: delighted in. *The children savored the chance to play outside.*

## Language Coach

**Dialogue** The words that characters in a story speak are called **dialogue**. Bradbury brings this story to life with carefully crafted dialogue that moves events forward and reveals the feelings and motivations of the characters. There are no long conversations, but the dialogue is full of emotion. In your *Reader/Writer Notebook*, write down examples of dialogue that powerfully reveals the feelings of the characters.



## Learn It Online

For a preview of this story, see the video introduction at:

[go.hrw.com](http://go.hrw.com)

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## MEET THE WRITER

# Ray Bradbury

(1920– )

### Space-Age Storyteller

Ray Bradbury has been called the world's greatest science fiction writer. He once described himself more simply: "I am a storyteller. That's all I've ever tried to be." Although Bradbury's stories are often set in outer space, his characters and their emotions are human and down-to-earth. Through this connection of the imagined and the real, Bradbury's fiction challenges the reader to question where we might be headed and what we might learn about ourselves.

### Imagine the Future

In his fiction, Bradbury encourages his readers to try to imagine the wonders the future will hold:

"Everything confronting us in the next thirty years will be science-fictional, that is, impossible a few years ago. The things you are doing right now, if you had told anyone you'd be doing them when you were children, they would have laughed you out of school. . . ."

**Think**  
About the  
**Writer**

What can imaginative tales like science fiction stories teach us about ourselves and our lives?



## Build Background

"All Summer in a Day" takes place on the planet Venus in a future world where "rocket men and women," as Bradbury calls them, have come to live and set up a colony. Bradbury's description of Venus and its weather patterns is entirely fictional. As the second planet from the sun in our solar system, Venus is actually very hot and dry—and has no liquid water.

Bradbury wrote this story in 1959, during a period (roughly 1957–1975) when the space race between the United States and the Soviet Union was in full swing. The two countries were in competition to see who would reach the moon first and who would go the farthest to make space travel a reality. Nine years after this story was written, the United States made the first moon landing, and many people thought it would not be long before spaceships made it to Mars and other planets.

## Preview the Selection

On the planet Venus—as imagined by Bradbury—the sun appears for only two hours every seven years. A class of nine-year-olds, especially one student named **Margot**, eagerly awaits a brief glimpse of the sun.



**Read with a Purpose** Read this story to discover how a group of children on Venus react to a long-awaited event.

# All Summer in a Day

by Ray Bradbury

“Ready.”

“Ready.”

“Now?”

“Soon.”

“Do the scientists really know? Will it happen today, will it?”

“Look, look; see for yourself!”

The children pressed to each other like so many roses, so many weeds, intermixed, peering out for a look at the hidden sun.

It rained.

It had been raining for seven years; thousands upon thousands of days compounded and filled from one end to the other with rain, with the drum and gush of water, with the sweet crystal fall of showers and the concussion<sup>1</sup> of storms so heavy they were tidal waves come over the islands. A thousand forests had been crushed under the rain and grown up a thousand times to be crushed again. And this was the way life was forever on the planet Venus, and this

1. **concussion** (kuhn KUHSH uhn): violent shaking or shock.

was the schoolroom of the children of the rocket men and women who had come to a raining world to set up civilization and live out their lives. **A**

“It’s stopping, it’s stopping!”

“Yes, yes!”

Margot stood apart from them, from these children who could never remember a time when there wasn’t rain and rain and rain. They were all nine years old, and if there had been a day, seven years ago, when the sun came out for an hour and showed its face to the stunned world, they could not recall. Sometimes, at night, she heard them stir, in remembrance, and she knew they were dreaming and remembering gold or a yellow crayon or a coin large enough to buy the world with. She knew they thought they remembered a warmth, like a blushing in the face, in the body, in the arms and legs and trembling hands. But then they always awoke to the tatting drum, the endless shaking down of clear bead necklaces upon the roof, the walk, the gardens, the forests, and their dreams were gone. **B**

**A Literary Focus Setting** What is the major influence of this setting so far? Which details suggest this?

**B Literary Focus Setting** What change in the setting does Margot think the other children might be remembering?

All day yesterday they had read in class about the sun. About how like a lemon it was, and how hot. And they had written small stories or essays or poems about it.

*I think the sun is a flower*

*That blooms for just one hour.*

That was Margot's poem, read in a quiet voice in the still classroom while the rain was falling outside.

"Aw, you didn't write that!" protested one of the boys.

"I did," said Margot. "*I did.*"

"William!" said the teacher.

But that was yesterday. Now the rain was slackening,<sup>2</sup> and the children were crushed in the great thick windows.

"Where's teacher?"

"She'll be back."

"She'd better hurry; we'll miss it!"

They turned on themselves like a feverish wheel, all tumbling spokes.

Margot stood alone. She was a very **frail** girl who looked as if she had been lost in the rain for years and the rain had washed out the blue from her eyes and the red from her mouth and the yellow from her hair. She was an old photograph dusted from an album, whitened away, and if she spoke at all her voice would be a ghost. Now she stood, separate, staring at the rain and the loud wet world beyond the huge glass.

"What're *you* looking at?" said William.

Margot said nothing.

"Speak when you're spoken to." He gave her a shove. But she did not move; rather

she let herself be moved only by him and nothing else.

They edged away from her; they would not look at her. She felt them go away. And this was because she would play no games with them in the echoing tunnels of the underground city. If they tagged her and ran, she stood blinking after them and did not follow. When the class sang songs about happiness and life and games, her lips barely moved. Only when they sang about the sun and the summer did her lips move as she watched the drenched windows. **C**

And then, of course, the biggest crime of all was that she had come here only five years ago from Earth, and she remembered the sun and the way the sun was and the sky was when she was four in Ohio. And they, they had been on Venus all their lives, and they had been only two years old when last the sun came out and had long since forgotten the color and heat of it and the way it really was. But Margot remembered.

"It's like a penny," she said once, eyes closed.

"No, it's not!" the children cried.

"It's like a fire," she said, "in the stove."

"You're lying; you don't remember!" cried the children.


But she remembered and stood quietly apart from all of them and watched the patterning windows. And once, a month ago, she had refused to shower in the school shower rooms, had clutched her hands to her ears and over her head, screaming the water mustn't touch her head. So after that, dimly, dimly, she sensed it, she was

2. **slackening** (SLAK uh nihng): lessening; slowing.

**Read and Discuss** What does this scene suggest about how the other children view Margot?

**Vocabulary** **frail** (frayl) *adj.*: not very strong; easily broken.





different, and they knew her difference and kept away. **D**

There was talk that her father and mother were taking her back to Earth next year; it seemed **vital** to her that they do so, though it would mean the loss of thousands of dollars to her family. And so, the children hated her for all these reasons of big and little **consequence**. They hated her pale snow face, her waiting silence, her thinness, and her possible future. **E**

“Get away!” The boy gave her another push. “What’re you waiting for?”

Then, for the first time, she turned and looked at him. And what she was waiting for was in her eyes.

“Well, don’t wait around here!” cried the boy savagely. “You won’t see nothing!”

Her lips moved.

“Nothing!” he cried. “It was all a joke, wasn’t it?” He turned to the other children. “Nothing’s happening today. Is it?”

They all blinked at him and then, understanding, laughed and shook their heads. “Nothing, nothing!”

“Oh, but,” Margot whispered, her eyes helpless. “But this is the day, the scientists predict, they say, they know, the sun . . .”

“All a joke!” said the boy, and seized her roughly. “Hey everyone, let’s put her in a closet before teacher comes!”

---

**D Literary Focus Setting** What kind of setting does Margot remember? How is it different from the story’s setting?

**E Read and Discuss** What is the author explaining here?

**Vocabulary vital** (VY tuhl) *adj.*: necessary for life; very important.

**consequence** (KAHN suh kwehns) *n.*: of value; importance.

## Life on Venus?



We don't know whether there's life on Venus. We can be pretty sure, though, that Ray Bradbury's science fiction vision of a rain-drenched Venus is more fiction than science.

Venus is the second planet from the Sun. Mercury is closer to the Sun, but Venus is hotter than Mercury because its atmosphere is full of thick clouds of sulfuric acid strong enough to etch metal and burn through flesh. These clouds trap the sun's rays and increase the temperature to more than 800°F.

It's too hot to rain on Venus, but scientists think its thick clouds might contain areas of lower temperatures where microscopic forms of life could exist. It's possible that small microbes are responsible for the types of gases in Venus's clouds. Could there be some form of life on Venus? Researchers will keep looking.

### Ask Yourself

**If life were found on Venus, how might people react?**

"No," said Margot, falling back.

They **surged** about her, caught her up and bore her, protesting, and then pleading, and then crying, back into a tunnel, a room, a closet, where they slammed and locked the door. They stood looking at the door and saw it tremble from her beating and throwing herself against it. They heard her muffled cries. Then, smiling, they turned and went out and back down the tunnel, just as the teacher arrived.

**F**

"Ready, children?" She glanced at her watch.

"Yes!" said everyone.

"Are we all here?"

"Yes!"

**G**

The rain slackened still more.

They crowded to the huge door.

The rain stopped.

It was as if, in the midst of a film concerning an avalanche, a tornado, a hurricane, a volcanic eruption, something had, first, gone wrong with the sound apparatus, thus muffling and finally cutting off all noise, all of the blasts and repercussions and thunders, and then, second, ripped the film from the projector and inserted in its place a peaceful tropical slide which did not move or tremor. The world ground to a standstill. The silence was so immense and unbelievable that you felt your ears had been stuffed or you had lost your hearing altogether. The children put their

**F Read and Discuss** How do the children seem to feel about what they've done to Margot?

**G Reading Focus Sequencing** Who is present at this point? Where is Margot now?

**Vocabulary** **surged** (surjd) *v.*: moved forward, as if in a wave.



hands to their ears. They stood apart. The door slid back and the smell of the silent, waiting world came in to them.

The sun came out.

It was the color of flaming bronze and it was very large. And the sky around it was a blazing blue tile color. And the jungle burned with sunlight as the children, released from their spell, rushed out, yelling, into the springtime.

“Now, don’t go too far,” called the teacher after them. “You’ve only two hours, you know. You wouldn’t want to get caught out!”

But they were running and turning their faces up to the sky and feeling the sun on their cheeks like a warm iron; they were taking off their jackets and letting the sun burn their arms.

“Oh, it’s better than the sun lamps, isn’t it?”

“Much, much better!”

They stopped running and stood in the great jungle that covered Venus, that grew and never stopped growing, tumultuously,<sup>3</sup> even as you watched it. It was a nest of octopuses, clustering up great arms of fleshlike weed, wavering, flowering in this brief spring. It was the color of rubber and ash, this jungle, from the many years without sun. It was the color of stones and white cheeses and ink, and it was the color of the moon.

The children lay out, laughing, on the jungle mattress and heard it sigh and squeak under them, resilient<sup>4</sup> and alive. They ran among the trees, they slipped and fell, they pushed each other, they played hide-and-seek and tag, but most of all they squinted at the

3. **tumultuously** (too MUHL choo uhs lee): wildly; violently.

4. **resilient** (rih ZIHL yuhnt): springy, quick to recover.



### Analyzing Visuals

### Connecting to the Text

How does this image of the sun capture the change in the story’s setting that occurs when the sun comes out?

sun until tears ran down their faces; they put their hands up to that yellowness and that amazing blueness and they breathed of the fresh, fresh air and listened and listened to the silence which suspended them in a blessed sea of no sound and no motion. They looked at everything and **savored** everything. Then, wildly, like animals escaped from their caves, they ran and ran in shouting circles. They ran for an hour and did not stop running. **H**

And then—

In the midst of their running, one of the girls wailed.

Everyone stopped.

The girl, standing in the open, held out her hand.

“Oh, look, look,” she said, trembling.

They came slowly to look at her opened palm.

In the center of it, cupped and huge, was a single raindrop.

She began to cry, looking at it.

They glanced quietly at the sky.

“Oh. Oh.”

A few cold drops fell on their noses and their cheeks and their mouths. The sun faded behind a stir of mist. A wind blew cool around them. They turned and started to walk back toward the underground house, their hands at their sides, their smiles vanishing away. **I**

A boom of thunder startled them, and like leaves before a new hurricane, they tumbled upon each other and ran. Lightning struck ten miles away, five miles away, a mile, a half-mile. The sky darkened into midnight in a flash.

They stood in the doorway of the underground for a moment until it was raining hard. Then they closed the door and heard the gigantic sound of the rain falling in tons and avalanches, everywhere and forever.

“Will it be seven more years?”

“Yes. Seven.”

Then one of them gave a little cry.

“Margot!”

“What?”

“She’s still in the closet where we locked her.”

“Margot.”

They stood as if someone had driven them, like so many stakes, into the floor. They looked at each other and then looked away. They glanced out at the world that was raining now and raining and raining steadily. They could not meet each other’s glances. Their faces were solemn and pale. They looked at their hands and feet, their faces down.

“Margot.”

One of the girls said, “Well . . . ?”

No one moved.

“Go on,” whispered the girl.

They walked slowly down the hall in the sound of cold rain. They turned through the doorway to the room in the sound of the storm and thunder, lightning on their faces, blue and terrible. They walked over to the closet door slowly and stood by it.

Behind the closet door was only silence.

They unlocked the door, even more slowly, and let Margot out. **J**

**H Read and Discuss** Why might Bradbury compare the children to animals?

**I Reading Focus Sequencing** How much time has passed since the children went outside? How do you know?

**J Read and Discuss** What does this say about Margot’s classmates?

**Vocabulary savored** (SAY vuhrd) v.: delighted in.

# Applying Your Skills



**Reading Standard 3.3** Analyze the influence of setting on the problem and its resolution.

## All Summer in a Day

### Literary Response and Analysis

#### Reading Skills Focus

##### Quick Check

1. Why are the children so excited at the beginning of the story?
2. What does Margot remember that the other children do not?
3. What happens while Margot is in the closet?

##### Read with a Purpose

4. How do the children in this story react to the long-awaited event? Does their behavior surprise you? Explain.

##### Reading Skills: Sequencing

5. Review your chart for “All Summer in a Day.” Now, create a chart like the one below that focuses on the sequence of events from Margot’s perspective. Compare and contrast the two charts. Mark with a star the event that causes the two sequences to begin to differ. How does this event change the “summer day” for Margot? for the other children?

##### Sequence Chart: Margot’s Day

1. Margot is in the classroom with the other children, waiting for the rain to stop.
- 2.

#### Literary Skills Focus

##### Literary Analysis

6. **Interpret** Differences between people often cause **conflicts**, or clashes. What causes the conflict between Margot and the other children? Why does she keep to herself?

7. **Analyze** Why would the children lock Margot in the closet when they know how much the sun means to her? How might this experience affect both Margot and the children who mistreated her?

##### Literary Skills: Setting

8. **Interpret/Evaluate** What do you think the title of Bradbury’s story means? What is the influence of the setting on this title?
9. **Analyze** How does the **setting** of this story influence the **plot**, including the conflict and **resolution**? Would there be a story if Bradbury’s Venus had less extreme weather? Explain.

##### Literary Skills Review: Character

10. **Infer/Evaluate** From what you know of her character, how do you think Margot will react when she is let out of the closet? Should Bradbury have described what happens next, or do you like the story as it is? Explain.

#### Writing Skills Focus

##### Think as a Reader/Writer

**Use It in Your Writing** Use precise language to write a description of a memorable experience in which you faced extreme weather.



If you were living on Bradbury’s Venus, how might the setting influence you? What truths about yourself might you learn?



# Applying Your Skills



**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.

## All Summer in a Day

### Vocabulary Development

#### Context Clues

When you're reading, you can often determine the meaning of an unknown word by looking at its **context**—the words and sentences surrounding the unfamiliar word. Sometimes **context clues** appear in the same sentence as the unfamiliar word. Other times the clues appear before or even after the sentence containing the unfamiliar word. Look at how the underlined context clues help you understand the meaning of *muffling* in the following sentence from the story:

"It was as if, in the midst of a film concerning an avalanche, a tornado, a hurricane, a volcanic eruption, something had, first, gone wrong with the sound apparatus, thus muffling and finally cutting off all noise. . . ."

The clues help you guess that the author uses *muffling* to indicate that the noise was decreasing. In fact, the word means "making less intense."

#### Your Turn

Find the place in the story where each Vocabulary word is used: *frail*, *vital*, *consequence*, *surged*, and *savored*. For each word, write down any context clues you find in the story. Remember to look for clues in sentences coming before and after the sentences in which the words are used. Are there any words for which you can't find context clues?

#### Language Coach

**Dialogue** Bradbury does not always identify *who* is speaking in his dialogue. You know a different person is speaking when dialogue begins on a new line:

"Now?"

"Soon."

When Bradbury wants to be sure we know who is speaking, he includes a **speaker tag**—the name or description of the speaker:

"Aw, you didn't write that!"  
protested one of the boys.

"I did," said Margot. "I did."

Think about the dialogue above that lacks speaker tags. Who might be speaking? Re-reading the beginning of the story may help you decide.

#### Academic Vocabulary

##### Talk About . . .

With a partner, discuss the major event in "All Summer in a Day." Did the event likely create more conflict between Margot and the children, or do you think they will interact with her in more positive ways in the future? Use the underlined Academic Vocabulary words in your discussion.



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H6-36

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## Grammar Link

### Pronouns: Make It Specific

Have you ever listened to someone repeat the same thing over and over instead of getting to some new point? If so, you were probably bored and found it difficult to keep listening. You're lucky that English is full of **pronouns**—words that are used in place of nouns and, sometimes, other pronouns. Without pronouns, people would have to repeat themselves every time they spoke. For example, look at the following repetitive sentence:

**The girl said that the girl's parents were taking the girl back to Earth next year.**

Pronouns shorten this sentence, making it much easier to read (and listen to):

**The girl said her parents were taking her back to Earth next year.**

### Your Turn

Rewrite each of the following sentences by replacing any repeated nouns with pronouns.

1. Margot had come to Venus when Margot was four years old.
2. The sun was a stranger to the children because the sun was always hidden by rain clouds.
3. The children grabbed Margot, and the children pushed Margo into the closet.
4. The teacher told the teacher's students that the teacher did not want the teacher's students to go far.
5. The boys and girls were sorry about what the boys and girls had done to Margot.

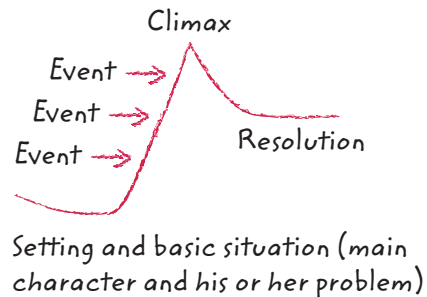
## CHOICES

As you respond to the Choices, use these **Academic Vocabulary** words as appropriate: achieve, influence, interact, major.

### REVIEW

#### Diagram a Plot

**Partner Work** Fill out a diagram like this one, showing the plot of "All Summer in a Day":



### CONNECT

#### Write a Movie Proposal

**TechFocus** Create a movie proposal about people living in a colony on the real Venus. Use Internet resources to learn what conditions on Venus are like. Describe the set designs and special effects that you would need for the movie. What will be the story's major conflict?

### EXTEND

#### Write a Persuasive Letter

**Timed Writing** Imagine that you're one of Margot's classmates and it's the day after the sun came out. Write a persuasive letter urging your classmates to change their attitudes toward Margot. End by suggesting what all of you should do to make up for your actions.



#### Learn It Online

Research background information on this story using the Internet links available at:

[go.hrw.com](http://go.hrw.com)

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SHORT STORY

# Preparing to Read

## *The* **Bracelet**

by Yoshiko Uchida



*To School* (1945) by Hisako Hibi.  
Gift of Ibuki Hibi Lee, Japanese  
American National Museum  
(96.601.50).

What Do  
**You**  
Think

What truths can we learn  
about ourselves when we  
can't control the things  
that change in our lives?



### QuickTalk

What story can you think of in which painful historical  
events are used to teach us never to repeat mistakes?  
With a partner, discuss at least two examples.



## Reader/Writer Notebook

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



**Reading Standard 3.3** Analyze the influence of setting on the problem and its resolution.

## Literary Skills Focus

**Setting and Conflict** Stories occur in a particular time and place—the story’s **setting**. In some stories the setting is part of, or even the cause of, the main character’s **conflict**, or problem. As you read, note how this story starts out in one setting and moves to another, quite different setting. Think about the influence these settings have on the conflict and its resolution.

**Literary Perspectives** Use the literary perspective described on page 41 as you read this story.

## Reading Skills Focus

**Summarizing** When you **summarize** a story, you briefly retell the main ideas and important events in your own words.

**Into Action** As you read “The Bracelet,” use a chart like this one to list the main ideas and events that a summary would include.

### “The Bracelet”

Setting:

Main Characters:

Conflict:

Sequence of Main Events:

1.

2.

Resolution (Ending):

## Writing Skills Focus

Think as a Reader/Writer

**Find It in Your Reading** In each of the story’s settings the author uses contrast to show how the place has changed or is different than imagined. Create a “T” chart in your *Reader/Writer Notebook*. On one side, record how each setting once was or how Ruri imagined it would be. On the other side, note how each place has changed or how it looks in reality.

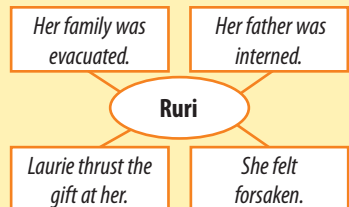
## Vocabulary

**evacuated** (ih VAK yoo ayt uhd) v.: removed from an area. *In 1942, Japanese Americans were evacuated from the West Coast.*

**interned** (ihn TURND) v.: imprisoned or confined. *Ruri’s father was interned in a prisoner-of-war camp.*

**thrust** (thruhst) v.: shoved; pushed. *Laurie thrust the bracelet into Ruri’s hand.*

**forsaken** (fawr SAY kuhn) adj.: abandoned. *The garden looked as forsaken as Ruri felt when she had to leave home.*



## Language Coach

### Words Borrowed from Other Languages

When people speaking different languages interact, they often borrow one another’s words. American English has been borrowing words from other languages for centuries. Can you think of any words that have been borrowed from the Japanese language?



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# Yoshiko Uchida

(1921–1992)

## Writing to Keep It from Happening Again

Yoshiko Uchida was in her last year of college when the United States entered World War II. Like most people of Japanese descent on the West Coast, Uchida and her family were uprooted by the government and forced to go to an internment camp. She and her family lived at Tanforan Racetrack, in horse stall 40. Uchida later gave the same “address” to the fictional family in her short story “The Bracelet.” Uchida said that in writing about the internment camps, she tried to give readers a sense of the courage and strength that enabled most Japanese Americans to endure this tragedy:

“I always ask the children why they think I wrote *Journey to Topaz* and *Journey Home*, in which I tell of the wartime experiences of the Japanese Americans. . . . I continue the discussion until finally one of them will say, ‘You wrote those books so it won’t ever happen again.’”

## Think About the Writer

Why do you think Uchida feels it is important that people not forget the Japanese internment?



## Build Background

Shortly after the United States entered World War II to fight against Japan after the attack on Pearl Harbor, more than 110,000 people of Japanese ancestry who were living in the United States were interned—forced to move to guarded camps. Most were American citizens who had been born here and had done nothing wrong. Nevertheless, the U.S. government feared that they might give support to Japan. When they were finally allowed to leave the internment camps after the war, many Japanese Americans found that other people had taken over their homes and businesses. In 1989, the U.S. government issued a formal apology to Japanese Americans for the injustice that had been done to them.

## Preview the Selection

When **Ruri** and **her family** have to move to an internment camp simply because they are of Japanese descent, Ruri's best friend, **Laurie**, gives her a bracelet as a going-away gift.

**Read with a Purpose** Read this story to discover how a young girl learns an important lesson when she is forced to move to an internment camp during World War II.

# The Bracelet

by **Yoshiko Uchida**

**M**ama, is it time to go?" I hadn't planned to cry, but the tears came suddenly, and I wiped them away with the back of my hand. I didn't want my older sister to see me crying.

"It's almost time, Ruri," my mother said gently. Her face was filled with a kind of sadness I had never seen before.

I looked around at my empty room. The clothes that Mama always told me to hang up in the closet, the junk piled on my dresser, the old rag doll I could never bear to part with—they were all gone. There was nothing left in my room, and there was nothing left in the rest of the house. The rugs and furniture were gone, the pictures and drapes were down, and the closets and cupboards were empty. The house was like a gift box after the nice thing inside was gone; just a lot of nothingness.

It was almost time to leave our home, but we weren't moving to a nicer house or to a new town. It was April 21, 1942. The United States and Japan were at war, and

every Japanese person on the West Coast was being **evacuated** by the government to a concentration camp. Mama, my sister Keiko, and I were being sent from our home, and out of Berkeley, and eventually out of California.

The doorbell rang, and I ran to answer it before my sister could. I thought maybe by some miracle a messenger from the government might be standing there, tall and proper and buttoned into a uniform, come to tell us it was all a terrible mistake, that we

## Literary Perspectives

**Historical Perspective** We focus on the life of an author for a biographical perspective, but the historical perspective broadens our focus. It asks us to consider the world at the time the story was written. What important historical events shape the author's thinking? What evidence of those events is in the text? How is the story tied to the historical period in which it is set? Could the story have happened in any other time or place?

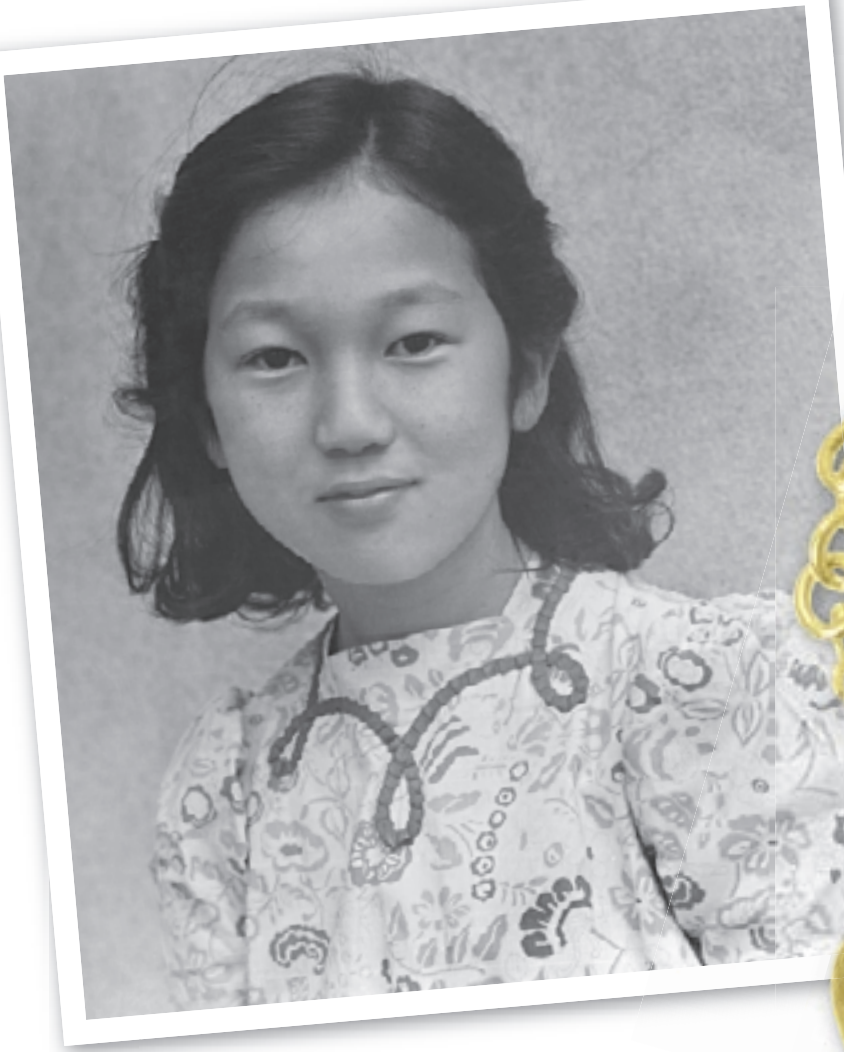
**Read and Discuss** What have you learned so far about the characters' situation?

**Vocabulary** **evacuated** (ih VAK yoo ayt uhd) v.: removed from an area.

## Analyzing Visuals

### Connecting to the Text

How does this photograph and picture of a bracelet affect your understanding of this story's time period?



wouldn't have to leave after all. Or maybe the messenger would have a telegram from Papa, who was **interned** in a prisoner-of-war camp in Montana because he had worked for a Japanese business firm. **B**

The FBI had come to pick up Papa and hundreds of other Japanese community leaders on the very day that Japanese planes had bombed Pearl Harbor. The government

thought they were dangerous enemy aliens. If it weren't so sad, it would have been funny. Papa could no more be dangerous than the mayor of our city, and he was every bit as loyal to the United States. He had lived here since 1917. **C**

When I opened the door, it wasn't a messenger from anywhere. It was my best friend, Laurie Madison, from next door. She was

**B Reading Focus Summarizing** What has happened so far? Who is the main character?

**C Read and Discuss** What have you learned from this paragraph about people going to internment camps?

**Vocabulary interned** (ihn TURND) v.: imprisoned or confined.

holding a package wrapped up like a birthday present, but she wasn't wearing her party dress, and her face drooped like a wilted tulip.

"Hi," she said. "I came to say goodbye."

She **thrust** the present at me and told me it was something to take to camp. "It's a bracelet," she said before I could open the package. "Put it on so you won't have to pack it." She knew I didn't have one inch of space left in my suitcase. We had been instructed to take only what we could carry into camp, and Mama had told us that we could each take only two suitcases.

"Then how are we ever going to pack the dishes and blankets and sheets they've told us to bring with us?" Keiko worried.

"I don't really know," Mama said, and she simply began packing those big impossible things into an enormous duffel bag—along with umbrellas, boots, a kettle, hot plate, and flashlight.

"Who's going to carry that huge sack?" I asked.

But Mama didn't worry about things like that. "Someone will help us," she said. "Don't worry." So I didn't.

Laurie wanted me to open her package and put on the bracelet before she left. It was a thin gold chain with a heart dangling on it. She helped me put it on, and I told her I'd never take it off, ever.

"Well, goodbye then," Laurie said awkwardly. "Come home soon."

"I will," I said, although I didn't know if I would ever get back to Berkeley again. **D**

I watched Laurie go down the block, her long blond pigtails bouncing as she walked. I wondered who would be sitting in my desk at Lincoln Junior High now that I was gone. Laurie kept turning and waving, even walking backward for a while, until she got to the corner. I didn't want to watch anymore, and I slammed the door shut. **E**

The next time the doorbell rang, it was Mrs. Simpson, our other neighbor. She was going to drive us to the Congregational Church, which was the Civil Control Station where all the Japanese of Berkeley were supposed to report.

It was time to go. "Come on, Ruri. Get your things," my sister called to me.

It was a warm day, but I put on a sweater and my coat so I wouldn't have to carry them, and I picked up my two suitcases. Each one had a tag with my name and our family number on it. Every Japanese family had to register and get a number. We were Family Number 13453.

Mama was taking one last look around our house. She was going from room to room, as though she were trying to take a mental picture of the house she had lived in for fifteen years, so she would never forget it. **F**

I saw her take a long last look at the garden that Papa loved. The irises beside the fish pond were just beginning to bloom. If Papa had been home, he would have cut the first iris blossom and brought it inside to Mama. "This one is for you," he would have

**D Reading Focus Summarizing** In one or two sentences, tell what has happened since Laurie came to the door.

**E Read and Discuss** What emotions do you think Laurie and Ruri are feeling here?

**F Read and Discuss** What does Ruri think her mother is doing when she looks at the empty rooms?

**Vocabulary thrust** (thruhst) *v.*: shoved; pushed.



said. And Mama would have smiled and said, “Thank you, Papa San”<sup>1</sup> and put it in her favorite cut-glass vase.

But the garden looked shabby and **forsaken** now that Papa was gone and Mama was too busy to take care of it. It looked the way I felt, sort of empty and lonely and abandoned. **G**

When Mrs. Simpson took us to the Civil Control Station, I felt even worse. I was scared, and for a minute I thought I was going to lose my breakfast right in front of everybody. There must have been over a thousand Japanese people gathered at the church. Some were old and some were young. Some were talking and laughing, and some were crying. I guess everybody else was scared too. No one knew exactly what was going to happen to us. We just knew we were being taken to the Tanforan Racetracks, which the army had turned into a camp for the Japanese. There were fourteen other camps like ours along the West Coast.

What scared me most were the soldiers standing at the doorway of the church hall. They were carrying guns with mounted bayonets. I wondered if they thought we would try to run away and whether they’d shoot us or come after us with their bayonets if we did. **H**

A long line of buses waited to take us to camp. There were trucks, too, for our baggage. And Mama was right; some men

were there to help us load our duffel bag. When it was time to board the buses, I sat with Keiko, and Mama sat behind us. The bus went down Grove Street and passed the small Japanese food store where Mama used to order her bean-curd cakes and pickled radish. The windows were all boarded up, but there was a sign still hanging on the door that read, “We are loyal Americans.”

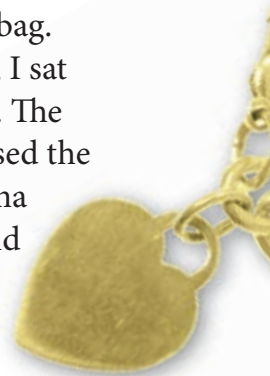
The crazy thing about the whole evacuation was that we were all loyal Americans. Most of us were citizens because we had been born here. But our parents, who had come from Japan, couldn’t become citizens because there was a law that prevented any Asian from becoming a citizen. Now everybody with a Japanese face was being shipped off to concentration camps.

“It’s stupid,” Keiko muttered as we saw the racetrack looming up beside the highway. “If there were any Japanese spies around, they’d have gone back to Japan long ago.”

“I’ll say,” I agreed. My sister was in high school and she ought to know, I thought.

When the bus turned into Tanforan, there were more armed guards at the gate, and I saw barbed wire strung around the entire grounds. I felt as though I were going into a prison, but I hadn’t done anything wrong. **I**

We streamed off the buses and poured into a huge room, where doctors looked down our throats and peeled back our eyelids to see if we had any diseases. Then we



1. **San** (sahn): Japanese term added to names to indicate respect.

**G Literary Focus Setting** What feelings are evoked by this description of the setting? How do these feelings help you understand Ruri’s experiences at this point in the plot?

**H Read and Discuss** What is your impression of the events the author is describing here?

**I Read and Discuss** How does the treatment of the Japanese Americans and the appearance of Tanforan cause Ruri to feel like a prisoner?

**Vocabulary forsaken** (fawr SAY kuhn) *adj.*: abandoned.



### Analyzing Visuals

**Connecting to the Text** How does this scene of an internment camp compare with the picture in your mind of the camp where Ruri and her family lived?

were given our housing assignments. The man in charge gave Mama a slip of paper. We were in Barrack 16, Apartment 40.

“Mama!” I said. “We’re going to live in an apartment!” The only apartment I had ever seen was the one my piano teacher lived in. It was in an enormous building in San Francisco, with an elevator and thick-carpeted hallways. I thought how wonderful it would be to have our own elevator. A house was all right, but an apartment seemed elegant and special.

We walked down the racetrack, looking for Barrack 16. Mr. Noma, a friend of Papa’s, helped us carry our bags. I was so busy looking around I slipped and almost fell on the muddy track. Army barracks had been built everywhere, all around the racetrack and even in the center oval.

Mr. Noma pointed beyond the track toward the horse stables. “I think your barrack is out there.”

He was right. We came to a long stable that had once housed the horses of Tanforan,

and we climbed up the wide ramp. Each stall had a number painted on it, and when we got to 40, Mr. Noma pushed open the door.

“Well, here it is,” he said, “Apartment 40.”

The stall was narrow and empty and dark. There were two small windows on each side of the door. Three folded army cots were on the dust-covered floor, and one light bulb dangled from the ceiling. That was all. This was our apartment, and it still smelled of horses.

Mama looked at my sister and then at me. “It won’t be so bad when we fix it up,” she began. “I’ll ask Mrs. Simpson to send me some material for curtains. I could make some cushions too, and . . . well . . .” She stopped. She couldn’t think of anything more to say. **J**

Mr. Noma said he’d go get some mattresses for us. “I’d better hurry before they’re all gone.” He rushed off. I think he wanted to leave so that he wouldn’t have to see Mama cry. But he needn’t have run off, because Mama didn’t cry. She just went out to borrow a broom and began sweeping out the dust and dirt. “Will you girls set up the cots?” she asked.

It was only after we’d put up the last cot that I noticed my bracelet was gone. “I’ve

lost Laurie’s bracelet!” I screamed. “My bracelet’s gone!”

We looked all over the stall and even down the ramp. I wanted to run back down the track and go over every inch of ground we’d walked on, but it was getting dark and Mama wouldn’t let me.

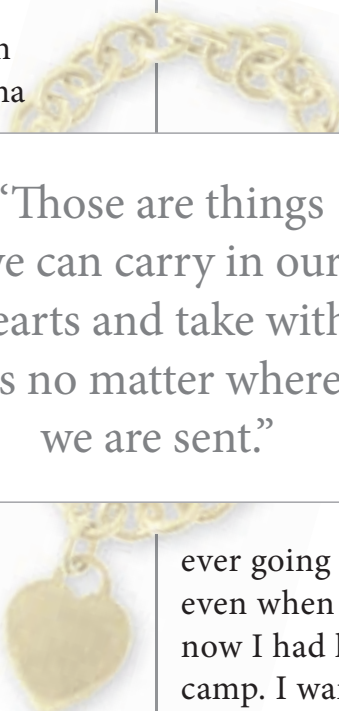
I thought of what I’d promised Laurie. I wasn’t ever going to take the bracelet off, not even when I went to take a shower. And now I had lost it on my very first day in camp. I wanted to cry.

I kept looking for it all the time we were in Tanforan. I didn’t stop looking until the day we were sent to another camp, called Topaz, in the middle of a desert in Utah. And then I gave up. **K**

But Mama told me never mind. She said I didn’t need a bracelet to remember Laurie, just as I didn’t need anything to remember Papa or our home in Berkeley or all the people and things we loved and had left behind.

“Those are things we can carry in our hearts and take with us no matter where we are sent,” she said. **L**

And I guess she was right. I’ve never forgotten Laurie, even now. **M**



“Those are things  
we can carry in our  
hearts and take with  
us no matter where  
we are sent.”

**J Read and Discuss** How do the family’s living arrangements contrast with Ruri’s idea of an apartment?

**K Reading Focus Summarizing** In two or three sentences, state what has happened since Ruri said goodbye to Laurie.

**L Literary Focus Conflict** Has Ruri’s conflict been resolved? If so, how?

**M Read and Discuss** What does the conversation between Mama and Ruri teach Ruri?

# Applying Your Skills



**Reading Standard 3.3** Analyze the influence of setting on the problem and its resolution.

## The Bracelet

## Literary Response and Analysis

### Reading Skills Focus

#### Quick Check

1. Why does Ruri's family have to leave home?
2. Why does Laurie give Ruri a bracelet?
3. What were the barracks used for before Ruri and her family went to live there?

#### Read with a Purpose

4. What lesson does Ruri learn?

#### Reading Skills: Summarizing

5. Review and revise the chart that you filled in as you read the story. Be sure to add notes on the resolution, or ending. Now, use that chart to help you write a paragraph that summarizes the plot of this story.

### Literary Skills Focus

#### Literary Analysis

6. **Infer** How do you think being forced to live in Apartment 40 makes Ruri and her family feel?
7. **Extend** Discuss the different ways experiences like Ruri's might affect the people involved. How might they deal with life in the future, and how might they interact with people who are different from them?
8. **Literary Perspectives** What does the fact that the United States and Japan are at war tell you about Ruri's family being sent away? What does the story show you about how people react under extreme circumstances?

### Literary Skills: Setting and Conflict

9. **Analyze** The plot centers on a major conflict that goes far beyond the characters in the story. Ruri's family is on one side of this conflict. Who or what is on the other side? Explain whether this conflict is resolved.
10. **Analyze** This story's plot can be reduced to this: Laurie gives Ruri a bracelet as a going-away present. Ruri loses it. How do the larger **setting** (the United States during World War II) and the two specific settings in the story (Ruri's home and the internment camp) affect the plot?

### Literary Skills Review: Point of View

11. **Evaluate** In the **first-person point of view**, the narrator tells the story, using the personal pronoun *I*. Why do you think the writer tells this story from Ruri's first-person point of view? What can Ruri tell you that no other character can tell you? What does Ruri *not* know?

### Writing Skills Focus

#### Think as a Reader/Writer

##### Use It in Your Writing

Review your "T" chart. Then, write a brief description of a place, using contrasting details, such as *new/shabby*. Include a contrast between how you imagined the place to be and how it really appears.



What truths do you think "The Bracelet" reveals about fairness and about a family enduring difficult and unexpected changes?



# Applying Your Skills

## The Bracelet

### Vocabulary Development

#### Word Origins

Many of the words we use today can be traced to Latin or Old English, the language used in England from the 400s until around the 1100s.

#### Your Turn

From the Vocabulary words at right, choose the word that correctly completes each sentence below. Then, use each word in a sentence that shows you know its meaning.

evacuated  
interned  
thrust  
forsaken

1. The Old English word *forsacan*, meaning “to oppose,” is related to the word \_\_\_\_\_.
2. The Latin word *trudere*, meaning “to push,” is related to the word \_\_\_\_\_.
3. The Latin word *internus*, meaning “inward,” is related to the word \_\_\_\_\_.
4. The Latin verb *vacuare*, meaning “to make empty,” is the basis of the word \_\_\_\_\_.



**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.

#### Language Coach

##### Words

##### Borrowed from Other Languages

In the past century a number of Japanese

kimono	(kih MOH noh)
futon	(FOO tahn)
karaoke	(kahr ee OH kee)
sayonara	(sah yoh NAH rah)
origami	(awr uh GAH mee)

words entered the English language. Use a dictionary to find out what each of the Japanese words in the box means. Then, fill in the blanks in the sentences that follow. Use context clues to find the words that fit best. What other Japanese words can you think of that have entered the English language?

1. My cousin enjoyed sleeping on a \_\_\_\_\_ so much, she said, “\_\_\_\_\_” to her mattress.
2. I brought my friend a beautiful silk \_\_\_\_\_ for her birthday.

#### Academic Vocabulary

##### Talk About . . .

If you were Ruri, what would you do so that you could again interact in positive ways with non-Japanese Americans? How would you achieve peace of mind and get over resentment caused by how you and your family were treated?



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## Grammar Link

### Adjectives

An **adjective** is a word that is used to modify a noun or a pronoun. To **modify** a word means to describe the word or to make its meaning more definite. An adjective modifies a noun or pronoun by adding information about *what kind*, *which one*, *how many*, or *how much*.

What Kind ?	Which One or Ones?	How Many or How Much?
<b>sad</b> face	<b>other</b> stable	<b>all</b> Japanese
<b>empty</b> room	<b>those</b> barracks	<b>one</b> bracelet
<b>tall</b> messenger	<b>next</b> garden	<b>many</b> soldiers

Adjectives usually come before the words they modify. Sometimes, however, an adjective comes *after* the word it modifies.

Laurie is sad. (The predicate adjective *sad* modifies *Laurie*.)

Mama, upset and confused, stopped talking. (The adjectives *upset* and *confused* modify the noun *Mama*.)

Note: The words *a*, *an*, and *the* are a special kind of adjective called **articles**.

### Your Turn

Identify the adjectives and words they modify in the sentences below. Do not include *a*, *an*, or *the*.

1. Ruri wiped salty tears from her face.
2. The old rag doll was gone.
3. We weren't moving to a nicer house.
4. She was my best friend.
5. A long line of buses waited for us.

## CHOICES

As you respond to the Choices, use these **Academic Vocabulary** words as appropriate: achieve, create, interact, major.

### REVIEW

#### Write a Blog Entry

**TechFocus** Imagine you are Ruri. Write a blog entry about your experiences in the camp so that your friends from school can know about your life there. Describe what happens to you after you leave Berkeley and what happened to the bracelet Laurie gave you. Be sure to describe the setting and its effects on you.

### CONNECT

#### Write from Another Point of View

Ruri's mother tells her that we don't need things to remind us of people and places; we carry them in our hearts. Suppose that this story had been told from the point of view of Ruri's mother. Rewrite the scene between Ruri and Laurie near the beginning of the story, telling it from the perspective of Ruri's mother.

### EXTEND

#### Write to Persuade Voters

**Timed Writing** Imagine that you are running for senator from your state shortly after World War II is over. Write a short persuasive speech that will convince voters that American citizens should never again be sent to internment camps if they have done nothing wrong. Be sure to explain your reasoning.



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## COMPARING TEXTS

# Comparing and Contrasting Plot and Setting



## CONTENTS

### SHORT STORY

#### **The Southpaw**

by Judith Viorst

page 53

### SHORT STORY

#### **Concha**

by Mary Helen Ponce

page 58

What Do  
**You**  
Think

How can we  
prove to others,  
as well as our-  
selves, what we  
can achieve?



### **QuickTalk**

Think of movies or stories in which characters' abilities are tested. What challenges do we face when we try to show others and ourselves what we can do?

# Preparing to Read



**Reading Standard 3.3** Analyze the influence of setting on the problem and its resolution.

## The Southpaw / Concha

### Literary Skills Focus

**Plot and Setting** The **plot** of a story consists of a series of events. The **setting** is the time and place in which these events occur. Sometimes the setting plays an essential role in a story by influencing the **conflict**, or problem, and its **resolution**, or how the conflict is solved. Other times, the story could be set in almost any time or place—the setting doesn't shape the plot, or the writer hasn't described the setting at all. As you read, think about the way the setting does—or does not—influence the problem the main character faces in each story.

### Reading Skills Focus

**Summarizing** When you **summarize** a story, you tell about its main events and details in your own words. Summarizing can help you identify the major elements of the plot and the setting's influence on it.

**Into Action** As you read, record the main elements of each story in a chart like the one below.

Title and Author: "The Southpaw" by Judith Viorst

Setting:

Main Characters:

Conflict or Problem:

Sequence of Main Events:

1.

2.

[etc.]

Resolution:

### Writing Skills Focus

#### Think as a Reader/Writer

**Find It in Your Reading** What makes these stories realistic? As you read, record in your *Reader/Writer Notebook* details of the plot or setting that seem real to you.



Reader/Writer  
**Notebook**

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

### Vocabulary

#### Concha

**treacherous** (TREHCH uhr uhs) *adj.*: dangerous. *The children played with the treacherous red ants.*

**timid** (TIHM ihd) *adj.*: shy; lacking self-confidence. *Concha was timid and avoided rough games.*

**feat** (feet) *n.*: accomplishment; daring act. *Concha's feat amazed most of the children.*

**investigate** (ihn VEHS tuh gayt) *v.*: look into; examine. *No adults came to investigate the cries.*

**remedy** (REHM uh dee) *n.*: cure; solution. *Mud was the best remedy for ant bites.*

### Language Coach

**Homophones** Which Vocabulary word above is a **homophone**—a word that sounds like another word but has a different meaning? How do you spell the word it sounds like?



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Organize your thoughts! Use one of the interactive graphic organizers at:

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## MEET THE WRITERS

Courtesy of the author.



### Judith Viorst

(1931– )

#### Laughing at the Ups and Downs

When she was only seven years old, Judith Viorst decided that she wanted to be a writer. At first she wrote about “deadly serious things.”

Later, she found success in writing humorously about the ups and downs of everyday life. Viorst once explained her approach to successfully writing about young people this way: “Kids need to encounter kids like themselves—kids who can sometimes be crabby and fresh and rebellious, kids who talk back and disobey, tell fibs and get into trouble, and are nonetheless still likable and redeemable.”



### Mary Helen Ponce

(1938– )

#### From a Latina Perspective

Like the characters in “Concha,” Mary Helen Ponce grew up in Pacoima, California, in a Mexican American community. Many of her stories are based on her own life. “I chose to write of a loving family that, throughout the journey, is sustained by bonds of mutual love and respect,” she says. Today, Ponce often speaks and writes of the problems of women, especially of Latina women whose contributions to the American Southwest have been forgotten by history.

## Think About the Writers

Both writers create stories that resemble real life. What can we gain from reading realistic fiction?

## Preview the Selections

“The Southpaw” takes an unusual form. It’s told completely through notes written back and forth between two friends—**Janet** and **Richard**.

In “Concha,” the narrator is a character in the story. So is her brother **Joey** and several friends: **Mundo**, a boy; **Beto**, another boy; **Virgie**, a girl; and, of course, **Concha**, the girl whose name is the title of the story.

# THE SOUTHPAW<sup>1</sup>

by Judith Viorst

## Read with a Purpose

As you read, note how this writer brings two characters and a situation to life just by reproducing notes that are passed back and forth.

## Build Background

This story was written before the days of computer and wireless technology, so the characters communicate through handwritten notes on whatever scraps of paper are handy. The focus of their notes is a baseball team that Richard plays for and manages. When the story was written, it was almost unthinkable for a girl to play on a boy's team.

Dear Richard,  
Don't invite me to your birthday party because I'm not coming. And give back the Disneyland sweatshirt I said you could wear. If I'm not good enough to play on your team, I'm not good enough to be friends with.  
Your former friend,  
Janet  
P.S. I hope when you go to the dentist he finds 20 cavities.

Dear Janet,  
Here is your stupid Disneyland sweatshirt, if that's how you're going to be. I want my comic books now—finished or not. No girl has ever played on the Mapes Street baseball team, and as long as I'm captain, no girl ever will.  
Your former friend,  
Richard  
P.S. I hope when you go for your checkup you need a tetanus shot.

A

1. **The Southpaw:** The title is a sports slang term for a left-handed person, especially a left-handed pitcher in baseball.

**A Read and Discuss** What situation has the author set up in these two notes?

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

Your former friend,  
Janet  
P.S. I see you lost your first game 28-0.

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

Your former friend,  
Richard  
P.S. Wait until Wednesday.

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

Your former friend,  
Janet  
P.S. I see you lost your second game, 34-0.

Dear Janet,  
Remember when I took the laces out of my blue-and-white sneakers and gave them to you? I want them back.

Your former friend,  
Richard  
P.S. Wait until Friday.

Dear Richard,  
Congratulations on your unbroken record. Eight straight losses, wow: I understand you're the laughing stock of New Jersey.

Your former friend,  
Janet  
P.S. Why don't you and your team forget about baseball and learn something nice like knitting maybe? **B**

**B Literary Focus Setting** What clue about where the story takes place does Janet provide in this note?



Dear Janet,  
Here's the silver horseback riding trophy  
that you gave me. I don't think I want to keep  
it anymore.

Your former friend,  
Richard

P.S. I didn't think you'd be the kind  
who'd kick a man when he's down.

Dear Richard,  
I wasn't kicking exactly. I was  
kicking back.

Your former friend,  
Janet

P.S. In case you were wondering,  
my batting average is .345.

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

Richard

Dear Richard,  
I pitch.  
Janet


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

Richard

**C Reading Focus Summarizing** In your own words,  
explain what has happened in the last three notes.

**C**





Dear Richard,  
I pitch.  
Janet

D

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

Richard

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

Janet

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

Dear Janet,  
Please! Not Marilyn Jackson.  
Richard

Dear Richard,  
Nobody ever said that I was unreasonable.  
How about Lizzie Martindale instead?  
Janet

Dear Janet,  
At least could you call your  
goldfish Richard again?  
Your friend,  
Richard

E

### Analyzing Visuals

**Connecting to the Text** How does  
this girl's appearance express Janet's conflict?

**D Read and Discuss** What's Janet doing by sending the same  
note again?

**E Literary Focus Plot** How is the conflict resolved  
finally? What has each side given up?

# Applying Your Skills



**Reading Standard 3.3** Analyze the influence of setting on the problem and its resolution.

## The Southpaw

## Literary Response and Analysis

### Reading Skills Focus

#### Quick Check

1. Why does Janet demand that Richard give back her Disneyland sweatshirt?
2. Why does Richard offer to let Janet catch?
3. Why does Janet refuse Richard's offer to catch, play in the outfield, and play first base?

#### Read with a Purpose

4. How does the author show what each character's personality is like? What do you learn about Janet and Richard's relationship from their notes? To answer, think about what their writing notes back and forth tells you about their true feelings for each other.

#### Reading Skills: Summarizing

5. Use the information in the chart you filled in as you read to write a paragraph **summarizing** the story. Then, compare your summary to that of a partner. Did you include the same information in your summaries? Why or why not?
6. **Compare and Contrast** What's similar about the way Richard and Janet write to each other? Of the two, who do you think is better at reaching a way to work out their problem? Why?

### Literary Skills Focus

#### Literary Analysis

7. **Extend** Try reversing the situation in this story. What judgments would the girls make about the boys? How do those judgments, or prejudices, cause conflicts?
8. **Evaluate** If this story had been written in a typical short story format, would it have been more or less effective? Explain. In what ways would a more typical version be different from the form of this story?

#### Literary Skills: Setting and Plot

9. **Analyze** Explain the **conflict**, or problem, in the story. How does this story demonstrate that being stubborn and close-minded can get in the way of a good friendship?
10. **Infer** Although the author provides very little information about the story's **setting**, what clues do the notes contain about where the events take place, what the characters do, and how they live?
11. **Analyze** Could this story be set in any time or place? Explain. How might a different **setting** influence the problem and its resolution?

### Writing Skills Focus

#### Think as a Reader/Writer

**Use It in Your Writing** Write the next two notes that Janet and Richard might send to each other. Be sure to include realistic events and details that bring the situation to life.

# Concha

by Mary Helen Ponce

## Read with a Purpose

Read this story to decide if you agree that Concha holds “first place for bravery.”

**Preparing to Read** for this selection is on page 51.

## Build Background

This writer is known for mixing Spanish and English in her stories, so you’ll find many Spanish words in italic type here. If you read closely, you’ll also find that most of the Spanish words are explained in context. For example, in the first sentence the narrator says that as children she and her brother Joey “were left alone to find ways *para divertirnos*.” If you do not know what this Spanish phrase means, you can find the meaning in the next part of the sentence: “to keep ourselves busy.”

While growing up in the small barrio of Pacoima, my younger brother Joey and I were left alone to find ways *para divertirnos*, to keep ourselves busy—and out of our mother’s way. One way in which we whiled away long summer days was by making pea shooters. These were made from a hollow reed which we first cleaned with a piece of wire. We then collected berries from *los pirules*, the pepper trees that lined our driveway. Once we amassed enough dry berries we put them in our mouths and spat them out at each other through the pea shooter. **A**

The berries had a terrible taste—they were even said to be poison! I was most careful not to swallow them. We selected only the hard, firm peas. The soft ones, we knew,

would get mushy, crumble in our mouths and force us to gag—and lose a fight. During an important battle a short pause could spell defeat. Oftentimes while playing with Joey I watched closely. When he appeared to gag I dashed back to the pepper tree to load up on ammunition. I pelted him with-out mercy until he begged me to stop. **B**

“No more. Ya no,” Joey cried as he bent over to spit berries. “No more!”

“Ha, ha I got you now.” I spat berries at Joey until, exhausted, we called a truce and slumped onto a wooden bench.

In fall our game came to a halt—the trees dried up; the berries fell to the ground. This was a sign for us to begin other games.

**A Literary Focus Setting** What have you learned so far about the story’s setting?

**B Literary Focus Plot** What conflict have the children created for themselves? Why is it important not to lose a battle?



Our games were seasonal. During early spring we made whistles from the long blades of grass that grew in the open field behind our house. In winter we made dams, forts, and canals from the soft mud that was our street. We tied burnt matchsticks together with string. These were our men. We positioned them along the forts (camouflaged with small branches). We also played kick the can, but our most challenging game was playing with red ants.

The ants were of the common variety: red, round and **treacherous**. They invaded our yard and the *llano* every summer. We always knew where ants could be found, *donde habia hormigas*. We liked to build mud and grass forts smack in the middle of ant territory. The ants were the enemy, the matchstickmen the heroes, or good guys.

Playing with ants was a real challenge! While placing our men in battle positions we timed it so as not to get bitten. We delighted in beating the ants at their own game. **C**

Sometimes we got really brave and picked up ants with a stick, then twirled the stick around until the ants got dizzy-drunk (or so we thought)—and fell to the ground. We made ridges of dirt and pushed the ants inside, covered them with dirt and made bets as to how long it would take them to dig their way out.

Concha, my best friend and neighbor, was quite **timid** at school. She avoided all rough games such as kickball and Red Rover. When it came to playing with ants, however, Concha held first place for bravery. She could stand with her feet atop an anthill for the longest time! We stood trembling as ants

**C Reading Focus Summarizing** In two sentences, tell what you have learned about the children's games.

**Vocabulary treacherous** (TREHCH uhr uhs) *adj.*: dangerous.

**timid** (TIHM ihd) *adj.*: shy; lacking self-confidence.

### Analyzing Visuals

#### Connecting to the Text

What sort of game are these two boys playing? In what ways might it be similar to events in this story?





crawled up our shoes, then quickly stomped our feet to scare them off. But Concha never lost her nerve. **D**

One time we decided to have an ant contest. The prize was a candy bar—a Sugar Daddy sucker. We first found an anthill, lined up, then took turns standing beside the anthill while the juicy red ants climbed over our shoes. We dared not move—but when the first ant moved towards our ankles we stomped away, our Oxfords making swirls of dust that allowed us to retreat to the sidelines. But not Concha. She remained in place as big red ants crept up her shoes. One, five, ten! We stood and counted, holding our breath as the ants continued to climb. Fifteen, twenty! Twenty ants were crawling over Concha! **E**

“*Ujule*, she sure ain’t scared,” cried Mundo in a hushed voice. “*No le tiene miedo a las hormigas*.”

“Uhhhhh,” answered Beto, his eyes wide.

“. . . I mean for a girl,” added Mundo as he poked Beto in the ribs. We knew Beto liked Concha—and always came to her rescue.

We stood and counted ants. We were so caught up in this **feat** that we failed to notice the twenty-first ant that climbed up the back

of Concha’s sock . . . and bit her!

“Ay, ay, ay,” screeched Concha.

“Gosh, she’s gonna die,” cried an alarmed Virgie as she helped stomp out ants. “She’s gonna die!”

“She’s too stupid to die,” laughed

Mundo, busy brushing ants off his feet. “She’s too stupid.”

“But sometimes people die when ants bite them,” insisted Virgie, her face pale. “They gets real sick.”

“The ants will probably die,” Mundo snickered, holding his stomach and laughing loudly. “Ah, ha, ha.”

“Gosh you’re mean,” said a

shocked Virgie, hands on hips. “You are so mean.”

“Yeah, but I ain’t stupid.”

“Come on you guys, let’s get her to the *mangera*,” Beto cried as he reached out to Concha who by now had decided she would live. “Come on, let’s take her to the faucet.” **F**

We held Concha by the waist as she hobbled to the water faucet. Her cries were now mere whimpers as no grownup had come out to **investigate**. From experience

**We stood  
and counted,  
holding our breath  
as the ants  
continued to climb.  
Fifteen, twenty!  
Twenty ants were  
crawling over  
Concha!**

**D Read and Discuss** What’s Concha able to do?

**E Literary Focus Plot** What problem does Concha face in this contest?

**F Literary Focus Plot** What conflicts do you identify among the various characters? Who is on Concha’s side, and who is against her?

**Vocabulary** **feat** (feet) *n.*: accomplishment; daring act.  
**investigate** (ihn VEHS tuh gayt) *v.*: look into; examine.

we knew that if a first cry did not bring someone to our aid we should stop crying—or go home.

We helped Concha to the faucet, turned it on and began to mix water with dirt. We knew the best **remedy** for insect bites was *lodo*. We applied mud to all bug stings to stop the swelling. Mud was especially good for wasp stings, the yellowjackets we so feared—and from which we ran away at top speed. Whenever bees came close we stood still until they flew away, but there were no set rules on how to get rid of *avispas*. We hit out at them, and tried to scare them off but the yellowjackets were fierce! In desperation we flung dirt at them, screamed and ran home. **G**

Not long after the ant incident Concha decided she was not about to run when a huge wasp broke up our game of jacks. She stood still, so still the wasp remained on her dark head for what seemed like hours. We

stood and watched, thinking perhaps the wasp had mistaken Concha's curly hair for a bush! We watched—and waited.

"*Ujule*, she sure is brave," exclaimed Virgie as she sucked on a Popsicle. "She sure is brave."

"She's stupid," grunted Mundo, trying to be indifferent. "She's just a big show-off who thinks she's so big."

"So are you," began Virgie, backing off. "So are you."

"Yeah? Ya wanna make something outta it?"

"Let's go," interrupted Beto in his soft voice.

"*Ya vamonos*." He smiled at Concha—who smiled back. **H**

In time the wasp flew away. Concha immediately began to brag about how a "real big wasp" sat on her hair for hours. She never mentioned the ant contest—nor the twenty-first ant that led her to *el lodo*.

**G Reading Focus Summarizing** What happens to Concha after the ant contest?

**H Literary Focus Plot** What conflict does Beto resolve? How does he do this?

**Vocabulary remedy** (REHM uh dee) *n.*: cure; solution.

### Analyzing Visuals

#### Connecting to the Text

How closely does this image match your view of Concha at the story's resolution?



# Applying Your Skills



**Reading Standard 3.3** Analyze the influence of setting on the problem and its resolution.

Concha

## Literary Response and Analysis

### Reading Skills Focus

#### Quick Check

1. Why does playing with the ants pose a “challenge” for the children?
2. How does Beto feel about Concha?
3. Why does Concha never mention the ant contest?

#### Read with a Purpose

4. Do you agree with the narrator that Concha is brave? Why or why not?

#### Reading Skills: Summarizing

5. Use the information in the chart you filled in as you read to write a paragraph **summarizing** the story. Then, discuss your summary with a partner. Have you included all the story’s major events and details in your summary? Is there any information you should take out?



#### Vocabulary Check

Match the Vocabulary words in the first column with their definitions in the second column.

- |                       |                   |
|-----------------------|-------------------|
| 6. <b>remedy</b>      | a. shy            |
| 7. <b>investigate</b> | b. cure           |
| 8. <b>treacherous</b> | c. accomplishment |
| 9. <b>timid</b>       | d. look into      |
| 10. <b>feat</b>       | e. dangerous      |

### Literary Skills Focus

#### Literary Analysis

11. **Interpret** What do you think is Concha’s reason for standing on the anthill and later letting the wasp sit in her hair?
12. **Extend** What seems to be Mundo’s view of girls? How do you think this view accounts for the things he says in the story? Explain whether you think Mundo’s attitude toward girls is common today.

#### Literary Skills: Plot and Setting

13. **Evaluate** Explain Concha’s major conflict, or problem, in the story and the conflict’s **resolution**. In your opinion, is the conflict interesting? Is the resolution satisfying? Why or why not?
14. **Identify** Describe the story’s **setting**. What details does the author provide that help you visualize, or picture in your mind, the place where the events occur?
15. **Analyze** What is the setting’s influence on the problem Concha faces and its resolution? How would the story be different if the setting were changed? For example, how might a girl prove she is brave if she lives in a big city?

### Writing Skills Focus

#### Think as a Reader/Writer

**Use It in Your Writing** Write a brief paragraph explaining whether you think the events and setting in “Concha” are realistic. Use examples from the notes you took in your *Reader/Writer Notebook* to support your opinion.

## COMPARING TEXTS

# Wrap Up



**Reading Standard 3.3** Analyze the influence of setting on the problem and its resolution.

## The Southpaw / Concha

### Writing Skills Focus

#### Write a Comparison-Contrast Essay

Write an essay comparing and contrasting the plot and setting in “The Southpaw” and “Concha.”

You can organize your essay in one of two ways:

1. Write two paragraphs, one for each selection. In your first paragraph, write about “The Southpaw,” analyzing the conflict, the resolution, and the influence of the setting on the plot. In your second paragraph, present the same information for “Concha.” Then, wrap up your essay with a final paragraph in which you analyze the main ways the selections are alike and different and explain what you learned from reading them.
2. Write three paragraphs—one on the conflict in both selections, one on the resolution in both selections, and one on the influence of the setting on the plot in both selections. Conclude your essay with a paragraph that sums up how the two selections are alike and different and what you learned from them.

Use the workshop on writing a comparison-contrast essay, pages 450–459, for help with this assignment.



What truths do the characters in these stories discover about themselves and their friends?

### CHOICES

As you respond to the Choices, use these **Academic Vocabulary** words as appropriate: achieve, influence, interact, and major.

#### REVIEW

#### Write an Essay

**Timed Writing** Think of a movie or another story (not one in this chapter) in which the setting plays a major role. Write an essay in which you analyze the influence of the setting on the problem and its resolution. You might want to conclude by explaining how the story would change if the setting were different.

#### CONNECT

#### Write a Story in Letters

**TechFocus** Work with a partner to create a “collaborative story” (a story written with another person) in the form of e-mail or text messages sent back and forth between two characters. Show through the messages that your characters are having a conflict over something. Be sure you resolve the conflict by the end of your story.

#### EXTEND

#### Draw a Comic Strip

Create a comic strip of at least three panels showing an interaction between a male and a female character in one of these stories. Your comic strip should have a concept, or idea, behind it, such as “Boys and girls don’t always speak the same language.”



# Notes, Outlines, and Summaries

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by Nancy Day

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MAGAZINE ARTICLE

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Takamoto and His Toons**

The World Almanac

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What Do  
**You**  
Think

Facing the truth can mean admitting mistakes. How can coming to terms with mistakes help you overcome them?



### QuickWrite

Think of a time when you faced unfair treatment. Briefly describe the situation and what you found unfair about it. Were you offered an apology? If so, did it help? Explain how you dealt with your feelings of injustice.

# MAGAZINE ARTICLE Preparing to Read



Reading Standard 2.4 Clarify an understanding of texts by creating outlines, logical notes, summaries, or reports.

## Wartime Mistakes, Peacetime Apologies

### Informational Text Focus

**Taking Notes** “The Bracelet” (page 38) is fiction, but it is based on real historical events. Some of those events are explained in the following article. You’ll learn the facts about Executive Order 9066 and its effects on one real-life Japanese American woman. As you read the article, you’ll take **notes** to help you clarify your understanding of the text.

**Into Action** To take logical, detailed notes, get some notecards and follow these steps:

1. Read through the selection once to find the main ideas, or most important points.
2. Make one card for each main idea.
3. Re-read the selection, and take notes about each main idea. List essential details about them in your own words, or use quotation marks around the author’s words. Your notecards will look like this:

Main Idea
• supporting detail
• supporting detail
• supporting detail
• supporting detail

The supporting details you choose to include should answer key questions about the main idea, such as *who? what? when? where? why?* and *how?*

### Writing Skills Focus

**Preparing for Timed Writing** As you read “Wartime Mistakes, Peacetime Apologies,” look at the model cards that appear with the selection and write down the missing word or words in your *Reader/Writer Notebook*. Work with one idea at a time.



Reader/Writer  
**Notebook**

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

### Vocabulary

**prescribe** (prih SKRYB) v.: define officially. *Governments often prescribe new laws during wartime.*

**discretion** (dihs KREHSH uhn) n.: authority to make decisions. *Executive orders are within the president’s discretion.*

**compensation** (kahm puhn SAY shuhn) n.: payment given to make up for a loss or injury. *Internees received financial compensation in 1990.*

**rectify** (REHK tuh fy) v.: correct. *It may be difficult to rectify the mistakes of the past.*

### Language Coach

**Word Parts** A **suffix** is a word part attached to the end of a word or root. Knowing suffixes may help you determine a word’s part of speech. For instance, the suffix **-fy** means “make or form into.” It turns a word into an action word—a verb. Even if you didn’t know the exact meaning of *rectify*, the suffix would tell you that the word is probably a verb. What two vocabulary words above share the same suffix?



### Learn It Online

Practice taking notes with the interactive Reading Workshop on:

go.hrw.com

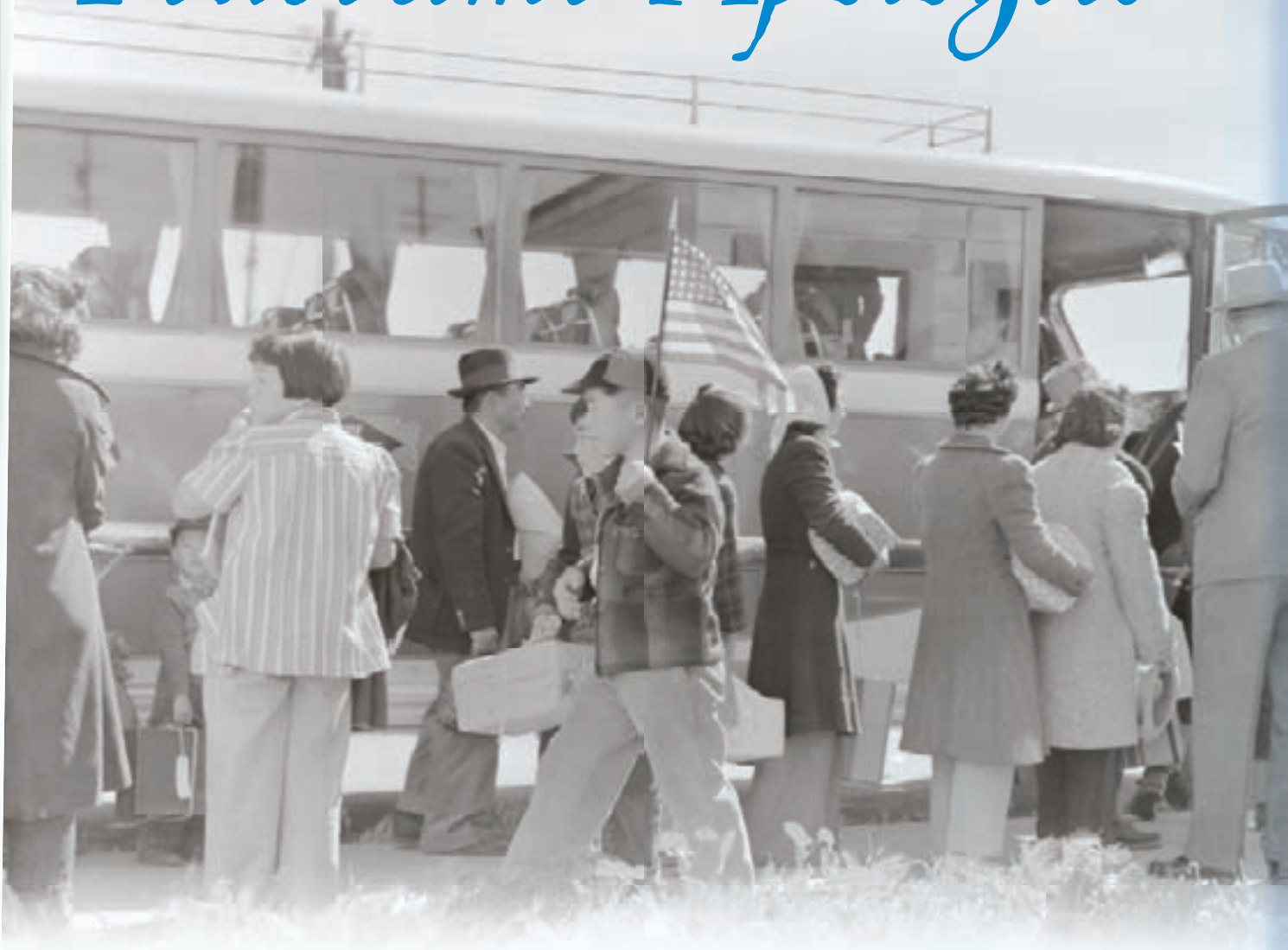
H6-65

Go

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# WARTIME MISTAKES, *Peacetime Apologies*

---



by Nancy Day, from *Cobblestone Magazine*

---

## **Read with a Purpose**

Read the following article to discover what happened to many Japanese Americans during and after World War II—and who was responsible.

---

On March 13, 1942, Yoshiko Imamoto opened her door to face three FBI agents. They let her pack a nightgown and a Bible, then took her to jail while they “checked into a few things.” Imamoto had lived in America for twenty-four years. She was a teacher and had done nothing wrong. But a month earlier, President Franklin D. Roosevelt had issued Executive Order 9066, which drastically changed the lives of Imamoto and more than 120,000 other people of Japanese ancestry living in the United States.

When Japan bombed Pearl Harbor on December 7, 1941, Japanese Americans were caught in the middle. They felt like Americans but looked like the enemy. Neighbors and co-workers eyed them suspiciously. Then Executive Order 9066, issued on February 19, 1942, authorized the exclusion of “any or all persons” from any areas the military chose. The word “Japanese” was never used, but the order was designed to allow the military to force Japanese Americans living near the coast to leave their homes for the duration of the war. Some were allowed to move inland, but most, like Yoshiko Imamoto, were herded into prisonlike camps.

**A Informational Focus Taking Notes** Which model notecard relates to the main idea of the first paragraph?

**B Informational Focus Taking Notes** Remember to answer key questions—such as *when?*—about the main ideas. What dates are given in this paragraph?

### ***Yoshiko Imamoto***

- On \_\_\_\_\_ (when?), the FBI arrested her with no warning.
- 24-year U.S. resident
- teacher
- had broken no laws

### ***Pearl Harbor***

- 12/7/1941
- Japan attacked U.S.
- Japanese Americans felt \_\_\_\_\_ (how?).
- They were treated \_\_\_\_\_ (how? by whom?).

### ***Executive Order 9066***

- issued by President Franklin D. Roosevelt
- affected \_\_\_\_\_ (how many?) people
- issued \_\_\_\_\_ (when?)
- allowed \_\_\_\_\_ (what?)
- never used \_\_\_\_\_ (what word?)
- Only \_\_\_\_\_ (who?) were moved.
- Most were moved \_\_\_\_\_ (where?).



## Analyzing Visuals

### Connecting to the Text

If you were taking notes about this image, what would you write down about the expression on this toddler's face? How does the expression reflect the emotions people must have felt when forced to go to internment camps?



I hereby authorize and direct the Secretary of War, and the Military Commanders whom he may from time to time designate, whenever he or any designated Commander deems such action necessary or desirable, to **prescribe** military areas in such places and of such extent as he or the appropriate Military Commander may determine, from which any or all persons may be excluded, and with respect to which, the right of any person to enter, remain in, or leave shall be subject to whatever restrictions the Secretary of War or the appropriate Military Commander may impose in his **discretion**.



—President Franklin D. Roosevelt,  
excerpt from Executive Order 9066,  
1942

**Vocabulary** **prescribe** (prih SKRYB) *v.*: define officially.  
**discretion** (dihs KREHSH uhn) *n.*: authority to make decisions.

After the war, Japanese Americans tried to start over. They had lost their jobs, their property, and their pride. Some used the Japanese American Evacuation Claims Act of 1948 to get **compensation** for property they had lost. But it was not until the late 1960s that cries for redress—compensation for all they had suffered—began to emerge.

In 1976, Executive Order 9066 was officially ended by President Gerald Ford. Four years later, President Jimmy Carter signed a bill that created the Commission on Wartime Relocation and Internment of Civilians (CWRIC) to investigate the relocation of Japanese Americans. The CWRIC concluded that Executive Order 9066 was “not justified by military necessity” but was the result of “race prejudice, war hysteria, and a failure of political leadership.” In 1983, the commission recommended to Congress that each surviving Japanese American evacuee be given a payment of twenty thousand dollars and an apology. **C**

A bill to authorize the payments was introduced in the House of Representatives in 1983 but met resistance. Intensive lobbying<sup>1</sup> by Japanese Americans was met by arguments that the government had acted legally and appropriately at the time.

**1. lobbying** (LAHB ee ihng): activity aimed at influencing public officials.

**C Read and Discuss** What did the commission recognize about Executive Order 9066?

**Vocabulary** **compensation** (kahm puhn SAY shuhn) *n.*: payment given to make up for a loss or injury.

### *After the War*

- Japanese Americans had lost \_\_\_\_\_. (what?).
- \_\_\_\_\_ (what?) was used by some Japanese Americans to claim payment for lost property.
- \_\_\_\_\_ (what?) began in the late 1960s.

### *9066 Ended—Investigation Begun*

- \_\_\_\_\_ (who?) ended 9066 in \_\_\_\_\_. (when?).
- \_\_\_\_\_ (who?) authorized CWRIC \_\_\_\_\_. (to do what?).
- CWRIC recommended \_\_\_\_\_ (what?).

### *Repayment*

- Bill introduced in House of Representatives in 1983.
- supported by Japanese Americans
- Opponents argued that \_\_\_\_\_ (what?).

## Analyzing Visuals

### Connecting to the Text

If you were taking notes about this image, how would you describe what the people pictured here with President Reagan felt about the passing of the Civil Liberties Act? How do you know?



A monetary sum and words alone cannot restore lost years or erase painful memories; neither can they fully convey our Nation's resolve to **rectify** injustice and to uphold the rights of individuals. We can never fully right the wrongs of the past. But we can take a clear stand for justice and recognize that serious injustices were done to Japanese Americans during World War II.



—President George H. W. Bush,  
excerpt from letter accompanying  
redress checks, 1990

**Vocabulary** **rectify** (REHK tuh fy) *v.*: correct.

Meanwhile, three men who had long since served their jail sentences for refusing to comply with curfew<sup>2</sup> or relocation orders filed suit<sup>3</sup> to challenge the government's actions. The court ruled that the government had had no legal basis for detaining Japanese Americans.

The rulings increased pressure to provide redress. In 1988, Congress approved the final version of the redress bill, which became known as the Civil Liberties Act. It was signed by President Ronald Reagan on August 10, 1988. Two years later, Congress funded the payments.

In 1990, at the age of ninety-three, Yoshiko Imamoto opened her door not to FBI agents, but to a small brown envelope containing a check for twenty thousand dollars and an apology from President George Bush. It had taken almost fifty years and the actions of four presidents, but the government had made redress and apologized for its mistakes.

- 2. curfew** (KUR fyoo): Shortly before the relocation began, the head of the Western Defense Command, Lt. Gen. John DeWitt, set a curfew. Between 8:00 P.M. and 6:00 A.M. each day, "all persons of Japanese ancestry" had to remain indoors and off the streets.
- 3. filed suit:** went to court in an attempt to recover something.

## Read with a Purpose

How did the U.S. government recognize the injustices that Japanese Americans endured during World War II?

**D Informational Focus Taking Notes** Why should you add information to the Repayment card?

**E Read and Discuss** How does the information in this paragraph connect to the beginning of the selection? How does Yoshiko's story come full circle?

### Court Ruling

- \_\_\_\_\_ (who?) took the government to court.
- The court decided \_\_\_\_\_ (what?).
- This ruling helped build support for \_\_\_\_\_ (what?).

### Add to Repayment card:

- Congress approved repayment bill in 1988.
- called Civil Liberties Act
- signed by \_\_\_\_\_ (whom?) \_\_\_\_\_ (when?)
- Payments were sent \_\_\_\_\_ (when?).

### Add to Yoshiko Imamoto card:

- in 1990, received \_\_\_\_\_ (what?)
- She was 93 years old.
- It had taken \_\_\_\_\_ (how long?).
- It had taken the work of four presidents.



# Applying Your Skills



**Reading Standard 2.4** Clarify an understanding of texts by creating outlines, **logical notes**, summaries, or reports.

## Wartime Mistakes, Peacetime Apologies

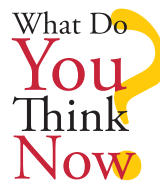
### Standards Review

#### Informational Text and Vocabulary

- From your **note taking**, you can conclude that Yoshiko Imamoto came to the United States when she was
  - a young woman.
  - a mother with a young child.
  - a baby.
  - a child.
- Which sentence **best summarizes**, or captures the main ideas of, Executive Order 9066?
  - Military commanders must follow instructions given by the secretary of war.
  - When an area is put under military control, all civilians in that area must be evacuated.
  - The military may set aside areas and decide who enters, stays in, or leaves those areas.
  - Japanese Americans must leave California.
- Discussion of a redress bill caused conflict between
  - Japanese Americans and people who felt that the government had acted legally.
  - Japanese American members of Congress and other elected officials.
  - people who had been evacuated and those who were veterans of World War II.
  - Congress and the Supreme Court.
- Which of the following answers is something or someone that you can *prescribe*?
  - Japanese Americans
  - a new rule
  - 1990
  - the police
- When people are granted *discretion*, they have
  - the power to imprison someone.
  - the authority to make decisions.
  - the freedom to leave a country.
  - the right to a fair trial.
- Compensation* is usually
  - illegal.
  - misunderstood.
  - financial.
  - unwanted.
- Which of the following words is *most* similar in meaning to *rectify*?
  - destroy
  - examine
  - finish
  - fix

#### Writing Skills Focus

**Timed Writing** Use your **notes** to answer the following questions: What was the Commission on Wartime Relocation and Internment of Civilians? What did its investigation achieve?



What kinds of reactions might the survivors of internment have had to the government's apology and repayment?

# MAGAZINE ARTICLE

# Preparing to Read



Reading Standard 2.4 Clarify an understanding of texts by creating outlines, logical notes, summaries, or reports.

## What a Character: Iwao Takamoto and His Toons

### Informational Text Focus

**Outlining** An **outline** is a good way to organize and better understand your notes about factual writing. Remember that when you take notes, you determine and record the **main ideas** and the **details** that support them. Once you've taken your notes, you can organize the main ideas in an outline like this one for the beginning of "What a Character":

#### I. Takamoto's Internment (First Main Idea)

- A. Takamoto and his family sent to Manzanar Internment Camp (Detail supporting point I)
  - 1. After the bombing of Pearl Harbor, Japanese Americans were sent to internment camps (Detail supporting point A)

**Summarizing** A **summary** is a brief restatement of the main ideas in a text. Creating summaries of informational materials will help you grasp the meaning of a text. Summaries are especially useful if you are doing research from a number of sources because they will help you recognize ways in which one source differs from another. Follow these tips when you are summarizing:

- A summary is much shorter than the original text and includes only the most important points. In nonfiction, these are the **main ideas** and **key supporting details**.
- Stop at the end of each paragraph to restate in a sentence what the author wrote. This will help you find main ideas and details.
- If you have already completed an outline, look at the first two levels of information (I, II, . . . and A, B, . . .). These are the main ideas and important details you'll probably want to include in your summary.

### Writing Skills Focus

**Preparing for Timed Writing** Writers of informational materials use headings that suggest main ideas and organize their writing. As you read "What a Character," pay attention to how it is organized.



Reader/Writer  
**Notebook**

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

### Vocabulary

**apprentice** (uh PREHN tihs) *n.*: beginner; someone who is just starting to learn a craft or job.  
*Takamoto was an apprentice to Disney's animators.*

**instrumental** (ihn struh MEHN tuhl) *adj.*: helping to make something happen. *Takamoto was instrumental in Hanna-Barbera's success.*

**legacy** (LEHG uh see) *n.*: something handed down or left for others.  
*Takamoto's legacy for cartoon fans includes many memorable characters.*

### Language Coach

**Puns** A pun (or play on words) often suggests multiple meanings of a word. For example, the title of this article contains a pun. "What a Character" refers both to the subject of the article, Iwao Takamoto (a character is a memorable, unique, or funny person), and to his cartoon characters.

Identify and explain the pun in the following quotation about Takamoto: "His admirers are still drawing lessons from his spirited ways."



### Learn It Online

Do pictures and animation help you learn? Try the *PowerNotes* lesson on:

go.hrw.com

H6-73

Go

# What a Character: Iwao Takamoto and His Toons

by



Takamoto's creations,  
Muttley (left and center)  
and Scooby-Doo

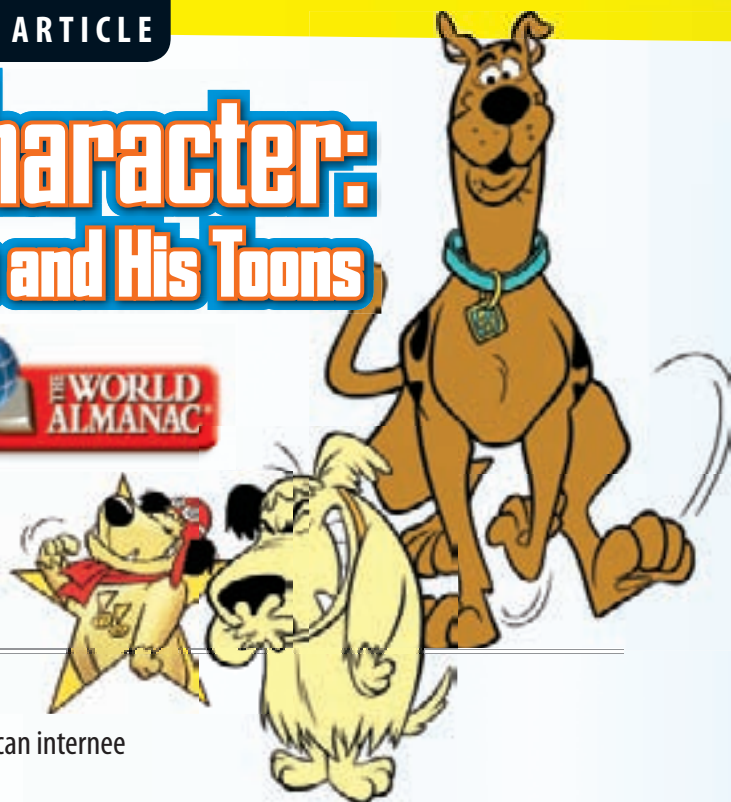


Photo: Moses Sparks

## Read with a Purpose

Read this article to discover how a former Japanese American internee overcame hardship to achieve great success in his field.

**A**nimated cartoons—or toons, as many call them today—aren't just for children any more. Books, magazines, and Web sites are devoted to cartoon trivia, and famous cartoon characters are everywhere in popular culture: on T-shirts, lunch boxes, toys, bedsheets, pajamas, fast foods, and practically any other kind of product you can name. Most of us know certain cartoon characters, but what do we know about the real people behind the toons—the writers, producers, directors, and, perhaps most importantly, the artists who bring these beloved characters to life? Here's the story of one of those artists, a name from the cartoon world everyone should know: Iwao Takamoto, the animator.

## A Journey Begins in Manzanar

You'd never think that a Japanese internment camp near Los Angeles in the early 1940s and a cartoon canine by the name of Scooby-Doo could possibly have any connection to each other, but they do. The connection is animator Iwao Takamoto. His name may not be a household word, but many of his creations are. Takamoto's journey from an internment camp to the world of animation makes for a unique story of creative success. **A**

Takamoto, a Japanese American, was born in Los Angeles in 1925. By age 15, he had graduated ahead of his high school class. His promising future was put on hold when the Japanese bombed Pearl Harbor

**A Read and Discuss** What is the author's purpose here?

in 1941. He and his family were forced into Manzanar Internment Camp, in the desert outside Los Angeles.

Japan had been declared an enemy of war by the United States. Thousands of Japanese and Japanese Americans were shuttled into camps, supposedly for their and the country's protection. But out of bad situations, good sometimes comes, and this was true for Takamoto. While in Manzanar, the teenage Takamoto met some former Hollywood art directors who were interned with him. The men saw his sketches of scenes in the camp and encouraged him to draw. They gave him valuable informal training in illustration.

## An Animated Life

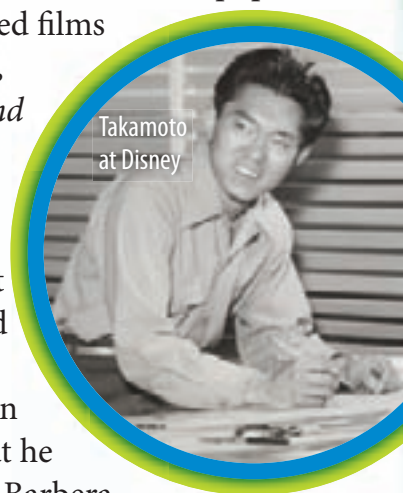
In order to escape the camp, Takamoto agreed to become a laborer, picking fruit in Idaho. But it was his drawing talent that freed him in the end. Just two months before the end of World War II, Takamoto contacted Disney Studios and landed an interview. He was not even fully aware of what Disney was or how large it was. Asked to bring his portfolio, he went to a corner store and bought sketchpads and pencils. He had no portfolio of work to show; he had been doing farm labor.

Over a weekend he filled two sketchpads with images, everything he liked to

draw “from knights to cowboys.” He got a job at Disney Studios on the spot. He became an **apprentice**, training under famous animators of the day during a Golden Age of animation.

At Disney, Takamoto had the chance to work on cartoon shorts and longer films. In the 1950s, he worked on popular Disney animated films such as *Cinderella*, *Peter Pan*, *Lady and the Tramp*, and *Sleeping Beauty*. He learned his craft at Disney but eventually realized that he could go no further there. In 1961, he took what he learned to Hanna-Barbera Studios, a company that was energizing TV cartoons with such creations as *Huckleberry Hound*, *Top Cat*, *The Yogi Bear Show*, and *The Flintstones*.

For the next 40 years, Takamoto designed for Hanna-Barbera, taking a hand in virtually everything, even licensed products and theme park rides. He brought such characters as Secret Squirrel and Atom Ant to life. Later, he was **instrumental** in launching *Josie and the Pussy Cats* and other successful cartoons.



**B Informational Focus Outlining** What features of this article hint at its main ideas? How can they help you create an outline?

**C Informational Focus Summarizing** Summarize this short paragraph in one sentence.

**Vocabulary** **apprentice** (uh PREHN tihs) *n.*: beginner; someone who is just starting to learn a craft or job.  
**instrumental** (ihn struh MEHN tuhl) *adj.*: helping to make something happen.



## Crazy Canine Characters

Takamoto's **legacy** includes characters of all kinds. But his four-legged creations are his most memorable. There is Astro, the family dog on *The Jetsons*; the perpetually wheezing pooch Muttley of *The Wacky Races*; and the unforgettable Scooby-Doo of *Scooby-Doo, Where Are You?* a big dog who solves mysteries despite being afraid of practically everything.

By design, the animator made Scooby's appearance all wrong. Takamoto called Scooby-Doo a Great Dane, but most of the details of the cartoon dog's appearance were in fact the *opposite* of that breed's characteristics. "There was a lady that bred Great Danes," he said. "She showed me some pictures and talked about the important points of a Great Dane, like a straight back, straight legs, small chin and such. I decided to go the opposite and give him a hump back, bowed legs, big chin and such. Even his color was wrong."

Takamoto had an inventive sense of humor. Even nonsense inspired him. The name Scooby-Doo, for instance, came from a playful refrain<sup>1</sup> in the Frank Sinatra song "Strangers in the Night." Sinatra sings the phrase "scooby-dooby-do" as if it means something.

**D Read and Discuss** How did Takamoto approach the creation of cartoons, including *Scooby-Doo*?

**E Informational Focus Outlining** What main idea in this paragraph would you include as a main point in your outline?

## Creative Recognition

For Scooby-Doo and other beloved and distinctive creations, Takamoto won the Windsor McKay Lifetime Achievement Award by the International Animated Film Association in 1996. The Japanese American National Museum honored him in 2001, and the Animation Guild gave him their Golden Award in 2005.

Takamoto died in 2007 at age 81, but his admirers are still drawing lessons from his spirited ways. Imprisonment in a Japanese internment camp seemed to place his future in doubt, but it ended up putting him on the road to a lasting success. He went from a world of grim reality to a world of fantasy and imagination in a few short years. His death was a contradiction, too. He died of heart failure, but those who knew him say that, above all, he was full of heart. And that heart lives on in his beloved creations.

**1. refrain** (rih FRAYN): phrase or verse repeated during a song.

## Read with a Purpose

What did you find most surprising or inspiring about the story of Iwao Takamoto?

**F Read and Discuss** How do the author's words "[the] Japanese internment camp seemed to place his future in doubt, but it ended up putting him on the road to a lasting success" sum up Takamoto's life as it is presented here?

**Vocabulary legacy** (LEHG uh see) *n.*: something handed down or left for others.

# Applying Your Skills



Reading Standard 2.4 Clarify an understanding of texts by creating outlines, logical notes, summaries, or reports.

## What a Character: Iwao Takamoto and His Toons

### Standards Review

#### Informational Text and Vocabulary

1. The writer *most likely* lists characters Takamoto created because
  - A they show that cartoons are underappreciated.
  - B they explain the process of animation.
  - C they demonstrate Takamoto's importance.
  - D they reveal facts about Takamoto's life in an internment camp.
2. Suppose that an **outline** of this article lists these main ideas:
  - I. Takamoto's internment
  - II. Takamoto's animation career
  - III.
  - IV. Recognition of Takamoto's achievements

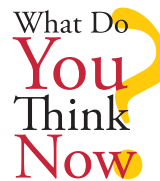
Which **main idea** belongs in the blank space at number III?

- A Takamoto and Frank Sinatra
  - B Takamoto's picking fruit in Idaho
  - C Takamoto's canine characters
  - D Takamoto's sketches of cowboys
3. Suppose that an **outline** of this article includes the main heading "Takamoto's animation career." Which of these details does *not* support that main idea?
    - A Takamoto landed an interview with Disney.
    - B At Disney, Takamoto worked on cartoon shorts and popular animated films.
    - C Takamoto graduated early from high school.
    - D Takamoto worked at Hanna-Barbera for forty years.

4. Which of the following words is *most* similar in meaning to *instrumental*?
  - A brave
  - B useless
  - C incorrect
  - D important
5. A *legacy* is *always* something that is
  - A handed down to others.
  - B animated.
  - C kept for oneself.
  - D thrown away.
6. An *apprentice* is
  - A the head of a company.
  - B a type of animator.
  - C a prisoner.
  - D a beginner.

### Writing Skills Focus

**Timed Writing** Write a **summary** of "What a Character." If you've completed an outline, use it to determine the major points you want to include in the summary and the order in which you should present them.



According to this article, Takamoto was "freed" by his talent. What does his success say about overcoming injustice?

# Writing Workshop

## Fictional Narrative

### Write with a Purpose

Use your imagination to come up with a great idea for a fictional narrative. Your **purpose** is to entertain your readers. Your **audience** can be your friends, your classmates, or a larger group of people.

### A Good Fictional Narrative

- centers on a conflict, or problem that a character has to solve
- includes a series of related events in climactic order that keeps readers in suspense
- provides a detailed setting
- presents an appropriate point of view
- uses dialogue and action to develop the plot
- includes sensory details and concrete language
- ends with a resolution of the conflict

**Think as a Reader/Writer** Reading the short stories, or fictional narratives, in this chapter introduced you to the techniques some writers use. Before you write your own fictional narrative, read this excerpt from the short story “The Bracelet” (page 41) by Yoshiko Uchida. Notice how the author introduces the main character and reveals the conflict.

“Mama, is it time to go?” I hadn’t planned to cry, but the tears came suddenly, and I wiped them away with the back of my hand. I didn’t want my older sister to see me crying.

“It’s almost time, Ruri,” my mother said gently. Her face was filled with a kind of sadness I had never seen before.

I looked around at my empty room. The clothes that Mama always told me to hang up in the closet, the junk piled on my dresser, the old rag doll I could never bear to part with—they were all gone. There was nothing left in my room, and there was nothing left in the rest of the house. The rugs and furniture were gone, the pictures and drapes were down, and the closets and cupboards were empty. The house was like a gift box after the nice thing inside was gone; just a lot of nothingness.

It was almost time to leave our home, but we weren’t moving to a nicer house or to a new town. It was April 21, 1942. The United States and Japan were at war, and every Japanese person on the West Coast was being evacuated by the government to a concentration camp. Mama, my sister Keiko, and I were being sent from our home, and out of Berkeley, and eventually out of California.

← The author establishes right away that the narrator, Ruri, is facing a difficult conflict.

← Specific details describe the setting.

← Additional details further define the setting and describe an external conflict, war between the United States and Japan.



### Reader/Writer Notebook

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

### Think About the Professional Model

With a partner, discuss the following questions about the model:

1. How is Ruri’s conflict linked to the external conflict of war?
2. How do details about the setting help you understand Ruri’s feelings?



**Writing Standard 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**. **2.1** Write narratives: a. Establish and

develop a plot and setting and present a point of view that is appropriate to the stories. b. Include sensory details and concrete language to develop plot and character. c. Use a range of narrative devices (e.g., dialogue, suspense).

## Prewriting

### Choose a Story Idea

When you write a fictional narrative, you can draw on your own experience, or you can let your imagination run wild. Ideas for short stories often begin with the question “What if?”: What if your best friend won millions of dollars? What if your teacher could read people’s minds? Think about whether your story will center on characters, setting, or conflict. The Idea Starters in the margin might help you choose an idea for your story.

### Identify Characters and Conflict

Once you have a basic story idea, define your **characters** and the problem, or **conflict**, they will face. What kinds of characters appeal to you? (Think of favorite characters from books, TV, and movies.) Perhaps you want to base your main character on an actual historical figure. Be sure to make your characters and conflict realistic so that readers will believe your character would face the kind of conflict you’ve described in your story.

### Plan Your Setting

In some stories the **setting**—where and when the action takes place—plays as big a role as the characters. The setting provides the background for your fictional narrative, but setting can also help create the problem, or conflict. The chart below shows one writer’s plan for a story’s setting. Create your own chart to brainstorm details about your story’s setting.

Setting	Details
<b>Place:</b> Where does the story take place?	The story takes place in a small village near the Arctic Circle.
<b>Time:</b> When does it take place, and how much time passes during the story?	The story takes place in modern times, and one week passes during the story.
How does the setting influence the conflict and characters?	A scientist studying climate change is stranded when the ice pack he is on unexpectedly breaks apart and drifts away from land.

### Idea Starters

- a personal experience
- a news story that would make a good fictional narrative
- an interesting person who could be a model for your main character
- a particular problem that the characters would have to overcome
- a “what if” situation

## Your Turn

**Get Started** Take notes in your **RWN** about your story idea and conflict. Then, write answers to these questions about your main character:

- How does the character act?
- How does the character look?
- What does the character think?
- What does the character say?
- How do other characters react to the main character?



### Learn It Online

Try using an interactive graphic organizer at:

go.hrw.com

H6-79

Go



### ● Writer's Tip

Thinking about the problem, or conflict, in a story can help you develop your ideas. Will your story have an internal or external conflict to move the action of the plot?

**External Conflict:** A character struggles with outside forces, such as another character or something in the environment.

**Internal Conflict:** A character struggles with something inside herself, such as insecurity, pride, or the desire to achieve a goal.

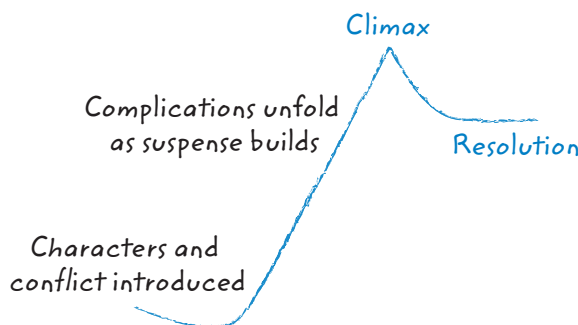
### Think About Purpose and Audience

The **purpose** in writing a fictional narrative is usually to entertain. That doesn't mean the story has to be funny. It can be scary, thrilling, mysterious, tragic, or hilarious. Whichever direction your story takes, you want to keep your reader wondering what will happen next.

Who are your readers? Think about the **audience** you want to reach. Are they people you know? If so, what kind of plot would interest them? What types of characters would they relate to? What background information would you need to provide? If you want to reach a larger audience, people you don't know, what general assumptions can you make? What do most people find interesting? Try to imagine the people you are writing for, and keep them in mind as you draft your fictional narrative.

### Develop the Plot

Your story's **plot**—the things that happen in the story—should have four main elements: the **conflict**; the **complications** that arise as characters deal with the conflict; the **climax**, or point of highest drama; and the **resolution**, which shows how the conflict is resolved. You can visualize these four elements in a diagram that shows the typical “shape” of a story.



### Your Turn

**Plan Your Plot** As you plan your fictional narrative, place events in **climactic order**, a dramatic arrangement of events in which the climax delivers the biggest emotional punch. Climactic order usually means that the events occur in time order. This type of organizational pattern will give your story **coherence**. That is, the events will be connected in a way that makes sense. Climactic order can also help you create **suspense**, or the anxious curiosity readers feel about what will happen next in a story. Make sure your climax isn't predictable. Instead, try to keep your readers guessing, but be sure to develop the plot in a believable way.

## Drafting

### Present a Point of View

All fictional narratives have a **narrator**, someone who tells the story. If the story is told by a character involved in the events, it is told from a **first-person point of view**. The narrator refers to himself or herself with first-person pronouns (*I, me, my, mine*), and readers know only what that character sees, hears, and thinks. When the narrator is someone outside the story, the story is told from a **third-person point of view** and uses third-person pronouns (*he, she, they, them*). With this point of view, readers might be told the thoughts and feelings of all the characters, or readers may be limited to seeing the story from only one character's point of view. Present a point of view that is appropriate for your story.

### Use Dialogue, Sensory Details, and Concrete Language

**Dialogue**, what the characters say to each other, tells readers what the characters are like. Dialogue can also be used as a narrative device to describe plot events, help create suspense or tension, describe setting, or explain the story's resolution. Look back at the excerpt from "The Bracelet," and notice the power of dialogue in the very first line of the story: "Mama, is it time to go?" Uchida uses that bit of dialogue to connect the reader to the story's plot, setting, and conflict.

Include **sensory details** and **concrete language** in your fictional narrative to develop your plot and characters. Sensory details describe what you can see, hear, taste, feel, and smell. Concrete language consists of words and phrases that are precise and specific. Use such details and language to *show*, not tell, your readers what is happening and to make characters and events vivid in the minds of your readers.

### Grammar Link Punctuating Dialogue

Note how these rules for punctuating dialogue are used in the examples from "The Bracelet."

- Put quotation marks before and after a speaker's exact words, and place punctuation marks such as commas, question marks, and periods inside the closing quotation mark.

"Mama, is it time to go?"

- Use a speaker tag, such as *she said*, to identify who is speaking. If a speaker tag comes before a quotation, put a comma after the tag; if a speaker tag comes in the middle of a quotation, put commas before and after the tag; and if a speaker tag comes at the end of a sentence, put a comma or other appropriate punctuation at the end of the quotation (inside the quotation mark), and put a period at the end of the speaker tag.

"It's almost time, Ruri," **my mother said gently.**

### Writer's Tip

To choose the point of view that is most appropriate for your fictional narrative, think about your purpose. If you want to draw your reader into the heart and mind of a particular character who faces a problem, you'll probably want to use the first-person point of view. If you want to explore the thoughts and feelings of several characters as they interact, you will want to use the third-person point of view. Whichever point of view you choose, use it consistently throughout your story.

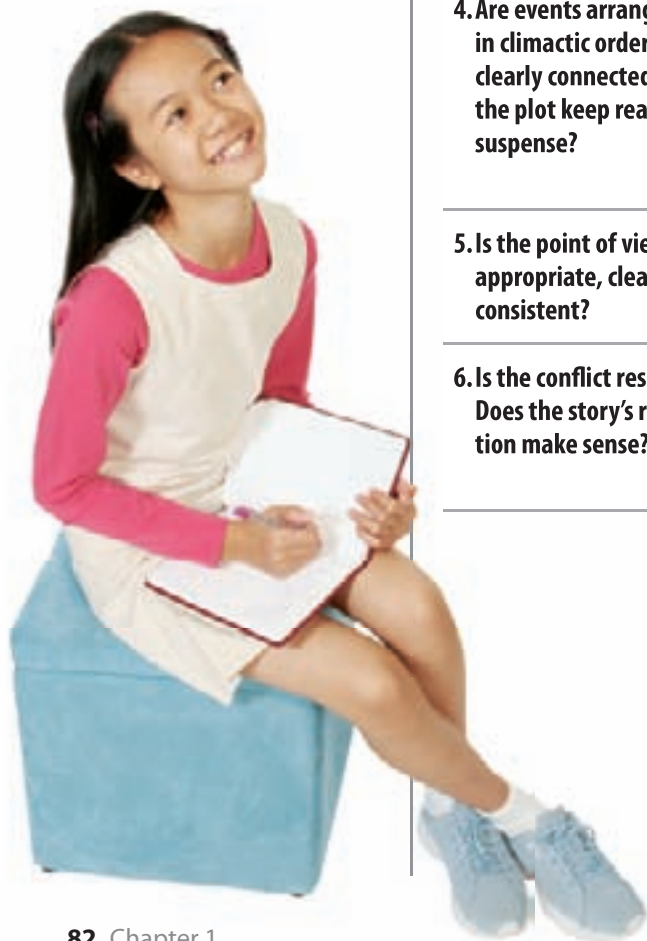
### Your Turn

**Write Your Draft** Use the notes you made about your story's plot and setting to write a draft of your story. Also think about the following:

- Which point of view will you use?
- How will you use dialogue to move the story along?

## Peer Review

Work with a peer to review each other's drafts. Answer each question in this chart to decide where and how your fictional narratives can be improved. As you discuss your stories, be sure to take notes about each other's suggestions. You can refer to your notes as you revise your drafts.



## Evaluating and Revising

Now that you've written your draft, you can go back and make improvements by answering the questions below. The tips in the middle column will help you evaluate your short story. The right column suggests techniques you can use to revise your draft.

### Fictional Narrative: Guidelines for Content and Organization

Evaluation Question	Tip	Revision Technique
1. Have you established a vivid setting?	<b>Put a check mark</b> next to details about the setting.	<b>Add</b> details about time and place, if needed.
2. Do the characters seem real?	<b>Highlight</b> character details, description, and dialogue.	<b>Elaborate</b> as needed by adding sensory details, concrete language, and dialogue.
3. Is the problem, or conflict, of the story clear?	<b>Underline</b> the conflict.	If necessary, <b>add</b> sentences that describe the problem the characters face.
4. Are events arranged in climactic order and clearly connected? Does the plot keep readers in suspense?	<b>Number each event.</b> Check that events are in the correct order. <b>Bracket</b> words or sentences that help create suspense.	<b>Reorganize</b> events if necessary. <b>Add</b> details to tie events together and to heighten suspense. <b>Cut or rearrange</b> details that reveal plot developments too soon.
5. Is the point of view appropriate, clear, and consistent?	<b>Circle</b> pronouns that establish the point of view in the opening paragraphs.	<b>Cut</b> pronouns or details that shift the point of view.
6. Is the conflict resolved? Does the story's resolution make sense?	<b>Draw a star</b> next to the story's climax and resolution.	<b>Add</b> a climax, or high point, if necessary. <b>Add</b> details to show how the conflict is resolved.

Read this student's draft and the comments about it as a model for revising your own fictional narrative.

### Student Draft

## Apples in the Snow

by Jane Caflisch, Kensington Intermediate

Little Bear longed to become the sacred medicine man of the tribe. The elders thought it unwise for him to become the medicine man. They said that he was too wild and young. But Little Bear persisted. Finally, the elders said, "Go out into the hills. If you can find apples in the snow, it will be a sign that the Great Spirit wills you to become our medicine man."

Little Bear fasted all day. Then he set out into the hills. He climbed and searched to no avail for that day and the next. He stopped often to pray to Mon-o-La, the earth, and to the Great Spirit.

← The opening sentence introduces the main **character** and hints at the **conflict** he faces.

← The second paragraph establishes the **conflict** between Little Bear and the elders and the setting's influence on the problem. **Dialogue** is used to reveal the elders' test for Little Bear.

← The third paragraph outlines a **series of events** set in motion by the elders' test for Little Bear.

### MINI-LESSON How to Use Dialogue as a Narrative Device

Jane's first paragraph lacks vital information. She decides to develop a dialogue between Little Bear and his father to tell us more about these characters and their relationship. Dialogue is an excellent device for adding information about characters and for advancing the action of the plot.

### Jane's Draft

Little Bear longed to become the sacred medicine man of the tribe.

#### Jane's Revision of Paragraph One

Little Bear longed to become the sacred medicine man of the tribe. "Father, I have passed all tests for a young warrior in the Cherokee nation," Little Bear said humbly. "But I seek more challenge—more responsibility. I want to be our tribe's sacred medicine man."

"Little Bear," his father replied, "you have my permission to address the elders. Since you are only fourteen, they will surely reject your petition."

## Your Turn

**Use Dialogue** Read your draft and think about the following:

- Have you developed your characters and plot thoroughly?
- Are there places where you can add dialogue to help develop characters and move the plot forward?



Student Draft *continues*

A **setting** within the main character's dream is described.



Then, on the third night, Little Bear had a dream. He dreamed that he was standing by a golden apple tree. Around it the snow had melted. Then from inside the tree came a musical voice. "Come pick my apples. I grow them for you, for you, for you..." Little Bear awoke. He tried to think of what the dream meant. While he thought, he walked up the hill.

The story reaches a **climax** as the main character achieves his goal.



Thinking and walking, he soon reached the top. There he began to pray. When he opened his eyes, there was the golden apple tree of his dream. He waited for the voice to come, but when it did not, he decided that it had spoken in his dream and that was enough. So he picked the apples and started down the mountain, thanking the goodness of the spirits. When he turned to look at the tree, it was gone.

The conflict is **resolved**.



When he reached his village, there was great feasting. The elders told him that the golden tree was the tree of Mon-o-La. So Little Bear became Snow Child and assumed the role of the tribe's sacred medicine man.

**MINI-LESSON** How to Create an Effective Conclusion

In Jane's draft the feasting occurs before the elders accept Little Bear as the tribe's medicine man. Jane decides to revise her conclusion to improve the organization of the ideas within the paragraph and to give her story a more powerful ending. Rearranging the order of events and giving more details about the elders' decision will leave readers with a lasting image.

**Jane's Draft**

When he reached his village, there was great feasting. The elders told him that the golden tree was the tree of Mon-o-La. So Little Bear became Snow Child and assumed the role of the tribe's sacred medicine man.

**Jane's Revision of the Last Paragraph**

*When Little Bear reached the village, he humbly presented the golden apple to the elders. Smiling broadly, the chief elder raised the apple high above his head and proclaimed Little Bear the tribe's sacred medicine man: "You are now Snow Child." The entire village feasted in honor of Snow Child, their new sacred medicine man.*

**Your Turn****Add Drama to Your**

**Conclusion** With a partner, review your conclusion. Does it wrap up the action of the story in a dramatic way? What could you add to your conclusion to make your story more powerful?

## Proofreading and Publishing

### Proofreading

After you revise your fictional narrative, you should make sure your final version is free of any errors in spelling, punctuation, and sentence structure. Proofread, or edit, your writing carefully, using proofreading marks to make the necessary corrections.

### Grammar Link Using Participial Phrases

Participial phrases provide action and movement in writing. Because a participle is a verb form that is being used as an adjective to describe something, it is an excellent way to add variety to your sentences. When used at the beginning of a sentence, a participle or series of participles is separated from the main clause by a comma.

Jane uses several participles in her story, but she forgot to separate the one below with a comma. She found the error in her proofreading.

**Jane's Draft:** Thinking and walking he soon reached the top.

**Jane's Revision:** Thinking and walking[,] he soon reached the top.

Jane also used a participle phrase at the end of a sentence, but she remembered to use a comma there.

So he picked the apples and started down the mountain[,] thanking the goodness of the spirit.

### Publishing

Think of creative ways to share your story. Consider the following:

- Present it to your class as a dramatic presentation.
- Turn it into a graphic novel, with illustrations and speech balloons for dialogue.

**Reflect on the Process** Thinking about how you wrote your fictional narrative will help you create other forms of writing. In your **RWN**, write a short response to the following questions:

1. What was the most challenging aspect of coming up with a story idea? Explain.
2. What techniques helped you plan your plot? What might you do differently next time?
3. How did you use dialogue to advance the plot? to describe the setting? to develop characters?

### Proofreading Tip

There are three main areas to focus on when proofreading: spelling, punctuation, and sentence structure. It makes sense to focus on just one area at a time while proofreading. Ask two peers to help you, assigning each person just one area to check.

### Your Turn

**Use Pronouns Clearly** As you proofread your fictional narrative, make sure all of your pronouns have clear antecedents. Ask yourself, "Could this pronoun refer to more than one character?" Revise any unclear references you find.

# Scoring Rubric

You can use the rubric below to evaluate your fictional narrative.

	Fictional Narrative	Organization and Focus	Sentence Structure	Conventions
4	<ul style="list-style-type: none"> <li>Provides a <i>thoroughly developed</i> plot line (with: 1) beginning conflict, 2) rising action, 3) climax, 4) resolution, 5) point of view), characters, and a <i>definite</i> setting.</li> <li>Includes <i>appropriate</i> strategies (e.g., dialogue and suspense).</li> </ul>	<ul style="list-style-type: none"> <li><i>Clearly</i> addresses all of the writing task.</li> <li>Demonstrates a <i>clear</i> understanding of purpose and audience.</li> <li>Maintains a <i>consistent</i> point of view and <i>smooth</i> transitions.</li> <li>Includes a <i>clearly presented</i> central idea with <i>relevant</i> details.</li> </ul>	<ul style="list-style-type: none"> <li>Includes sentence <i>variety</i> (e.g. simple, complex, compound-complex).</li> </ul>	<ul style="list-style-type: none"> <li>Contains <i>few, if any</i>, errors in the conventions of the English language (grammar, punctuation, capitalization, spelling). These errors do <b>not</b> interfere with the reader's understanding of the writing.</li> </ul>
3	<ul style="list-style-type: none"> <li>Provides an <i>adequately developed</i> plot line (with: 1) beginning conflict, 2) rising action, 3) climax, 4) resolution, 5) point of view), characters, and a <i>definite</i> setting.</li> <li>Includes <i>appropriate</i> strategies (e.g., dialogue and suspense).</li> </ul>	<ul style="list-style-type: none"> <li>Addresses <i>most</i> of the writing task.</li> <li>Demonstrates a <i>general</i> understanding of purpose and audience.</li> <li>Maintains a <i>mostly consistent</i> point of view and <i>relatively smooth</i> transitions.</li> <li><i>Presents</i> a central idea with <i>relevant</i> details.</li> </ul>	<ul style="list-style-type: none"> <li>Includes <i>some</i> sentence <i>variety</i> (e.g. simple, complex, compound-complex).</li> </ul>	<ul style="list-style-type: none"> <li>Contains <i>some errors</i> in the conventions of the English language (grammar, punctuation, capitalization, spelling). These errors do <b>not</b> interfere with the reader's understanding of the writing.</li> </ul>
2	<ul style="list-style-type: none"> <li>Provides a <i>minimally developed</i> plot line, characters, and a setting.</li> <li><i>Attempts</i> to use strategies but with <i>minimal</i> effectiveness (e.g., dialogue and suspense).</li> </ul>	<ul style="list-style-type: none"> <li>Addresses <i>some</i> of the writing task.</li> <li>Demonstrates <i>little</i> understanding of purpose and audience.</li> <li>Maintains an <i>inconsistent</i> point of view and <i>awkward</i> transitions that do not unify important ideas.</li> <li><i>Suggests</i> a central idea with <i>limited</i> details.</li> </ul>	<ul style="list-style-type: none"> <li>Includes <i>little</i> sentence <i>variety</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Contains <i>several errors</i> in the conventions of the English language (grammar, punctuation, capitalization, spelling). These errors <b>may</b> interfere with the reader's understanding of the writing.</li> </ul>
1	<ul style="list-style-type: none"> <li><i>Lacks</i> a developed plot line.</li> <li><i>Fails</i> to use strategies (e.g., dialogue and suspense).</li> </ul>	<ul style="list-style-type: none"> <li>Addresses <i>only one</i> part of the writing task.</li> <li>Demonstrates <i>no</i> understanding of purpose and audience.</li> <li><i>Lacks</i> a point of view and transitions that unify important ideas.</li> <li><i>Lacks</i> a central idea but may contain <i>marginally related</i> details.</li> </ul>	<ul style="list-style-type: none"> <li>Includes <i>no</i> sentence <i>variety</i>.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> </ul>

# Preparing for Timed Writing

## Fictional Narrative

When responding to an on-demand fictional narrative prompt, use the models you have read, what you've learned from writing your own short story, the rubric on page 86, and the steps below.

### Writing Prompt

Imagine a boy or girl your age who wants to play a team sport but whose parents are against it. Write an entertaining short story for your classmates about the events that occur as the boy or girl tries to overcome this conflict. Establish a vivid setting, and use sensory details, concrete language, and dialogue to develop a believable plot and characters.

### Study the Prompt

Begin by reading the prompt carefully. Circle any specific information in the prompt that you'll need to include in your response. Your **main character** is a boy or girl your age. The **conflict** is provided for you: The main character's parents don't want him or her to play a team sport. Your **purpose** is to entertain, and your **audience** is your classmates. The prompt also instructs you to develop characters and **setting** with **details** and **dialogue**.

**Tip:** Spend about five minutes studying the prompt.

### Plan Your Response

Here are some quick tips to help you plan your response:

- Write down who your main character will be.
- Write down the conflict, main events, climax, and resolution.
- Write down where and when the story takes place. How might this setting influence the plot?
- Decide whether you'll use a first-person narrative or a third-person narrative.

**Tip:** Spend about ten minutes planning your response.



**Writing Standard 2.1** Write narratives: a. Establish and develop a plot and setting and present a point of view that is appropriate to the stories. b. Include sensory details and concrete language to develop plot and character. c. Use a range of narrative devices (e.g., dialogue, suspense).

### Respond to the Prompt

Using the notes you just made, draft your fictional narrative. Follow these guidelines:

- In the opening of your story, grab your readers' attention by creating suspense or showing your characters in action.
- Use sensory details and concrete language to develop your plot, characters, and setting. Remember to use realistic dialogue.
- Tell how the conflict was resolved and how the characters were changed or affected by the conflict.

As you write, remember to use words that are appropriate for your characters and the story—not too formal. Write as neatly as you can. If your short story can't be read easily, it won't be scored.

**Tip:** Spend about twenty minutes writing your draft.

### Improve Your Response

**Revising** Go back over the key aspects of the prompt. Did you explain the conflict? Did you describe the setting? Are your characters and conclusion believable?

**Proofreading** Take a few minutes to proofread your story 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 your story in, read it one more time to catch any errors you may have missed. You'll be glad that you took the extra time for one final review.

**Tip:** Save ten minutes to improve your paper.



# Listening & Speaking Workshop

## Delivering a Narrative Presentation

### Speak with a Purpose

Deliver a narrative presentation. Practice telling the story, and then present it to your class.

**Think as a Reader/Writer** Whether you are writing a short story or delivering a narrative presentation, you should develop a story around a clearly defined problem that is resolved at the end. To sustain your audience's interest in this problem, you can use a range of devices: sensory details and concrete language, dialogue, and suspense. When you present a story orally, you can also use your voice, face, and movements to hold your audience's attention and convey your points.

### Plan Your Presentation

#### Match the Story to the Audience

To choose a story to tell, first consider your **audience**, **purpose**, and **occasion**. Ask yourself: *Who will listen to my narrative? What effect do I want to have on my audience? When and where will I present my narrative?* Answering these questions will help you choose the right **message** and an appropriate story. Write down the **plot** events in a time line. The **organizational structure** of most stories will be time order. However, your audience, purpose, and occasion may determine how you arrange events.

#### Establish a Context and a Point of View

An introduction will help prepare listeners to understand your oral narrative. In your introduction, establish the **context** of the narrative, telling listeners any important information about the **setting**. Then, identify the **point of view** from which you will tell the story. For example, one of the characters may tell the story, or a narrator who is outside of the story may tell what happens.

#### Develop Plot and Character

Use **sensory details** and **concrete language** to develop your plot and characters and bring them to life. Sensory details appeal to the senses—describing sights, sounds, smells, tastes, or sensations. Concrete language, or specific words, gives your audience an exact mental image of what you are describing. Include **dialogue**, or what characters say to each other, to move the plot forward and show what your characters are like. As you develop your plot, remember to build **suspense**. Save some important details to reveal right before the story's climax, or high point, or scatter hints throughout your story to sustain your audience's interest.



### Reader/Writer Notebook

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



### Listening and Speaking Standard

**1.7** Use effective rate, volume, pitch, and tone and align nonverbal elements to sustain audience interest and attention. **2.1** Deliver narrative

presentations: a. Establish a context, plot, and point of view. b. Include sensory details and concrete language to develop the plot and character. c. Use a range of narrative devices (e.g., dialogue, tension, or suspense).

## Deliver Your Short Story

### Use Verbal Elements

Delivering an oral narrative means more than just talking. You can convey character by adjusting your voice to re-create the characters' speech and to communicate a different personality for each character. You can also convey the overall feeling of an oral communication, or its **tone**, through the sound of your voice as well as through your choice of words. Use these verbal elements, or techniques, to help you create character and sustain your audience's interest and attention:

- **Rate** refers to the speed at which you speak. Consider where you should slow down or speed up in your narrative to show emotions or to reflect the pace at which plot events occur.
- **Volume** refers to how loudly or softly you speak. Change your volume to convey different characters or to express emotions.
- **Pitch** refers to the high or low sounds of your voice. Vary your pitch to suit your characters and to show emotions.

### Use Nonverbal Elements

Nonverbal communication, or body language, helps you relate to your audience and communicate your message when you speak. Make **eye contact** with your audience to hold your listeners' attention. Use **facial expressions** and gestures to help you convey character and emotions and to emphasize points. Make sure your nonverbal elements, or techniques, are aligned with your verbal ones so that your body language matches your voice. That way, you will communicate your ideas effectively to your audience.

### Rehearse and Present

To help you remember all of the elements of your oral narrative, add delivery notes to your time line. Write down notes about your introduction, the devices you will use to develop your plot and characters, and the verbal and nonverbal techniques you will include. Then, practice delivering your narrative. If possible, make a video or an audio recording of your practice session, and carefully evaluate your presentation. If you don't have access to an audio recorder or a video camera, practice in front of a mirror. When you're ready, deliver your narrative to the class.

### A Good Short Story Presentation

- has an appealing story line that suits the audience, purpose, and occasion
- establishes a context, plot, and point of view
- presents a clear conflict and a suspenseful plot
- use sensory language, concrete details, and dialogue to develop plot and character
- sustains the audience's interest through the use of effective verbal and nonverbal elements

### Speaking Tip

Using interesting verbal techniques does not mean you should forget to enunciate every word clearly. Always speak slowly, clearly, and loudly enough so that audience members in the back can hear and understand you.

# Literary Skills Review

**Setting and Plot** **Directions:** Read the following story. Then, answer each question that follows.

## The Path Through the Cemetery

by **Leonard Q. Ross**

Ivan was a timid little man—so timid that the villagers called him “Pigeon” or mocked him with the title “Ivan the Terrible.” Every night Ivan stopped in at the saloon which was on the edge of the village cemetery. Ivan never crossed the cemetery to get to his lonely shack on the other side. That path would save many minutes, but he had never taken it—not even in the full light of noon.

Late one winter’s night, when bitter wind and snow beat against the saloon, the customers took up the familiar mockery. “Ivan’s mother was scared by a canary when she carried him.” “Ivan the Terrible—Ivan the Terribly Timid One.”

Ivan’s sickly protest only fed their taunts, and they jeered cruelly when the young Cossack lieutenant flung his horrid challenge at their quarry.

“You are a pigeon, Ivan. You’ll walk all around the cemetery in this cold—but you dare not cross it.”

Ivan murmured, “The cemetery is nothing to cross, Lieutenant. It is nothing but earth, like all the other earth.”

The lieutenant cried, “A challenge, then! Cross the cemetery tonight, Ivan,

and I’ll give you five rubles—five gold rubles!”

Perhaps it was the vodka. Perhaps it was the temptation of the five gold rubles. No one ever knew why Ivan, moistening his lips, said suddenly: “Yes, Lieutenant, I’ll cross the cemetery!”

The saloon echoed with their disbelief. The lieutenant winked to the men and unbuckled his saber. “Here, Ivan. When you get to the center of the cemetery, in front of the biggest tomb, stick the saber into the ground. In the morning we shall go there. And if the saber is in the ground—five gold rubles to you!”

Ivan took the saber. The men drank a toast: “To Ivan the Terrible!” They roared with laughter.

The wind howled around Ivan as he closed the door of the saloon behind him. The cold was knife-sharp. He buttoned his long coat and crossed the dirt road. He could hear the lieutenant’s voice, louder than the rest, yelling after him, “Five rubles, pigeon! If you live!”

Ivan pushed the cemetery gate open. He walked fast. “Earth, just earth . . . like any other earth.” But the darkness was a



massive dread. “Five gold rubles . . .” The wind was cruel and the saber was like ice in his hands. Ivan shivered under the long, thick coat and broke into a limping run.

He recognized the large tomb. He must have sobbed—that was the sound that was drowned in the wind. And he knelt, cold and terrified, and drove the saber through the crust into the hard ground. With all his strength, he pushed it down to the hilt. It was done. The cemetery . . . the challenge . . . five gold rubles.

Ivan started to rise from his knees. But he could not move. Something held him. Something gripped him in an unyield-

ing and implacable hold. Ivan tugged and lurched and pulled—gasping in his panic, shaken by a monstrous fear. But something held Ivan. He cried out in terror, then made senseless gurgling noises.

They found Ivan, next morning, on the ground in front of the tomb that was in the center of the cemetery. He was frozen to death. The look on his face was not that of a frozen man, but of a man killed by some nameless horror. And the lieutenant’s saber was in the ground where Ivan had pounded it—through the dragging folds of his long coat.

1. How does the setting help create the *main* problem in the selection?
  - A The dark of night prevents Ivan from seeing his way.
  - B The freezing weather makes Ivan want to get home quickly.
  - C The saloon’s customers tease Ivan cruelly.
  - D The cemetery terrifies Ivan.
2. Which of the following weather-related issues is *most* important to the resolution of the main problem?
  - A Ivan must run through the cemetery.
  - B Ivan wears a long and heavy coat.
  - C The saber feels like ice in his hand.
  - D The loud wind covers Ivan’s sobs.

3. Which of the following elements of setting does *not* influence the selection?
  - A the dirt road
  - B the weather
  - C the time of year
  - D the cemetery path
4. Which of the following places *most* influences the resolution of the main problem?
  - A the cemetery gate
  - B the saloon
  - C the large tomb
  - D Ivan’s shack

### Timed Writing

5. How does the story’s setting influence the problem and its resolution? Use details from the story to support your answer.



# Informational Skills Review

**Note Taking, Outlining, Summarizing** **Directions:** Read the following selection. Then, read and respond to the questions that follow.

## Celebrating the Quinceañera by Mara Rockliff

**Y**ou stand at the back of the church between your parents and godparents, your knees shaking. You feel special, and a bit awkward, in your first formal dress and your tiara. Your honor court has walked up the aisle ahead of you: fourteen girls in pastel dresses, fourteen boys in tuxedos. With you and your escort there are fifteen couples—one for each year of your life. The long months of planning and preparation have finally ended. Your quinceañera has begun.

The quinceañera (keen say ah NYEH ruh, from the Spanish words *quince*, “fifteen,” and *años*, “years”) is a rite of passage celebrated by Mexicans and Mexican Americans. People believe that the tradition can be traced back to the Aztec culture, in which girls commonly married at the age of fifteen. Today a girl’s quinceañera marks her coming of age. It means she is ready to take on adult privileges and responsibilities.

The most important part of your quinceañera is the *misa de acción de gracias*, the thanksgiving Mass. You slowly walk up the aisle to the front of the church. You kneel, placing a bouquet of fifteen roses on the altar to thank the Virgin Mary for bringing you to this important day. A

birthstone ring glitters on your finger, and a religious medal hangs from your neck, inscribed with your name and today’s date—special gifts from adult relatives or friends of the family. The priest will bless your medal during the Mass.

Next comes a sermon, followed by prayers and readings from the Bible. You recite your speech, and the service ends. Then the photographer rushes over, and you pose for an endless series of photographs with your family and friends.

But the quinceañera celebration has just begun, for the fiesta is still to come. You enter to the sound of music, a traditional mariachi band or a DJ playing current hits. You dance in turn with your father, your grandfathers, your escort. You and your honor court perform a group dance that you have rehearsed. Then everyone joins in the dancing.

You’re almost too excited to eat, but the food is wonderful. There’s your favorite—chicken in mole sauce, made from chilies and unsweetened chocolate. The tables are covered with everything from tamales and corn soup to an elaborately decorated cake.

Later, as everyone watches, your father removes the flat shoes you have worn all day and replaces them with a pair of high



heels. In your parents' eyes you are no longer a child. They'll treat you differently from now on, and they'll expect you to act more like an adult as well.

Among your many gifts, one stands out: the last doll. It's not a toy for you to play with, of course; it's a symbol of the child-

hood you're leaving behind. If you have a younger sister, you might present it to her. You look around at the people who have watched you grow up. You see tears in many eyes. The quinceañera is a tradition many centuries old, but for you it will happen only once.

1. A report on this article would state that its main idea is
  - A the quinceañera tradition is losing its importance.
  - B the quinceañera happens only once in a girl's life.
  - C young people rehearse quinceañera dances for months.
  - D the quinceañera is a celebration of a girl's passage into adulthood.

2. Here is the beginning of an outline of "Celebrating the Quinceañera."

- |                        |
|------------------------|
| I. Introduction        |
| II. Tradition          |
| III. Events of the day |
| A.                     |
| B. photographs         |
| C. fiesta              |

Which of the following items belongs in the blank space at number III.A.?

- A definition of *quinceañera*
- B thanksgiving Mass
- C speech
- D dancing

3. Which of the following details would be *most* important to include in notes taken on this article?

- A last doll—symbol of leaving childhood
- B chiles and unsweetened chocolate in mole sauce
- C girls in honor court wear light-colored dresses
- D a DJ plays current music

4. An outline of this article might have a main heading called "Tradition." Which following detail does *not* support that main idea?

- A importance of the number fifteen
- B Aztec girls married at age fifteen
- C "rite of passage"
- D honor court performs group dance

### Timed Writing

5. Suppose you were **summarizing** on this article. Re-read the third and fourth paragraphs. Then, list four events from the quinceañera ceremony you would include in your summary. List the events in the order they take place.

# Vocabulary Skills Review



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.

**Context Clues** **Directions:** Use context clues to determine the meaning of the italicized words in each of the following sentences.

1. I could tell by looking at the ruined buildings that this earthquake was *devastating*.  
A destructive  
B interesting  
C fulfilling  
D disappointing
2. After the fire alarm sounded, the residents were *evacuated* from the building for their safety.  
A watched  
B hidden  
C removed  
D thrown
3. The *tolerant* dog calmly let the kittens run up and down his back.  
A tired  
B patient  
C confused  
D slow-moving
4. I knew Stella was no friend of mine when I saw how much she *savored* my defeat.  
A regretted  
B copied  
C delighted in  
D discussed
5. From the sagging porch to the broken windows, the house showed that it had been *forsaken* long ago.  
A repaired  
B abandoned  
C loved  
D decorated
6. The new game show demanded rapid responses, so contestants had no time to *ponder* their answers.  
A think over  
B recover  
C regret  
D shout
7. As soon as the doors opened, the crowd *surged* into the store, crowded the aisles, and looked for bargains.  
A yelled  
B sneaked  
C walked slowly  
D moved forward suddenly

## Academic Vocabulary

**Directions:** Use context clues to determine the meaning of the italicized Academic Vocabulary word in the sentence below.

8. She never made things from clay before, so creating the bowl was a *major* feat.  
A simple  
B precise  
C important  
D artistic

# Writing Skills Review

**Short Story** **Directions:** Read this paragraph from a fictional narrative. Then, answer each question.



**Writing Standard 2.1** Write narratives:  
a. Establish and develop a plot and setting and present a point of view that is appropriate to the stories. b. Include sensory details and concrete language to develop plot and character. c. Use a range of narrative devices (e.g., dialogue, suspense).

## Flat Out of Luck

Mrs. Fiona McNulty was late. She smashed her wig onto her head, pulled up the suspenders on her overalls, crammed her feet into the openings of her oversized shoes, grabbed her bag of tricks, and raced out the door to her small car. "Oops," she thought to herself, "I should have had that tire checked. It looks low. I don't have time to check it now. I'll do it on the way home from the birthday party."

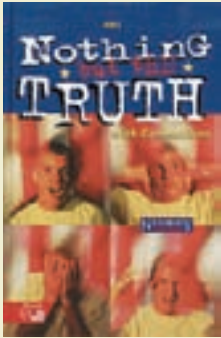
Fifteen minutes later, in the middle of the five o'clock rush-hour traffic jam, Mrs. McNulty felt the tire go flat. She braced herself and moved as quickly as she could to the side of the road. She turned off the motor and climbed out of her car. "Great! What do I do now?" she thought. Mrs. McNulty was already late for her appearance at a child's birthday party as JoJo the Juggling Clown.

1. What words did the writer use to establish the setting?
  - A "crammed her feet into the openings of her oversized shoes"
  - B "in the middle of the five o'clock rush-hour traffic jam"
  - C "braced herself and moved as quickly as she could"
  - D "should have had that tire checked"
2. If the writer wanted to add sensory details to the story, which of the following sentences would it be *best* to include?
  - A The birthday party was at a house across town.
  - B She had to hurry if she wanted to be on time.
  - C She couldn't call anyone because she had left her cell phone at home.
  - D Passersby stared at the clown in a red wig, baggy overalls, and oversized shoes.
3. Why did the writer put the sentence "Great! What do I do now?" in quotation marks?
  - A It contains the character's exact words.
  - B It is the title of the story.
  - C It is the story's conflict.
  - D It creates suspense.
4. Why did the writer identify the character first as Mrs. Fiona McNulty and later as JoJo the Juggling Clown?
  - A to reveal that Mrs. McNulty is not a real person
  - B to clarify that the character changed her clothing in the car
  - C to create suspense by describing Mrs. McNulty's strange clothing before revealing that it is a clown's costume
  - D to cause the reader to feel sympathetic toward Mrs. McNulty



### Fiction

#### ***Nothing but the Truth***



Philip Molloy is suspended when he defies school policy by humming along to the national anthem. He says he is humming to be patriotic. That's only part of the story, however: He really wants to irritate his English teacher, because Philip made a D in her class and it kept him off the track team. Philip's deception turns a minor infraction into a media circus in Avi's popular novel *Nothing but the Truth*.

#### ***Life As We Knew It***



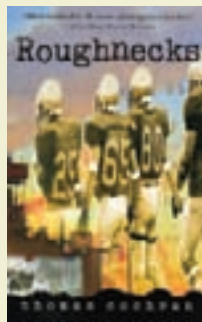
Imagine your life as the earth changes drastically overnight. An asteroid has knocked the moon from its orbit, causing gigantic tsunamis, worldwide earthquakes, and violent volcanoes, whose ash blots out the sun. In Susan Beth Pfeffer's novel *Life As We Knew It*, fifteen-year-old Miranda keeps a journal as summer turns into arctic winter and her family survives on stockpiled supplies. Follow Miranda's story as she struggles to hold on to her most precious resource—hope.

#### ***Regarding the Sink***



When a clogged cafeteria sink stinks up Geyser Creek Middle School, Sam N's sixth-grade class knows who can help—Florence Waters, the famous designer of the school's fountain. The problem is that Waters can't come to Geyser to create a new sink because she's gone missing. Kate Klise's *Regarding the Sink* leads the students on a quest to solve the mystery, a quest that takes them all the way to China.

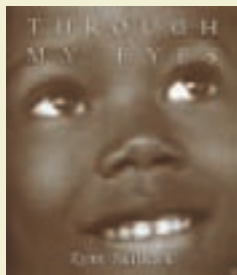
#### ***Roughnecks***



Once in a while you get a second chance. For Travis Cody, today is one of those times. His team, the Oil Camp Roughnecks, is facing the Pineview Pelicans for the state championship. Travis will have forty-eight minutes to redeem himself in a face-off with his rival, Jericho Grooms. In his debut novel set in southern Louisiana, Thomas Cochran takes us out on the gridiron and inside the mind of Travis Cody, who has one chance, one game, to prove he isn't a quitter.

# Nonfiction

## ***Through My Eyes***



In *Through My Eyes*, Ruby Bridges tells what it was like to be the first African American student in an all-white elementary school. In this moving memoir, we see her confronting abuse and isolation with remarkable courage. Newspaper articles, photographs, and quotations from the time provide a deeper understanding of her struggle.

## ***Here's Looking at Me: How Artists See Themselves***



A self-portrait can sometimes tell you more about an artist than a detailed biography. In *Here's Looking at Me*, author Bob Raczka has chosen fourteen self-portraits by artists spanning some five hundred years. The reproductions are clear and in color, and Raczka's descriptions give you background into the artists' lives and history.

## ***How We Lived: Invasion, War and Travel***



As early people found new methods of transportation, they saw new and distant lands. To expand their own civilization, they often had to fight for the new land. *Invasion, War and Travel* traces more than ten thousand years of the development of travel, empires, and weapons and the ways each one influenced the other. John Haywood, editor of the How We Lived series, has included hundreds of maps, works of art, time lines, and photographs.

## ***I Want to Be an Astronaut***



Filled with facts about the history and future of space exploration, *I Want to Be an Astronaut* by Stephanie Maze launches you toward a career as an astronaut. This book will help you take the first steps necessary to make your dreams of traveling to the moon and beyond come true.



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