



CHAPTER 2

Character

INFORMATIONAL TEXT FOCUS

Compare-and-Contrast Organizational Pattern



California Standards

Here are the Grade 6 standards you will work toward mastering in Chapter 2.

Word Analysis, Fluency, and Systematic Vocabulary Development

1.5 Understand and explain “shades of meaning” in related words (e.g., *softly* and *quietly*).

Reading Comprehension (Focus on Informational Materials)

2.2 Analyze text that uses the compare-and-contrast organizational pattern.

Literary Response and Analysis

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

Writing Applications (Genres and Their Characteristics)

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

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

“Always do right; this will gratify some people and astonish the rest.”

—Mark Twain

What Do
You
Think

How do you know what the right thing to do is? What do you think motivates people to “do right”?

Found-object faces
by Jim Shores.



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Literary Skills Focus

by Carol Jago

How Do a Character's Qualities Affect the Plot of a Story?

A Greek philosopher, or thinker, named Heraclitus (hehr uh KLY tuhs) once wrote, “Character is destiny.” (Destiny is a person’s fate, or lot in life.) Heraclitus was thinking about real people, but you’ll discover that what’s true about life is often true about literature. Character *counts*. A character’s qualities (traits, or distinguishing characteristics) in a story have a major effect, or influence, on the plot.

Characters and Conflict

A story’s plot has a main **conflict**, or problem. When characters struggle with forces *outside* themselves, they are involved in an **external conflict**—usually a struggle against other characters, against nature, or against society. Some stories are about **internal conflict**, such as a struggle *within* the main character to overcome fear or to make a tough choice.

Characters’ qualities, such as courage, laziness, or ambition, determine the choices they make and the actions they take. As a result, their qualities influence the plot by affecting the conflict and its **resolution**, or outcome. The characters’ qualities influence the events in a story the way your qualities influence what happens to you in life.

Imagine, for example, a story in which Julia is in a conflict with a school bully nicknamed Tiger. If Julia were brave, she would stand up to Tiger. In the story’s resolution, a defeated Tiger would no longer be a threat. If Julia were fearful, however, Tiger would triumph. The conflict would be resolved by having Tiger’s power strengthened. Julia might start out being afraid, but by the story’s end, she’ll have discovered how to stand up to him with bravery.

Characterization

The way a writer reveals the qualities of a character and brings him or her to life is known as **characterization**. Here are six ways an author can reveal a character’s qualities:

1. Describing appearance Writers often provide details about how a character looks and dresses that tell you about his or her qualities.

Walt Masters is not a very large boy, but there is manliness in his make-up. . . . Walt has walked all the fourteen years of his life in sun-tanned, moose-hide moccasins.

from “The King of Mazy May”
by Jack London

2. Describing speech Writers use dialogue—characters’ speech—to reveal important qualities. Listen for this character’s shyness in her words.

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

from “Eleven” by Sandra Cisneros



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

3. Showing actions and behavior Writers can tell you about a character's qualities by describing his or her actions and reactions.

"I'm *not* playing!" I cried, stung. . . . I ran toward where I had put Vern's bat and ball and disappeared with them behind our house. Then I flung them with all my strength into the bushes.

from "Cricket in the Road"
by Michael Anthony

4. Revealing thoughts and feelings Writers may tell you what characters are *really* thinking and feeling by writing from a point of view that lets you in on one or more characters' thoughts.

Today I wish I was one hundred and two instead of eleven. . . . I'd have known what to say when Mrs. Price put the red sweater on my desk. I would've known how to tell her it wasn't mine instead of just sitting there with that look on my face.

from "Eleven" by Sandra Cisneros

5. Including other characters' views A writer may give you important information about a character by revealing what other characters say or feel about him or her.

And because of what Walt Masters did on this night, the men of the Yukon have become very proud of him.

from "The King of Mazy May"
by Jack London

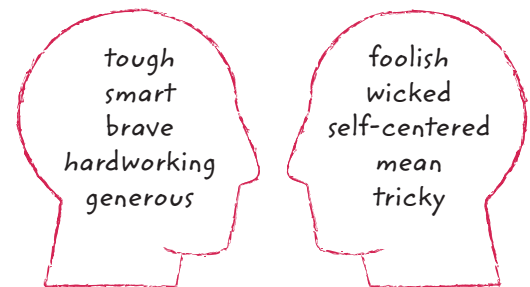
6. Directly describing qualities The five techniques of characterization you've just read about are examples of **indirect characterization**. Sometimes a writer simply tells you what a character's qualities are (selfish, generous, heroic, and so on). This sixth technique is called **direct characterization**.

He has a good heart, and is not afraid of the darkness and loneliness, of man or beast or thing. His father is a good man, strong and brave, and Walt is growing up like him.

from "The King of Mazy May"
by Jack London

Your Turn Analyze Characters

Think of a conflict between two characters from a movie, book, or TV show. List several of each character's qualities, or traits, in outlined heads like the ones below. Identify which character won the conflict, and explain how that character's qualities brings about the resolution.



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Reading Skills Focus

by **Carol Jago**

What Skills Help You Analyze a Character's Qualities?

Some characters are unforgettable. Often readers feel they know fictional characters almost as well as they know real people. This only happens when you take time to visualize what the characters look like and draw inferences from what they do. It also helps to think about real people these characters remind you of, making connections between what you read and what you know.

Visualizing

Have you ever watched a movie that was based on a book you had read and found that the characters in the movie didn't look the way you imagined they would? The director of the movie may have imagined, or visualized, them differently from you. When you **visualize**, you form mental pictures of the characters, settings, objects, and events described in a story. Visualizing will help you analyze a character's qualities and trace their effect on events in the story.

Descriptive Details Pay attention to the story's **descriptive details**—the details that tell you how something looks, feels, smells, sounds, or tastes. Descriptive details, also called **sensory details**, help you visualize characters and their actions. Use your imagination and the underlined descriptive details to visualize the scene in the following passage:

I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren't even mine.

from "Eleven" by Sandra Cisneros

Tips for Visualizing Characters

- Look for details—such as precise adjectives and verbs—that help you imagine exactly how the characters look, move, and act. These details will help you identify and analyze characters' qualities and their effect on the plot.
- Try to visualize the characters' facial expressions to help you identify the characters' emotions and reactions.
- Read aloud to hear characters' words. Focus on the mental picture those words create to gain a deeper understanding of *what* characters say and *how* they say it.



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

Making Inferences

An **inference** is an educated guess based on evidence and your own experience. When you **make inferences**, you first look for clues that the author provides. Then, you combine those clues with what you already know so that you can recognize what the writer *isn't* telling you directly.

Tips for Making Inferences To make inferences about a character, ask these questions:

- What does the writer tell you about how the character acts, thinks, or dresses? What do you know about people who act, think, or dress that way? What do your answers to these questions tell you about the character's personality?
- What does the writer tell you about conflicts the character faces? What does your experience tell you about those or similar conflicts?
- What do the writer's and your own experience tell you about how the character's qualities influence the conflict and its resolution?

It Says/I Say/And So Strategy An It Says/I Say/And So chart will help you combine details in the story (external information) with what you know (internal information) in order to make good inferences. Follow these steps:

1. As you read, think about what the text tells you. List that information under "It Says."
2. List related information you know as a result of your experiences under "I Say."
3. Combine clues in the text with your own knowledge to make inferences. List your inferences under "And So."

It Says ...	I Say ...	And So ...

Connecting to Characters

As you read, look for ways to relate the story's characters and plot to your own life. Connecting to characters by recognizing qualities that you share with them will help you better understand their personalities and the effect of those qualities on the conflict and its resolution.

Making connections to the lives of people you know, to other stories (novels, movies, TV shows), and to people and events in the world will also strengthen your understanding of characters and events. Use these sentence starters to connect to the text:

- This character is like me because _____.
- I faced a similar conflict when _____.
- This character reminds me of _____.

Your Turn Apply Reading Skills

1. If a girl in a story didn't follow her teacher's directions, what inferences might you make about the girl's character traits, or qualities, and their effect on the conflict? Why?
2. Think about a fictional character to whom you felt a strong connection. Did any of the character's traits remind you of yourself or of someone you know? How did that make the story more meaningful to you?

Now go to the Skills in Action: Reading Model



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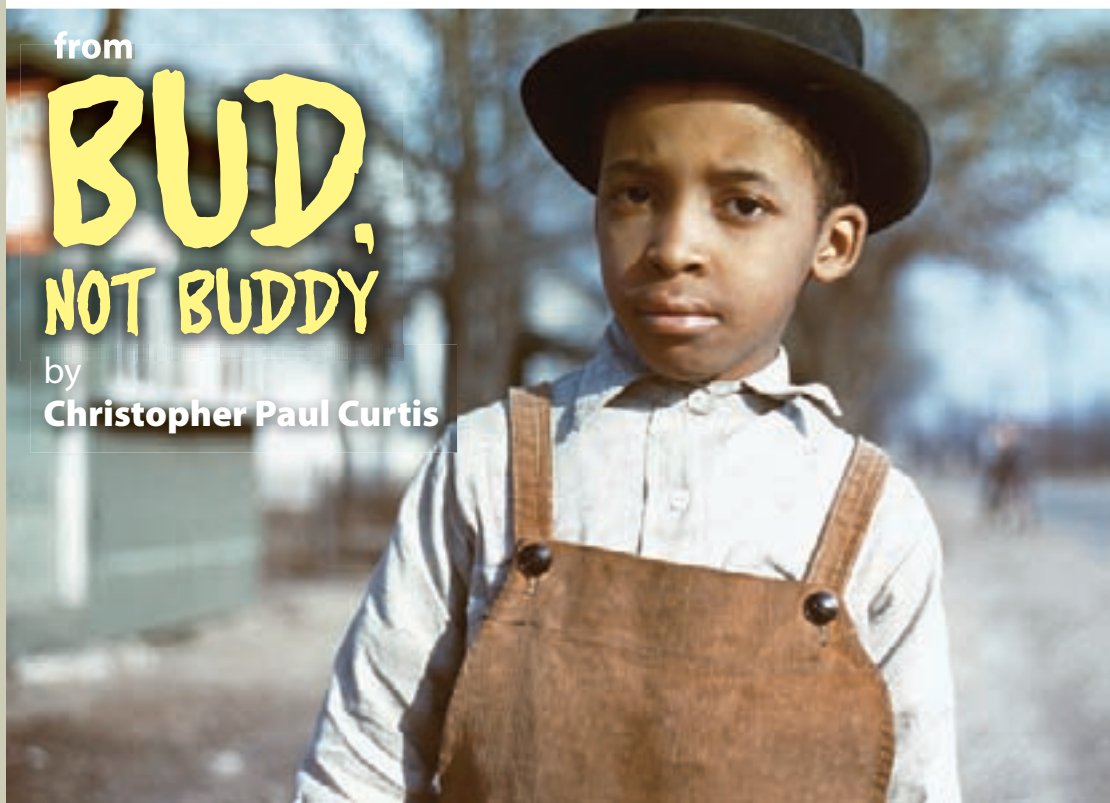
Read with a Purpose Read this story to discover why a boy insists on being called Bud instead of Buddy.

from

BUD, NOT BUDDY

by

Christopher Paul Curtis



Literary Focus

Characterization By describing appearance and actions, writers tell you about a character's qualities. Curtis uses the woman's high heels and the firecracker sound they make when she walks to tell you that she has a brisk, no-nonsense personality.

HERE WE GO AGAIN. We were all standing in line waiting for breakfast when one of the caseworkers came in and *tap-tap-tapped* down the line. Uh-oh, this meant bad news, either they'd found a foster home for somebody or somebody was about to get paddled. All the kids watched the woman as she moved along the line, her high-heeled shoes sounding like little firecrackers going off on the wooden floor.

Shoot! She stopped at me and said, "Are you Buddy Caldwell?"

I said, "It's Bud, not Buddy, ma'am."

She put her hand on my shoulder and took me out of line. Then she pulled Jerry, one of the littler boys, over. "Aren't you

Jerry Clark?” He nodded.

“Boys, good news! Now that the school year has ended, you both have been accepted in new temporary-care homes starting this afternoon!”

Jerry asked the same thing I was thinking. “Together?”

She said, “Why, no. Jerry, you’ll be in a family with three little girls . . .”

Jerry looked like he’d just found out they were going to dip him in a pot of boiling milk.

“ . . . and Bud . . .” She looked at some papers she was holding. “Oh, yes, the Amoses, you’ll be with Mr. and Mrs. Amos and their son, who’s twelve years old, that makes him just two years older than you, doesn’t it, Bud?”

“Yes, ma’am.”

She said, “I’m sure you’ll both be very happy.”

Me and Jerry looked at each other.

The woman said, “Now, now, boys, no need to look so glum. I know you don’t understand what it means, but there’s a depression going on all over this country. People can’t find jobs and these are very, very difficult times for everybody. We’ve been lucky enough to find two wonderful families who’ve opened their doors for you. I think it’s best that we show our new foster families that we’re very . . .”

She dragged out the word very, waiting for us to finish her sentence for her.

Jerry said, “Cheerful, helpful and grateful.” I moved my lips and mumbled.

She smiled and said, “Unfortunately, you won’t have time for breakfast. I’ll have a couple of pieces of fruit put in a bag. In the meantime go to the sleep room and strip your beds and gather all of your things.”

Here we go again. I felt like I was walking in my sleep as I followed Jerry back to the room where all the boys’ beds were jim-jammed together. This was the third foster home I was going to and I’m used to packing up and leaving, but it still surprises me that there are always a few seconds, right after they tell you you’ve got to go, when my nose gets all runny and my throat gets all choky and my eyes get all stingy. But the tears coming out doesn’t happen to me anymore, I don’t know when

Reading Focus

Visualizing The writer provides a vivid and clever comparison to describe the look on Jerry’s face. Visualizing Jerry’s expression creates a mental image that helps you identify two of his qualities: his fear and his dependence on Bud. The news has taken Jerry by surprise, and he dreads the thought of living in a family with three little girls—and no Bud.

Literary Focus

Characterization Writers use a character’s own thoughts and feelings to reveal his or her qualities. Bud shows here that he is sensitive and not as tough as the name Bud might imply.

Reading Model

Literary Focus

Characters and Conflict Jerry faces an internal conflict—a “fight not to cry.” Jerry’s feelings and Bud’s sensitivity create a conflict for Bud, too, because Bud doesn’t want Jerry to be upset. For Bud, the conflict is external as well as internal. Read on to see how this conflict is resolved and how Bud’s behavior affects the resolution.

Reading Focus

Making Inferences The narrator does not tell you why he wants to be called Bud, but this statement is a clue. You can combine this clue with what you know about people and life to make an inference: Bud thinks of *Buddy* as a little kid’s name and considers himself too grown up for it.

it first happened, but it seems like my eyes don’t cry no more.

Jerry sat on his bed and I could tell that he was losing the fight not to cry. Tears were popping out of his eyes and slipping down his cheeks.

I sat down next to him and said, “I know being in a house with three girls sounds terrible, Jerry, but it’s a lot better than being with a boy who’s a couple of years older than you. I’m the one who’s going to have problems. A older boy is going to want to fight, but those little girls are going to treat you real good. They’re going to treat you like some kind of special pet or something.”

Jerry said, “You really think so?”

I said, “I’d trade you in a minute. The worst thing that’s going to happen to you is that they’re going to make you play house a lot. They’ll probably make you be the baby and will hug you and do this kind of junk to you.” I tickled Jerry under his chin and said, “Ga-ga goo-goo, baby-waby.”

Jerry couldn’t help but smile. I said, “You’re going to be great.”

Jerry looked like he wasn’t so scared anymore so I went over to my bed and started getting ready.

Even though it was me who was in a lot of trouble I couldn’t help but feel sorry for Jerry. Not only because he was going to have to live around three girls, but also because being six is a real rough age to be at. Most folks think you start to be a real adult when you’re fifteen or sixteen years old, but that’s not true, it really starts when you’re around six.

It’s at six that grown folks don’t think you’re a cute little kid anymore, they talk to you and expect that you understand everything they mean. And you’d best understand too, if you aren’t looking for some real trouble, ’cause it’s around six that grown folks stop giving you little swats and taps and jump clean up to giving you slugs that’ll knock you right down and have you seeing stars in the middle of the day. The first foster home I was in taught me that real quick.

Six is a bad time too ’cause that’s when some real scary things start to happen to your body, it’s around then that your teeth start coming a-loose in your mouth.

You wake up one morning and it seems like your tongue is the first one to notice that something strange is going on, ’cause



Analyzing Visuals

Connecting to the Text

How well do you think this photograph captures the internal conflict both Bud and Jerry are experiencing?

as soon as you get up there it is pushing and rubbing up against one of your front teeth and I'll be doggoned if that tooth isn't the littlest bit wiggly.

At first you think it's kind of funny, but the tooth keeps getting looser and looser and one day, in the middle of pushing the tooth back and forth and squinching your eyes shut, you pull it clean out. It's the scariest thing you can think of 'cause you lose control of your tongue at the same time and no matter how hard you try to stop it, it won't leave the new hole in your mouth alone, it keeps digging around in the spot where that tooth used to be.

You tell some adult about what's happening but all they do is say it's normal. You can't be too sure, though, 'cause it shakes you up a whole lot more than grown folks think it does when perfectly good parts of your body commence to loosening up and falling off of you.

Reading Focus

Connecting to Characters

Relating to a character's qualities, feelings, or conflicts can help you read for deeper meaning. Think about ways that you can connect with Bud. Did you share some of Bud's thoughts when you were losing your "baby teeth"? Have you ever been reassured by an adult who didn't really seem to understand how you felt? Writers often use common human experiences to make their characters come to life for readers.

Unless you're as stupid as a lamppost you've got to wonder what's coming off next, your arm? Your leg? Your neck? Every morning when you wake up it seems a lot of your parts aren't stuck on as good as they used to be.

Six is real tough. That's how old I was when I came to live here in the Home. That's how old I was when Momma died.

Read with a Purpose What has happened in the narrator's life that makes *Bud* a more appropriate name for him than *Buddy*?

MEET THE WRITER

Christopher Paul Curtis (1953–)

Newbery
Medal
WINNER

From Storyteller to Author

Christopher Paul Curtis writes highly acclaimed young-adult novels. *The Watsons Go to Birmingham*—1963, set at the height of the civil rights movement, won many awards. *Bud, Not Buddy* captured both the Coretta Scott King Book Award and the Newbery Medal. Yet Curtis never set out to write novels especially for young adults. “When I wrote *Bud, Not Buddy*,” he says, “I just had a story to tell and wanted to tell it. I didn’t think of it as a children’s book, per se.”

From Factory to Fiction

Curtis grew up in Flint, Michigan. After high school, he began working on the assembly line at Fisher Body, a historic automotive factory, while attending the University of Michigan. Curtis explains how his experiences at the factory led him to write:

“When I was in the factory, I was keeping a journal. Writing took my mind off the line. I hated being in the factory. When I was writing, I forgot I was there.”

**Think
About the
Writer**

How do you think Curtis’s early experiences, like factory work, might have influenced his writing?





Into Action: Make Inferences About a Character's Qualities

On a separate sheet of paper, complete this chart with details from the story. Then, use these details and your own ideas to make an inference about Bud's qualities and the kind of person he is.

Character's name:	Bud
Character's looks:	
Character's words:	
Character's actions:	
Character's thoughts:	
Responses of others:	
Writer's direct comments:	
My Inference:	Bud is . . .

Talk About . . .

1. Explain to a partner how you visualize Bud, Jerry, and the caseworker. Try to use each Academic Vocabulary word listed at right at least once in your discussion.

Write About . . .

Answer the following questions about *Bud, Not Buddy*. For definitions of the underlined Academic Vocabulary words, see the column at right.

2. What obvious feelings and qualities do Jerry and Bud show that the caseworker does not acknowledge? How do these qualities affect the plot?
3. What qualities enable Bud to help Jerry adapt to the idea of living with three girls and resolve his conflict?
4. What details reveal that Bud's circumstances have been difficult ever since his mother died?

Writing Skills Focus

Think as a Reader/Writer

In Chapter 2, you will meet many unforgettable characters. The Writing Skills Focus activities on the Preparing to Read pages will help you analyze the qualities that define these characters. Then, on the Applying Your Skills pages, you'll have the opportunity to write about the characters or to practice creating characters of your own.

Academic Vocabulary for Chapter 2

Talking and Writing About Character

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.

adapt (uh DAPT) *v.*: change ideas or behavior to fit a new situation.
Characters' traits affect how well they adapt to new challenges.

circumstance (SUR kuhm stans) *n.*: event or condition that affects a person. *Weak characters are often defeated by terrible circumstances, but strong characters are not.*

obvious (AHB vee uhs) *adj.*: easy to notice or understand. *A character's personality is sometimes obvious from his or her actions.*

qualities (KWAHL uh teeZ) *n.*: traits; distinguishing characteristics. *A character's qualities can affect a story's resolution.*

Your Turn



Copy the words from the Academic Vocabulary list into your *Reader/Writer Notebook*. Then, use each word in a sentence about a person you admire. Keep these words in mind as you read the stories in Chapter 2.

SHORT STORY

Preparing to Read

Eleven

by **Sandra Cisneros**



Cumpleaños de Lala y Tudi (Lala and Tudi's Birthday Party) by Carmen Lomas Garza.
Oil on canvas (36" × 48").

What Do
You
Think

What can you learn about someone's character from how he or she acts in an embarrassing situation?



QuickWrite

What is your definition of an "embarrassing moment"? Describe a situation at school that might embarrass a student your age.



Reader/Writer Notebook

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



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

Literary Skills Focus

Character and Point of View This story lets you into the mind of its main character, Rachel, who is also the narrator. Rachel uses the **first-person point of view**, speaking as “I.” Because Rachel is telling the story herself, you’ll only know what Rachel tells you. Her viewpoint will color what she tells you about herself, other characters, and events. As she tells her story, Rachel expresses her thoughts and feelings about her situation. As you read, think about how Rachel’s attitudes and behavior affect the conflict and its resolution.

Reading Skills Focus

Making Inferences Writers seldom make everything obvious in a story. You must figure out some things by **making inferences**: combining clues in the text with what you know to make an educated guess. Making inferences helps you uncover a character’s qualities and their effects on the plot.

Into Action Use a chart like this one to make at least two inferences about characters and events in “Eleven.” An example is provided for you. Add rows to make inferences based on other details.

It Says ... (in the story)	I Say ... (what you know)	And So ... (inference)
It’s Rachel’s birthday.	Birthdays are usually happy days that people look forward to.	Rachel must be excited about her birthday.



TechFocus As you read, imagine how Rachel would tell her story in a video diary. What would she say? How would she say it?

Writing Skills Focus

Think as a Reader/Writer

Find It in Your Reading In her narration, Rachel uses language that appeals to the senses and helps reveal her qualities and feelings: “My face all hot and spit coming out of my mouth because I can’t stop the little animal noises from coming out of me.” This image connects to sight, touch, and hearing. List other sensory details from this story in your *Reader/Writer Notebook*.

Vocabulary

rattling (RAT lihng) *v.* used as *adj.*: shaking and hitting together. *Rachel felt all the years of her life rattling inside her like coins in a metal box.*

raggedy (RAG uh dee) *adj.*: torn and in poor condition. *The sweater was worn and raggedy.*

invisible (ihn VIHZ uh buhl) *adj.*: not able to be seen. *Rachel wished that she could be invisible and disappear.*

Language Coach

Figurative Language In “Eleven,” Rachel uses many descriptive comparisons to communicate how she feels on her birthday. When she says that growing older is “like an onion or like the rings inside a tree trunk,” she is using similes, a type of figurative language. A **simile** is a comparison of unlike things that uses a word such as *like*, *as*, *than*, or *resembles*. Which of the Vocabulary example sentences above contains a simile?



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Sandra Cisneros

(1954–)

Writing from Experience

Sandra Cisneros was born in Chicago, where she grew up speaking both Spanish and English. Although she sometimes had a hard time in school, she eventually became a teacher and a highly acclaimed writer. Today she lives in San Antonio, Texas. Her childhood experiences, her family, and her Mexican American heritage all find a place in her writing.

“Inside I’m Eleven”

In much of her writing, Cisneros explores the feeling of being shy and out-of-place. In this quotation, she describes what she sees when she looks back on her childhood:

“When I think how I see myself, I would have to say at age eleven. I know I’m older on the outside, but inside I’m eleven. I’m the girl in the picture with the skinny arms and a crumpled shirt and crooked hair. I didn’t like school because all they saw was the outside of me.”

Think
About the
Writer

What details convince you that Cisneros really *does* remember what being eleven is like?

Preview the Selection

On the day this story takes place, **Rachel**, the story’s main character and narrator, is turning eleven years old. Rachel’s birthday is complicated by a difficult circumstance at school.



Read with a Purpose Read this story to discover how a misunderstanding at school affects the eleventh birthday of a girl named Rachel.

Eleven

by **Sandra Cisneros**

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

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

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

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

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

A Literary Focus Character and Point of View What do you learn about the narrator from the thoughts and feelings she shares in this paragraph?

B Read and Discuss The author has given you a lot of information about what it means to be eleven. What point is she trying to make?

C Literary Focus Character What conflict does Rachel face? How does her behavior help create this conflict?

Vocabulary rattling (RAT lihng) *v.* used as *adj.*: shaking and hitting together.

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

“Not mine,” says everybody. “Not me.”

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

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

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

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

Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two,

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

But when the sick feeling goes away and I open my eyes, the red sweater’s still

But when the sick feeling goes away and I open my eyes, the red sweater’s still sitting there like a big red mountain.

sitting there like a big red mountain. I move the red sweater to the corner of my desk with my ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine.

In my head I’m thinking how long till lunchtime, how long till I can take the red sweater and

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

D Reading Focus Making Inferences What details in the story suggest why Rachel feels so strongly about the sweater?

E Literary Focus Character and Point of View What do the narrator’s description of herself and her speech in this and the previous paragraph tell you about her qualities?

F Read and Discuss How do Rachel’s thoughts here support the inference you made about her strong feelings?

Vocabulary raggedy (RAG uh dee) *adj.*: torn and in poor condition.

Portrait of a Girl by Rosa Ibarra.



Analyzing Visuals

Connecting to the Text What qualities does this girl seem to share with Rachel?

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

“But it’s not—”

“Now!” Mrs. Price says.

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

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

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

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

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



G Read and Discuss How does this situation connect with the inference you made about Rachel’s feelings?

H Reading Focus Making Inferences What does Rachel mean by “it’s too late”? Make an inference from clues in the story and your thoughts about how you might feel in a similar situation.

I Read and Discuss How has this birthday ended up for Rachel?

Vocabulary **invisible** (ihn VIHZ uh buhl) *adj.*: not able to be seen.

Applying Your Skills



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

Eleven

Literary Response and Analysis

Reading Skills Focus Quick Check

1. What does Mrs. Price put on Rachel's desk?
2. What mistake has Mrs. Price made?

Read with a Purpose

3. What happens to Rachel that upsets her so much in class? How does this event affect her feelings about her eleventh birthday?

Reading Skills: Making Inferences

4. How do you think Rachel gets along with the other students? How does she feel about herself? Review your It Says/I Say/And So chart to answer both questions and to identify Rachel's qualities. (Look for other details to add under "It Says.")

It Says ... (in the story)	I Say ... (what you know)	And So ... (inference)
Rachel calls Sylvia "stupid."		
Rachel calls herself "skinny."		

Literary Skills Focus Literary Analysis

5. **Interpret** Rachel says that "when you're eleven, you're also ten, and nine," and so on. What does she mean?
6. **Infer** What assumptions does Mrs. Price seem to make about Rachel? Why didn't Rachel just refuse to put on the sweater?

Literary Skills: Character and Point of View

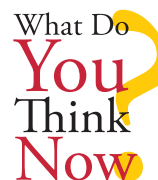
7. **Analyze** Identify Rachel's major qualities. How does she reveal these qualities through her thoughts and feelings as well as her actions? If the story were told from the **point of view** of Phyllis Lopez or Mrs. Price, what might you *not* learn about Rachel?
8. **Analyze** What **external conflict** does Rachel face? How is this problem also an **internal conflict**?
9. **Interpret** Explain how Rachel's qualities affect the conflict and its **resolution**. How do her reactions make the situation worse?

Literary Skills Review: Setting

10. **Interpret** What is the role of **setting** in this story? Explain whether or not this story could take place somewhere else.

Writing Skills Focus Think as a Reader/Writer

Use It in Your Writing Using sensory details to reveal characters' qualities, write a paragraph about an imaginary embarrassing situation.



Explain whether you think Rachel did "the right thing" in an embarrassing situation. What could she have done differently?

Applying Your Skills

Eleven



Reading Standard 1.2 Identify and interpret figurative language and words with multiple meanings. **1.5** Understand and explain “shades of meaning” in related words (e.g., *softly* and *quietly*).

Vocabulary Development

Shades of Meaning

Writers choose words based on their **shades of meaning** and their **connotations**. A word’s **connotations** are the feelings and ideas that we associate with the word. For example, Rachel calls the red sweater “ugly.” Someone who didn’t hate the sweater might say it was “plain” or “unattractive.” *Unattractive* means “not pretty or pleasing.” *Ugly* is a much stronger word. It suggests the sweater is disgusting or repulsive, as the word has very negative connotations.

Your Turn

Here are some words that mean more or less the same thing as *raggedy* (which Rachel uses to describe the sweater): *old*, *tattered*, *torn*, *shabby*, and *scruffy*. All the words have different shades of meaning, and none has a positive connotation when applied to a sweater. Some of the words, however, are more negative than others. Put these words in order, starting with the one that seems the *least* negative and ending with the one that seems the *most* negative. Include *raggedy* in the list.

rattling
raggedy
invisible

For each remaining Vocabulary word (*rattling*, *invisible*), identify three or four synonyms—words with similar meanings. Then, list the words in order of their shades of meaning and their connotations, from least negative to most negative. Use a thesaurus or a dictionary to help you find synonyms for each Vocabulary word.

Language Coach

Figurative Language Read this simile from “Eleven”:

“But when the sick feeling goes away and I open my eyes, the red sweater’s still sitting there *like a big red mountain*.”

Remember that a **simile** is a comparison of unlike things that uses a comparing word such as *like*, *as*, *than*, or *resembles*. A **metaphor** is another example of figurative language, but unlike a simile, it compares unlike things without using any comparison words. A metaphor says that something *is* something else: The ugly red sweater is a mountain, casting its shadow of disappointment over my birthday. Come up with four of your own figurative descriptions of the sweater in “Eleven.” Write two of them as similes and two as metaphors.

Academic Vocabulary

Talk About . . .

With a partner, discuss the circumstance that makes Rachel feel as if her birthday is ruined. What makes it obvious that Mrs. Price has a particular view of Rachel? Use the underlined Academic Vocabulary words in your discussion.



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

Grammar Link

Adjective Phrases: Adding Word Power

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

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

An adjective phrase can tell you much more about the "large" cat:

EXAMPLE a large cat *with a fluffy striped tail as long as my arm*

Your Turn

Using your imagination, add more details to the nouns below by inserting an adjective phrase to expand on each adjective in italics.

1. *lonely* dog
2. *hungry* shark
3. *broken* chair
4. *tall* tree

Writing Application Go back to the work you did for the Writing Skills Focus on page 117, and add adjective phrases to make your description of an embarrassing moment even more vivid.



CHOICES

As you respond to the Choices, use these **Academic Vocabulary** words as appropriate: adapt, circumstance, obvious, qualities.

REVIEW

Write a Scene

Partner Work With a partner, list qualities that characterize either Phyllis Lopez or Mrs. Price. Start your list by making inferences based on clues in the story, but use your imagination to develop the character and add qualities to your list. Then, choose one scene in the story, and rewrite it from that character's point of view. The character should serve as the narrator, speaking as "I." Be sure to show how the character's qualities affect plot events and the resolution of the conflict.

CONNECT

Describe a Birthday

Timed Writing What's *your* idea of a memorable birthday? Based on your own experiences or just on your imagination, describe your idea of the best, worst, most unusual, or funniest birthday. Use sensory details to describe this birthday.

EXTEND

Create a Video Diary

TechFocus Work with a partner to adapt this story as an entry in Rachel's video diary. Write a script, and film the diary entry in one take. Be sure to capture Rachel's qualities and voice.



Learn It Online

Describe a birthday through a digital story. Find out how online at:

go.hrw.com

H6-119

Go

SHORT STORY

Preparing to Read

— T H E — KING — O F — MAZY MAY

by **Jack London**



What Do
You
Think?

What would you risk to prevent a friend from being robbed or cheated?



QuickWrite

How do you feel when you see people acting unjustly? What would you do to stop an obvious injustice? Write down your ideas.



Reader/Writer Notebook

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



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

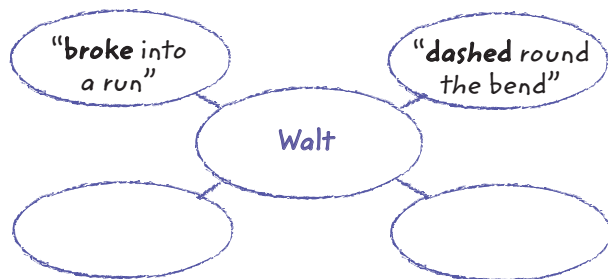
Literary Skills Focus

Character and Motivation When we talk about a character's **motivation**, we're referring to the reasons for his or her actions. The main character's qualities and motivation drive the plot because they influence his or her choices and actions. This adventure story, like most such stories, focuses on an **external conflict**—in this case, a struggle between the main character, fourteen-year-old Walt Masters, and a group of men who want something that isn't theirs. As you read, think about the effect of Walt's qualities and motivation on the conflict's **resolution**, or outcome. How does Walt's determination and courage influence what happens?

Reading Skills Focus

Visualizing When you read, **visualizing**, or picturing in your mind, can bring a story to life by making characters and events seem real to you. Visualizing makes things clear. As a result, it can help you recognize a character's qualities and their effect on the plot.

Into Action In your *Reader/Writer Notebook*, draw a concept map like this one, and record descriptions that help you visualize Walt and events in the plot.



Writing Skills Focus

Think as a Reader/Writer

Find It in Your Reading Writers can help you visualize characters and events by using descriptive language. Strong verbs often help you see the action that takes place in a story. Record examples of this story's precise verbs in your *Reader/Writer Notebook*.

Vocabulary

endured (ehn DURD) *v.*: withstood or held up under. *The dogs endured months of freezing weather.*

claim (klaym) *n.*: piece of land a prospector takes as his or her own. *Walt had to help the old man protect his claim.*

adjoining (uh JOY nihng) *adj.*: next to. *His claim was the one adjoining Walt's.*

stampede (stam PEED) *n.*: sudden rush. *A stampede of people arrived in search of gold.*

Language Coach

Multiple-Meaning Words Some words have several, often related, meanings. For example, the word *endured* means "withstood" in this story, but it can also mean "continued existing; lasted." Which other Vocabulary word from the list above is a multiple-meaning word?



Learn It Online

Watch a video introduction to this story at:

go.hrw.com

H6-121

Go

Jack London

(1876–1916)

Seeking Adventure

Jack London grew up very poor in Oakland, California, and worked in a factory as a young man. When he was seventeen, he worked on a seal-hunting ship, which gave him a taste for travel and adventure. Later, he tried a life of hitching rides on trains, which eventually landed him in jail for thirty days. Determined to turn his life around, London studied hard, read a great deal, and began to write seriously.

The “Gold Mine” of Success

In 1897, London went to the Yukon Territory in Canada to witness the Gold Rush. This trip would turn out to be a “gold mine” of ideas he would draw on for the rest of his life. London became one of the most popular writers in the United States. As his stories were translated into many languages, his popularity expanded all over the world.

London died young, at age forty. While his life was short, he had always expressed a desire to live his life to the fullest.

“I would rather be a superb meteor,
every atom of me in magnificent glow,
than a sleepy and permanent planet.”

Think
About the
Writer

What does the quotation reveal about London’s character and his qualities?

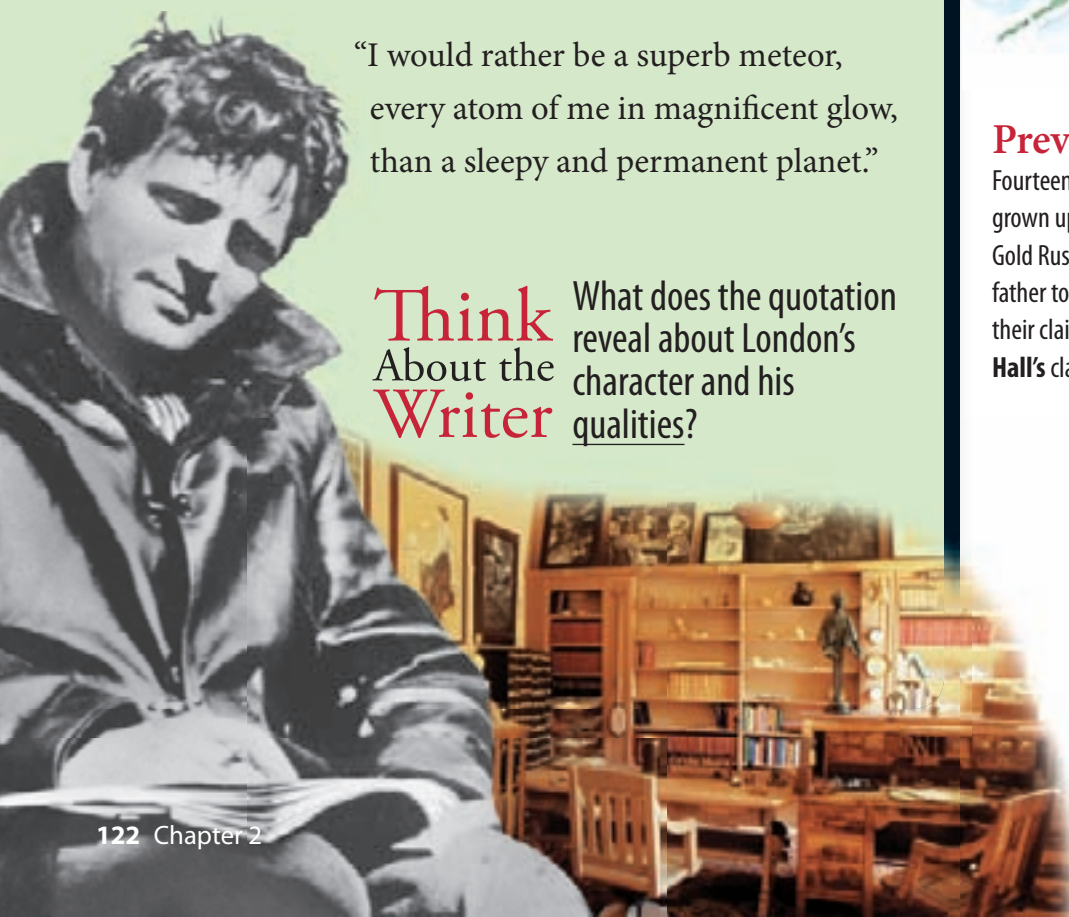
Build Background

Gold Rush This story is set on the Mazy May Creek in the Klondike, an area in the Yukon Territory of Canada. This is where the Yukon Gold Rush took place, starting at the very end of the nineteenth century. Thousands of people headed for this treacherous region of northern Canada to seek their fortune by “staking claims,” or marking and claiming spots where they found gold. In this story, newcomers are trying to “jump claims,” meaning they are trying to steal the rights to the gold in specific areas from those who have already claimed the land.



Preview the Selection

Fourteen-year-old **Walt Masters** has grown up along the Yukon during the Gold Rush. Circumstances cause Walt’s father to leave him alone to look after their claim and their neighbor **Loren Hall’s** claim.



Read with a Purpose Read this story to learn how a young man takes a big risk to help out a friend during the Klondike Gold Rush.

— T H E — KING — O F — MAZY MAY



by **Jack London**

Walt Masters is not a very large boy, but there is manliness in his make-up, and he himself, although he does not know a great deal that most boys know, knows much that other boys do not know. **A**

He has never seen a train of cars nor an elevator in his life, and for that matter he has never once looked upon a cornfield, a plow, a cow, or even a chicken. He has never had a pair of shoes on his feet, nor gone to

a picnic or a party, nor talked to a girl. But he has seen the sun at midnight, watched the ice jams on one of the mightiest of rivers, and played beneath the northern lights, the one white child in thousands of square miles of frozen wilderness.

Walt has walked all the fourteen years of his life in sun-tanned, moose-hide moccasins, and he can go to the Indian camps and “talk big” with the men, and trade calico and beads with them for their precious furs.

A Literary Focus Character From the way London describes him at the beginning of the story, what kind of person would you say Walt is?

He can make bread without baking powder, yeast, or hops, shoot a moose at three hundred yards, and drive the wild wolf dogs fifty miles a day on the packed trail.

Last of all, he has a good heart, and is not afraid of the darkness and loneliness, of man or beast or thing. His father is a good man, strong and brave, and Walt is growing up like him. **B**

Walt was born a thousand miles or so down the Yukon, in a trading post below the Ramparts. After his mother died, his father and he came on up the river, step by step, from camp to camp, till now they are settled down on the Mazy May Creek in the Klondike country. Last year they and several others had spent much toil and time on the Mazy May, and **endured** great hardships; the creek, in turn, was just beginning to show up its richness and to reward them for their heavy labor. But with the news of their discoveries, strange men began to come and go through the short days and long nights, and many unjust things they did to the men who had worked so long upon the creek. **C**

Si Hartman had gone away on a moose hunt, to return and find new stakes driven and his **claim** jumped. George Lukens and his brother had lost their claims in a like

manner, having delayed too long on the way to Dawson to record them. In short, it was the old story, and quite a number of the earnest, industrious prospectors had suffered similar losses.

But Walt Masters's father had recorded his claim at the start, so Walt had nothing to fear now that his father had gone on a short trip up the White River prospecting for quartz. Walt was well able to stay by himself in the cabin, cook his three meals a day, and look after things. Not only did he look after his father's claim, but he had agreed to keep an eye on the **adjoining** one of Loren Hall, who had started for Dawson to record it.

Loren Hall was an old man, and he had no dogs, so he had to travel very slowly. After he had been gone some time, word came up the river that he had broken through the ice at Rosebud Creek, and frozen his feet so badly that he would not be able to travel for a couple of weeks. Then Walt Masters received the news that old Loren was nearly all right again, and about to move on afoot for Dawson as fast as a weakened man could.

Walt was worried, however; the claim was liable to be jumped at any moment

Walt Masters's
father had
recorded his claim
at the start, so
Walt had
nothing to fear.

B Reading Focus Visualizing How do you picture Walt at this point in the story?

C Read and Discuss What is the author setting up here? What seems to be the problem?

Vocabulary **endured** (ehn DURD) *v.*: withstood or held up under.

claim (klaym) *n.*: piece of land a prospector takes as his or her own.

adjoining (uh JOY nihng) *adj.*: next to.

because of this delay, and a fresh **stampede** had started in on the Mazy May. He did not like the looks of the newcomers, and one day, when five of them came by with crack dog teams and the lightest of camping outfits, he could see that they were prepared to make speed, and resolved to keep an eye on them. So he locked up the cabin and followed them, being at the same time careful to remain hidden.

He had not watched them long before he was sure that they were professional stampeders, bent on jumping all the claims in sight. Walt crept along the snow at the rim of the creek and saw them change many stakes, destroy old ones, and set up new ones. **D**

In the afternoon, with Walt always trailing on their heels, they came back down the creek, unharnessed their dogs, and went into camp within two claims of his cabin. When he saw them make preparations to cook, he hurried home to get something to eat himself, and then hurried back. He crept so close that he could hear them talking quite plainly, and by pushing the underbrush aside he could catch occasional glimpses of them. They had finished eating and were smoking around the fire.

“The creek is all right, boys,” a large, black-bearded man, evidently the leader, said, “and I think the best thing we can do



Panning for gold.

is to pull out tonight. The dogs can follow the trail; besides, it's going to be moonlight. What say you?”

“But it's going to be beastly cold,” objected one of the party. “It's forty below zero now.”

“An' sure, can't ye keep warm by jumpin' off the sleds an' runnin' after the dogs?” cried an Irishman. “An' who wouldn't? The creek's as rich as a United States mint! Faith, it's an ilegant chanst to be gettin' a run fer yer money! An' if ye don't run, it's mebbe you'll not get the money at all, at all.”

“That's it,” said the leader. “If we can get to Dawson and record, we're rich men; and there is no telling who's been sneaking along in our tracks, watching us, and perhaps now off to give the alarm. The thing for us to do is to rest the dogs a bit, and then hit the trail as hard as we can. What do you say?” **E**

D Literary Focus Motivation Why does Walt start following the newcomers? How are his fears about them confirmed?

E Literary Focus External Conflict What external conflicts do the men around the campfire assume they will face?

Vocabulary stampede (stam PEED) *n.*: sudden rush.

Evidently the men had agreed with their leader, for Walt Masters could hear nothing but the rattle of the tin dishes which were being washed. Peering out cautiously, he could see the leader studying a piece of paper. Walt knew what it was at a glance—a list of all the unrecorded claims on Mazy May. Any man could get these lists by applying to the gold commissioner at Dawson.

“Thirty-two,” the leader said lifting his face to the men. “Thirty-two isn’t recorded, and this is thirty-three. Come on; let’s take a look at it. I saw somebody had been working on it when we came up this morning.”

Three of the men went with him, leaving one to remain in camp. Walt crept carefully after them till they came to Loren Hall’s shaft. One of the men went down and built a fire on the bottom to thaw out the frozen gravel, while the others built another fire on the dump and melted water in a couple of gold pans. This they poured into a piece of canvas stretched between two logs, used by Loren Hall in which to wash his gold.

In a short time a couple of buckets of dirt were sent up by the man in the shaft, and Walt could see the others grouped anxiously about their leader as he proceeded to wash it. When this was finished, they stared at the broad

streak of black sand and yellow gold grains on the bottom of the pan, and one of them called excitedly for the man who had remained in camp to come. Loren Hall had struck it rich and his claim was not yet recorded. It was plain that they were going to jump it. **F**

Walt lay in the snow, thinking rapidly. He was only a boy, but in the face of the threatened injustice to old lame Loren Hall he felt that he must do something. He waited and watched, with his mind made up, till he saw the men begin to square up new stakes. Then he crawled away till out

of hearing, and broke into a run for the camp of the stampedeers. Walt’s father had taken their own dogs with him prospecting, and the boy knew how impossible it was for him to undertake the seventy miles to Dawson without the aid of dogs. **G**

Gaining the camp, he picked out, with an experienced eye, the easiest running sled and started

to harness up the stampedeers’ dogs. There were three teams of six each, and from these he chose ten of the best. Realizing how necessary it was to have a good head dog, he strove to discover a leader amongst them; but he had little time in which to do it, for he could hear the voices of the returning men. By the time the team was in shape and everything ready, the claim-

**He was only a boy,
but in the face
of the threatened
injustice to old
lame Loren Hall he
felt that he must
do something.**

F Read and Discuss What does Walt learn here? Why didn’t Loren record his claim as Walt’s father had?

G Literary Focus Character How does the writer show you that Walt is not “only a boy”? What qualities does Walt display?



The Granger Collection, New York.

Yukon Gold Rush

Gold rush is the term used to describe a great number of people “rushing” to a place where gold is discovered. The greatest gold rush in American history began with the discovery of gold at Sutter’s Mill, California, on January 24, 1848. Almost fifty years later, gold was discovered in the Klondike region of Canada’s Yukon Territory. On August 17, 1896, George W. Carmack found a large amount of gold in a creek he named the Bonanza.

Word that gold had been discovered in the Yukon did not reach the United States until July 1897. However, the news created a rush of thousands of people heading north on horseback. The thousands of unexpected visitors caused a famine in the region, and many of those hoping to find gold did not survive.

Some of the first people to arrive were able to stake their claims and mine a rich vein of gold. Others could not find a claim or did not find gold in their claims. Some of these people continued on to find gold in Alaska. Others, unable to endure the difficulties, returned empty-handed to the United States.

By 1928, more than \$200 million worth of gold had been mined from the area. Several working mines continue to operate in the Yukon today.

Ask Yourself

Why do you think so many people risked their lives to look for gold?

jumpers came into sight in an open place not more than a hundred yards from the trail, which ran down the bed of the creek. They cried out to Walt, but instead of giving heed to them, he grabbed up one of their fur sleeping robes, which lay loosely in the snow, and leaped upon the sled. **H**

“Mush! Hi! Mush on!” he cried to the animals, snapping the keen-lashed whip among them.

The dogs sprang against the yoke straps, and the sled jerked under way so suddenly as to almost throw him off. Then it curved into the creek, poising perilously on the runner. He was almost breathless with suspense, when it finally righted with a bound and sprang ahead again. The creek bank was high and he could not see the men, although he could hear the cries of the men and knew they were running to cut him off.

H Literary Focus Motivation Why does Walt take the men’s sled? What is he planning to do?



Analyzing Visuals

Connecting to the Text

Why is this snow sculpture a fitting illustration for this story? What aspects of Walt's conflict does it show?

He did not dare to think what would happen if they caught him; he just clung to the sled, his heart beating wildly, and watched the snow rim of the bank above him.

Suddenly, over this snow rim came the flying body of the Irishman, who had leaped straight for the sled in a desperate attempt to capture it; but he was an instant too late. Striking on the very rear of it, he was thrown from his feet, backward, into the snow. Yet, with the quickness of a cat,

he had clutched the end of the sled with one hand, turned over, and was dragging behind on his breast, swearing at the boy and threatening all kinds of terrible things if he did not stop the dogs; but Walt cracked him sharply across the knuckles with the butt of the dog whip till he let go. **I**

It was eight miles from Walt's claim to the Yukon—eight very crooked miles, for the creek wound back and forth like a snake, “tying knots in itself,” as George Lukens

I Reading Focus Visualizing How does picturing Walt and the Irishman at this point help you identify their qualities?

said. And because it was so crooked the dogs could not get up their best speed, while the sled ground heavily on its side against the curves, now to the right, now to the left. **J**

Travelers who had come up and down the Mazy May on foot, with packs on their backs, had declined to go round all the bends, and instead had made shortcuts across the narrow necks of creek bottom.

Two of his pursuers had gone back to harness the remaining dogs, but the others took advantage of these shortcuts, running on foot, and before he knew it they had almost overtaken him.

“Halt!” they cried after him. “Stop, or we’ll shoot!”

But Walt only yelled the harder at the dogs, and dashed round the bend with a couple of revolver bullets singing after him. At the next bend they had drawn up closer still, and the bullets struck uncomfortably near to him but at this point the Mazy May straightened out and ran for half a mile as the crow flies. Here the dogs stretched out in their long wolf swing, and the stampedeers, quickly winded, slowed down and waited for their own sled to come up. **K**

Looking over his shoulder, Walt reasoned that they had not given up the chase

for good, and that they would soon be after him again. So he wrapped the fur robe about him to shut out the stinging air, and lay flat on the empty sled, encouraging the dogs, as he well knew how.

At last, twisting abruptly between two river islands, he came upon the mighty Yukon sweeping grandly to the north. He could not see from bank to bank, and in the quick-falling twilight it loomed a great white sea of frozen stillness.

There was not a sound, save the breathing of the dogs, and the churn of the steel-shod sled.

No snow had fallen for several weeks, and the traffic had packed the main river trail till it was hard and glassy as glare ice. Over this the sled flew along, and the dogs kept the trail

fairly well, although Walt quickly discovered that he had made a mistake in choosing the leader. As they were driven in single file, without reins, he had to guide them by his voice, and it was evident the head dog had never learned the meaning of “gee” and “haw.” He hugged the inside of the curves too closely, often forcing his comrades behind him into the soft snow, while several times he thus capsized the sled. **L**

There was no wind, but the speed at which he traveled created a bitter blast, and with the

There was not
a sound, save
the breathing
of the dogs, and
the churn of the
steel-shod sled.

J Literary Focus External Conflict What makes Walt’s struggle more difficult in this paragraph?

K Literary Focus Character The stampedeers threaten to shoot Walt. What qualities does he display by continuing in spite of their threats?

L Read and Discuss Which of Walt’s decisions is slowing him down and putting him in danger?

thermometer down to forty below, this bit through fur and flesh to the very bones. Aware that if he remained constantly upon the sled he would freeze to death, and knowing the practice of Arctic travelers, Walt shortened up one of the lashing thongs, and whenever he felt chilled, seized hold of it, jumped off, and ran behind till warmth was restored. Then he would climb on and rest till the process had to be repeated.

Looking back he could see the sled of his pursuers, drawn by eight dogs, rising and falling over the ice hummocks¹ like a boat in a seaway. The Irishman and the black-bearded leader were with it, taking turn in running and riding.

Night fell, and in the blackness of the first hour or so, Walt toiled desperately with his dogs. On account of the poor lead dog, they were constantly floundering off the beaten track into the soft snow, and the sled was as often riding on its side or top as it was in the proper way. This work and strain tried his strength sorely. Had he not been in such haste he could have avoided much of it, but he feared the stampeders would creep up in the darkness and overtake him. However, he could hear them yelling to their dogs, and knew from the sounds that they were coming up very slowly.

When the moon rose he was off Sixty Mile, and Dawson was only fifty miles away. He was almost exhausted, and breathed a sigh of relief as he climbed on the sled again. Looking back, he saw his enemies

had crawled up within four hundred yards. At this space they remained, a black speck of motion on the white river breast. Strive as they would, they could not shorten this distance, and strive as he would, he could not increase it.

He had now discovered the proper lead dog, and he knew he could easily run away from them if he could only change the bad leader for the good one. But this was impossible, for a moment's delay, at the speed they were running, would bring the men behind upon him. M

When he got off the mouth of Rosebud Creek, just as he was topping a rise, the report of a gun and the ping of a bullet on

Analyzing Visuals

Connecting to the Text

What role do dogs like these play in the resolution of Walt's conflict?



1. **ice hummocks** (YS HUHM uhks): small ice hills.

M **Read and Discuss** What are the advantages and disadvantages of stopping to replace the lead dog?

the ice beside him told him that they were this time shooting at him with a rifle. And from then on, as he cleared the summit of each ice jam, he stretched flat on the leaping sled till the rifle shot from the rear warned him that he was safe till the next ice jam was reached.

Now it is very hard to lie on a moving sled, jumping and plunging and yawing²

2. **yawing** (YAW ihng): turning from a straight course.

like a boat before the wind, and to shoot through the deceiving moonlight at an object four hundred yards away on another moving sled performing equally wild antics. So it is not to be wondered at that the black-bearded leader did not hit him. **N**

After several hours of this, during which, perhaps, a score of bullets had struck about him, their ammunition began to give out and their fire slackened. They took greater care, and shot at him at the

N Reading Focus Visualizing How does the author's language help you picture this plot event and understand why the men could not hit Walt?



most favorable opportunities. He was also leaving them behind, the distance slowly increasing to six hundred yards.

Lifting clear on the crest of a great jam off Indian River, Walt Masters met with his first accident. A bullet sang past his ears, and struck the bad lead dog.

The poor brute plunged in a heap, with the rest of the team on top of him.

Like a flash Walt was by the leader. Cutting the traces with his hunting knife, he dragged the dying animal to one side and straightened out the team. **Q**

He glanced back. The other sled was coming up like an express train. With half the dogs still over their traces, he cried, “Mush on!” and leaped upon the sled just as the pursuers dashed abreast of him.

The Irishman was just preparing to spring for him—they were so sure they had him that they did not shoot—when Walt turned fiercely upon them with his whip.

He struck at their faces, and men must save their faces with their hands. So there was no shooting just then. Before they could recover from the hot rain of blows, Walt reached out from his sled, catching their wheel dog by the forelegs in mid spring, and throwing him heavily. This snarled the

team, capsizing the sled and tangling his enemies up beautifully.

Away Walt flew, the runners of his sled fairly screaming as they bounded over the frozen surface. And what had seemed an accident proved to be a blessing in disguise. The proper lead dog was now to the fore, and he stretched low and whined with joy as he jerked his comrades along. **P**

By the time he reached Ainslie’s Creek, seventeen miles from Dawson, Walt had left his pursuers, a tiny speck, far behind. At Monte Cristo Island he could no longer see them. And at Swede Creek, just as daylight was silvering the pines, he ran plump into the camp of old Loren Hall.

Almost as quick as it takes to tell it, Loren had his sleeping-furs rolled up, and had joined Walt on the sled. They permitted the dogs to travel more slowly, as there was no sign of the chase in the rear, and just as they pulled up at the gold commissioner’s office in Dawson, Walt, who had kept his eyes open to the last, fell asleep. **Q**

And because of what Walt Masters did on this night, the men of the Yukon have become very proud of him, and always speak of him now as the King of Mazy May.

The other sled was coming up like an express train. With half the dogs still over their traces, he cried “Mush on!”

Q Literary Focus Character and Motivation Why doesn’t Walt have any difficulty leaving the wounded animal?

P Read and Discuss How does the dog team adapt to having a new leader?

Q Literary Focus Character Why does Walt wait until now to close his eyes? What qualities does this action reveal?

Applying Your Skills



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

The King of Mazy May

Literary Response and Analysis

Reading Skills Focus

Quick Check

1. Why is Walt looking after the claims alone?
2. Does Loren Hall get to make his claim official? Why or why not?
3. Why is Walt called the King of Mazy May?

Read with a Purpose

4. What does Walt risk to help his neighbor?

Reading Skills: Visualizing

5. Review the concept map you filled in as you read. Which descriptions helped you picture Walt and plot events most vividly in your mind? Why? How did these descriptions help you identify Walt's qualities?

Literary Skills Focus

Literary Analysis

6. **Interpret** Why do you think the stampedeers try to stake other people's claims? Why don't they find their own place to stake a claim?
7. **Evaluate** Explain whether you think Walt did the right thing by taking the newcomers' dogs. Are there any circumstances in which people might be justified in taking something that's not theirs? Discuss.

Literary Skills: Character and Motivation

8. **Analyze** How does the writer **characterize** Walt's pursuers? What kind of men are they? What qualities do they share?

9. **Analyze** What is Walt's **motivation** for entering into an **external conflict** with the stampedeers? Does he remain committed to his decision to reach Dawson before his pursuers do, or does he show any signs of doubt or regret? Explain.
10. **Analyze** Identify Walt's character traits. How do these qualities drive the plot of the story? Would there have been a story if Walt had not been the kind of person he is? Explain.
11. **Analyze** What obstacles does Walt face in his **conflict** with the stampedeers? What **motivates** him to overcome these problems?

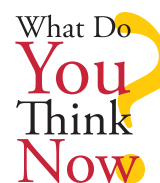
Literary Skills Review: Suspense

12. **Analyze** **Suspense** is the curiosity and worry you feel about what will happen next in a story. How does London create suspense in this adventure tale?

Writing Skills Focus

Think as a Reader/Writer

Use It in Your Writing What powerful verbs did you notice in the story? Write a paragraph describing an action that might take place in a short story of your own. Use precise verbs to help your readers visualize the characters and the event.



How did the story affect your ideas about injustice? Would you take action, as Walt did, to make sure justice was done? Explain.

Applying Your Skills



Reading Standard 1.2 Identify and interpret figurative language and words with multiple meanings.

The King of Mazy May

Vocabulary Development

Words with Multiple Meanings

Multiple-meaning words are words with more than one meaning. When you look up a multiple-meaning word in a dictionary, you'll find a numbered list of definitions, often for different parts of speech, as in this example:

alarm (uh LAHRM) *n.* **1.** a piece of equipment that makes a noise to warn people of danger **2.** a feeling of fear that something bad might happen **3.** a warning about something bad or dangerous that is happening *v.* **1.** make someone feel worried or frightened

If you come across a multiple-meaning word in a sentence and you're not sure which meaning is the one intended, figure out what part of speech the word is. Is it a noun, a verb, or an adjective? Look at its **context**, the words around it, to see if you can determine its part of speech. If you're still confused, review the definitions listed in a dictionary. Then, choose the meaning that fits best in the sentence.

Here is a sentence from "The King of Mazy May." Which definitions of *record* and *alarm* fit best in this context?

If we can get to Dawson and *record*, we're rich men; and there is no telling who's been sneaking along in our tracks, watching us, and perhaps now off to give the *alarm*.

Your Turn

Two of the words in the list at right have multiple meanings and can be used as different parts of speech. Identify these words. For each word, write two sentences that show two different meanings of the word. Use a dictionary for help.

endured
claim
adjoining
stampede

Language Coach

Multiple-Meaning Words Read the following sentence, and look for context clues that tell you which meaning of the word is being used.

Walt climbed the hill until he was *topping* the rise.

Ask yourself: "Does the word *topping* describe an action or a thing?"

Academic Vocabulary

Talk About . . .

How does Walt's ability to adapt to a variety of circumstances help him survive? Use the underlined Academic Vocabulary words in your discussion.



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H6-134

Go



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

Grammar Link

Verbs That Are Hard to Tackle

Some verbs are predictable. They don't make tricky moves or zigzag back and forth. For that reason we call them **regular verbs**. The **past tense** and **past participle** of a regular verb are formed by adding *-d* or *-ed*. Some other verbs are more troublesome, though. Just as you think you might pin them down, they take a crazy turn and get away. These are **irregular verbs**. These verbs are unpredictable, so you just have to memorize their different forms.

Here are some irregular verbs from "The King of Mazy May":

Base Form	Past	Past Participle
see	saw	(have) seen
drive	drove	(have) driven
run	ran	(have) run
know	knew	(have) known

Your Turn

In the following sentences, find the incorrect verb forms, and replace them with the correct forms.

1. Walt had saw the claim jumpers.
2. He drived the sled as fast as he could.
3. Walt known Loren Hall would travel slowly.
4. He suggested they ran after the dogs to keep warm.

CHOICES

As you respond to the Choices, use these **Academic Vocabulary** words as appropriate: adapt, circumstance, obvious, qualities.

REVIEW

Write a Newspaper Article

Write a newspaper article about Walt's achievement. Describe the main events, explain Walt's motivation, and tell which of his strongest qualities led to the conflict's successful resolution. Be sure to answer the *Who? What? When? Where? Why?* and *How?* questions. Include quotations from Walt, his father, and Loren Hall, and use vivid language. Start with an attention-grabbing headline.

CONNECT

Write a Thank-You Letter

Timed Writing Imagine that you are Loren Hall. Write a letter in which you express your gratitude to Walt, mentioning key qualities of his character that helped him carry out his amazing deed under dangerous circumstances.

EXTEND

Present a Story to an Audience

TechFocus Imagine that you are Walt and you are speaking to a local group about your experience. Write a speech explaining your actions and describing the things you had to do to adapt to difficult circumstances. Use visuals, such as slides of the area in winter or a videotape of dogsled racing, to illustrate your presentation. Deliver your presentation to your class, acting as Walt.

SHORT STORY

Preparing to Read

CRICKET^{IN} THE ROAD

by Michael Anthony



Cricket, Sri Lanka (1998) by Andrew Macara.

What Do
You
Think

What is the best way to resolve a conflict with friends?



QuickWrite

Write about how you settle conflicts that arise during a game that you play regularly with friends or family. How does the game affect your relationships?



Reader/Writer Notebook

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



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

Literary Skills Focus

Character and Conflict Characters in stories have qualities—courage or cruelty, for instance—just as people do in real life. What happens in a story depends on the way the characters respond to a **conflict**. There are two basic kinds of conflict. **External conflict** is a struggle between a character and an outside force, such as a rival or an earthquake. **Internal conflict** is a struggle in a character's mind or heart. A character might struggle with shyness, for example, or fear or jealousy.

Literary Perspectives Apply the literary perspective described on page 139 as you read this story.

Reading Skills Focus

Connecting to Characters When you read, **making connections** can deepen your understanding of characters' qualities and conflicts. You may connect the characters and plot events to your own life, to other literature, or to people and events in the world.

Into Action Use a chart like this one to make connections as you read "Cricket in the Road." Some examples are filled in for you.

I can connect	To myself or my friends	To other stories	To situations in the world
The narrator	He is young like me. He is also a boy, like me.	He is tired of rain, like the children in "All Summer in a Day."	I have seen pictures of terrible storms in the Caribbean.

Writing Skills Focus

Think as a Reader/Writer

Find It in Your Reading As you read, locate words, phrases, and sentences that make the storms seem threatening or scary. Write them in your *Reader/Writer Notebook*.

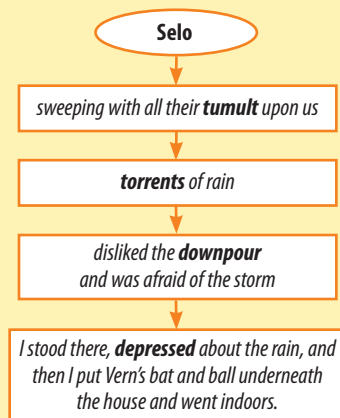
Vocabulary

torrents (TAWR uhnts) *n.*: rushing streams of water. *The rain was coming down in torrents.*

tumult (TOO muht) *n.*: violent disturbance. *The storm created a tumult that ended the game early.*

downpour (DOWN pawr) *n.*: great amount of rain that falls in a short time. *Amy got drenched in the downpour.*

depressed (dih PREHST) *adj.*: very sad. *Selo got depressed when the rains came.*



Language Coach

Word Families Many words are related—that is, they share a **root**, or base, word. Which word above is related to the word *torrential*?



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H6-137

Go

MEET THE WRITER

Michael Anthony

(1930–)

From Trinidad to England

Like Selo, the main character in “Cricket in the Road,” Michael Anthony grew up in Mayaro, Trinidad. He went to a technical school, after which he worked at a foundry, or metal-casting factory. Wanting to be a journalist, Michael Anthony left Trinidad for England in his early twenties, hoping to improve his chances of pursuing a newspaper career. He eventually went to work for the Reuters News Agency. While in England, he married a woman from Trinidad. Anthony moved his family to Brazil for two years before returning to Trinidad in 1970.

A Major Caribbean Writer

Over the course of his career, Michael Anthony has published more than twenty travel books, novels, and books of short stories, and has become a major Caribbean writer. His first novel—*The Games Were Coming*—was published in 1963. The images from his life in Trinidad play an important role in his writing. In the poem “Tree of My Dreams,” which recalls his childhood in Mayaro, Anthony observes:

“The words I weave in memory’s name,
I weave. It is the truth.”

Think
About the
Writer

How do you think a writer’s childhood home influences what he or she writes about?

Build Background

Trinidad and Tobago The Caribbean island of Trinidad, where “Cricket in the Road” is set, is just off the coast of Venezuela. Together with the island of Tobago, Trinidad forms a country that has been independent since 1962. Before that, Trinidad and Tobago formed a British colony.



Cricket The game of cricket is similar to baseball. Its modern form originated in England and spread to many of the British colonies, where it is still popular today.

Preview the Selection

During the rainy season in Trinidad, a boy named **Selo** tries to play cricket with his friends **Vern** and **Amy**, but they are interrupted by a fierce storm.



Read with a Purpose Read this story to learn how three friends deal with a conflict that arises during a game.

CRICKET IN THE ROAD

by **Michael Anthony**

In the rainy season we got few chances to play cricket in the road, for whenever we were at the game, the rains came down, chasing us into the yard again. That was the way it was in Mayaro in the rainy season. The skies were always overcast, and over the sea the rain clouds hung low and gray and scowling, and the winds blew in and whipped angrily through the palms. And when the winds were strongest and raging, the low-hanging clouds would become dense and black, and the sea would roar, and the **torrents** of rain would come sweeping with all their **tumult** upon us. **A**

We had just run in from the rain. Amy and Vern from next door were in good spirits and laughing, for oddly enough they seemed to enjoy the **downpour** as much as playing cricket in the road. Amy was in our

yard, giggling and pretending to drink the falling rain, with her face all wet and her clothes drenched, and Vern, who was sheltering under the eaves,¹ excitedly jumped out to join her. “Rain, rain, go to Spain,” they shouted. And presently their mother, who must have heard the noise and knew,

1. eaves: lower edges of a roof extending beyond the sides of a building.

Literary Perspectives

The following perspective will help you think about the author’s techniques used in “Cricket in the Road.”

Analyzing an Author’s Techniques Writers of fiction use literary tools such as figurative language, imagery, and characterization to help convey the mood, tone, and theme of a work. When you’re reading a text from this perspective, you don’t need to consider such “outside the text” factors as the writer’s biography or historical or current events. Instead, you focus on exactly what’s there in the text: the writer’s language. Read closely to keep track of—and appreciate—how the writer uses certain techniques to create literary effects. These effects are what help give the work a theme or message about life. As you read, notice the questions at the bottom of the pages, which will guide you in using this perspective.

A Literary Perspectives Author’s Techniques How does the writer create a vivid sense of place in this opening paragraph? What is most effective about the author’s technique?

Vocabulary **torrents** (TAWR uhnts) *n.*: rushing streams of water.

tumult (TOO muhlt) *n.*: violent disturbance.

downpour (DOWN pawr) *n.*: great amount of rain that falls in a short time.

appeared from next door, and Vern and Amy vanished through the hedge.

I stood there, **depressed** about the rain, and then I put Vern's bat and ball underneath the house and went indoors. "Stupes!" I said to myself. I had been batting when the rains came down. It was only when *I* was batting that the rains came down! I wiped my feet so I wouldn't soil the sheets and went up on the bed. I was sitting, sad, and wishing that the rain would really go away—go to Spain, as Vern said—when my heart seemed to jump out of me. A deafening peal² of thunder struck across the sky. **B**

Quickly I closed the window. The rain hammered awfully on the rooftop, and I kept tense for the thunder which I knew would break again and for the unearthly flashes of lightning.

Secretly I was afraid of the violent weather. I was afraid of the rain, and of the thunder and the lightning that came with them, and of the sea beating against the headlands,³ and of the storm winds, and

2. **peal**: loud, prolonged sound.

3. **headlands** (HEHD luhndz): points of land extending into a body of water.

of everything being so deathlike when the rains were gone. I started again at another flash of lightning, and before I had recovered from this, yet another terrifying peal of thunder hit the air. I screamed. I heard my mother running into the room. Thunder struck again, and I dashed under the bed. **C**

"Selo! Selo! First bat!" Vern shouted from the road. The rains had ceased and the sun had come out, but I was not quite recovered yet. I brought myself reluctantly to look out from the front door, and there was Vern, grinning and impatient and beckoning to me. **D**

"First bat," he said. And as if noting my indifference, he looked toward Amy, who was just coming out to play. "Who second bat?" he said.

"Me!" I said.

"Me!" shouted Amy almost at the same time.

"Amy second bat," Vern said.

"No, I said 'Me' first," I protested.

Vern grew impatient while Amy and I argued. Then an idea seemed to strike him. He took out a penny from his pocket. "Toss for it," he said. "What you want?" **E**

"Heads," I called.

**THE RAIN HAMMERED
AWFULLY ON THE
ROOFTOP, AND I
KEPT TENSE FOR
THE THUNDER WHICH
I KNEW WOULD
BREAK AGAIN.**

B Literary Focus Character and Conflict What external conflict is Selo facing?

C Reading Focus Connecting to Characters Do you have any fears you'd rather your friends didn't know about?

D Read and Discuss How do you think the narrator, who is so scared, feels when he sees Vern grinning and ready to play?

E Literary Perspectives Author's Techniques How does the writer show the tension between Selo and Vern and Amy? Do you think their interactions are presented realistically? Explain.

Vocabulary **depressed** (diH PREST) *adj.*: very sad.



Analyzing Visuals

Connecting to the Text

How does this picture help you understand the game at the center of this story's conflict?

“Tail,” cried Amy. “Tail bound to come!” The coin went up in the air, fell down and overturned, showing tail.

“I’m *not* playing!” I cried, stung. And as that did not seem to disturb enough, I ran toward where I had put Vern’s bat and ball and disappeared with them behind our house. Then I flung them with all my strength into the bushes. **F**

When I came back to the front of the house, Vern was standing there dumb-founded. “Selo, where’s the bat and ball?” he said.

I was fuming. “I don’t know about *any* bat and ball!”

“Tell on him,” Amy cried. “He throw them away.”

Vern’s mouth twisted into a forced smile. “What’s an old bat and ball,” he said.

But as he walked out of the yard, I saw tears glinting from the corners of his eyes. **G**

For the rest of that rainy season, we never played cricket in the road again. Sometimes the rains ceased and the sun came out brightly, and I heard the voices

F Literary Focus Character and Conflict Why does Selo respond to the conflict by throwing the bat and ball into the bushes? What character qualities are revealed by this behavior?

G Literary Focus Character and Conflict How has the conflict between the children increased? How do Amy and Vern each respond as a result?



of Amy and Vern on the other side of the fence. At such times I would go out into the road and whistle to myself, hoping they would hear me and come out, but they never did, and I knew they were still very angry and would never forgive me. **H**

And so the rainy season went on. And it was as fearful as ever with the thunder and lightning and waves roaring in the bay, and the strong winds. But the people who talked of all this said that was the way Mayaro was, and they laughed about it. And sometimes when through the rain and even thunder I heard Vern's voice on the other side of the fence, shouting "Rain, rain, go to Spain," it

puzzled me how it could be so. For often I had made up my mind I would be brave, but when the thunder cracked I always dashed under the bed. **I**

It was the beginning of the new year when I saw Vern and Amy again. The rainy season was, happily, long past, and the day was hot and bright, and as I walked toward home I saw that I was walking toward Vern and Amy just about to start cricket in the road. My heart thumped violently. They looked strange and new, as if they had gone away, far, and did not want to come back anymore. They did not notice me until I came up quite near, and then I saw Amy start, her face all lit up. **J**

"Vern—" she cried, "Vern look—look Selo!"

Embarrassed, I looked at the ground and at the trees, and at the orange sky, and I was so happy I did not know what to say. Vern stared at me, a strange grin on his face. He was ripping the cellophane paper off a brand new bat. **K**

"Selo, here—*you* first bat," he said gleefully. **L**

And I cried as though it were raining and I was afraid. **M**

H Reading Focus Connecting to Characters If you or someone you know has ever been in an argument that lasted a long time, how did you feel?

I Literary Focus Character and Conflict What is Selo's internal conflict in this paragraph?

J Read and Discuss Why do you think Vern and Amy "looked strange and new" to Selo?

K Reading Focus Connecting to Characters Would you be happy if you were Selo? Why?

L Literary Focus Character and Conflict When Vern gets a new bat, he lets Selo use it first. Why do you think he does it? What words would you use to describe the qualities Vern shows?

M Read and Discuss What does the narrator mean when he says, "And I cried as though it were raining and I was afraid"?

Applying Your Skills



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

Cricket in the Road

Literary Response and Analysis

Reading Skills Focus

Quick Check

1. How does Selo react to the storm?
2. What does Selo do with Vern's bat and ball?
3. How do Vern and Amy behave toward Selo at the end of the story?

Read with a Purpose

4. How real did the relationship of these three friends seem to you? What did you think of the way they resolved their conflict?

Reading Skills: Connecting to Characters

5. Circle the connections in your chart that were most helpful in strengthening your understanding of the characters and plot. What did you learn from these connections?

I can connect	To myself or my friends	To other stories	To situations in the world
The narrator	He is young like me. He is also a boy, like me.	He is tired of rain, like the children in "All Summer in a Day."	I have seen pictures of terrible storms in the Caribbean.

Literary Skills Focus

Literary Analysis

6. **Interpret** What do you think Selo learns from his conflict with his friends? Explain whether you think he will let such a circumstance occur again.

7. **Literary Perspectives** Which of the author's techniques do you think most helped make this story successful? Consider the imagery that describes the storm, the descriptions of the characters' interactions, the dialogue, and the "voice" of Selo, the first-person narrator.

Literary Skills: Character and Conflict

8. **Analyze** List all the **conflicts** you can find in the story, and identify whether each conflict is **external** or **internal**. Explain the circumstance that caused each conflict.
9. **Analyze** Identify Selo's and Vern's major qualities. Which of these traits contribute to the **conflict** between the children? Which help put an end to the conflict? How do each character's qualities bring about the **resolution** of his conflict?

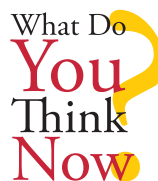
Literary Skills Review: Setting

10. **Analyze** Describe the setting of the story—its time and place. How does the setting influence the conflict and its resolution?

Writing Skills Focus

Think as a Reader/Writer

Use It in Your Writing Review the notes about the storm you recorded in your *Reader/Writer Notebook*. Use precise details to describe a scene in which you are confronted by something you fear.



Do you think you might handle a conflict with a friend differently after reading this story? Why or why not?

Applying Your Skills



Reading Standard 1.5 Understand and explain “shades of meaning” in related words (e.g., *softly* and *quietly*).

Cricket in the Road

Vocabulary Development

Shades of Meaning

Read these two sentences and discuss the differences between them:

- The rain made Ben feel sad.
- The rain made Ben feel depressed.

Even though both sentences tell you how Ben feels about the rain, the second sentence suggests a deeper emotion than the first.

Recognizing different **shades of meaning** between words helps you pick the right word to use when you’re writing. It also helps you understand the writer’s meaning as you reading.

Your Turn

Read each of the sentences below. Then, choose a word from the pair in parentheses to complete each sentence. Note: You may find that in some sentences either word could be used, depending on what is meant. Be prepared to explain why you chose each word.

torrents
tumult
downpour
depressed

1. We played in the (rain/downpour) until our mother told us to come inside.
2. We got drenched in the (rain/downpour) and had to run for shelter.
3. After the man lost his job, he was (depressed/sad) for a long time.
4. Mia was so (depressed/sad) after she finished the last book in the series that she cried.
5. (Drops/Torrents) of rain will not damage the wooden chair.
6. (Drops/Torrents) of rain began to fall, and I saw a woman dash for shelter.

Language Coach

Word Families In word families, related words can serve as different parts of speech. For example, *torrents* is a noun: The rain came down in *torrents*, causing a flood. The related word *torrential* is an adjective: *Torrential* rains caused a flood. You can find related words in a dictionary. Sometimes related words are listed at the end of a word’s entry. Other times, related words have separate entries that appear near each other. List related words for the Vocabulary words *tumult* and *depressed*. Use a dictionary for help in creating your lists. Be sure to write down the part of speech of each related word.

Academic Vocabulary

Write About . . .

Write a paragraph explaining which character in the story you think adapts the most to the other characters. How does this help resolve the conflict? What circumstances do you think changed to make the characters come together again? Use the underlined Academic Vocabulary words in your paragraph.



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

Grammar Link

Adverbs: Make It Specific

If you enjoyed playing a sport and it rained every time it was your turn, how would you tell your friends? “It always rains when I want to play!” “It pours dreadfully hard.” Words like *always* and *dreadfully* are adverbs that help you describe the situation more clearly. Just as adjectives are words that make the meaning of a noun or a pronoun more specific, an adverb makes the meaning of a verb, adjective, or another adverb more specific.

Adverbs answer the following questions:

Where?	How often?	To what extent?
When?	or	or
How?	How long?	How much?

EXAMPLES: We played cricket *outside*. (*Outside* modifies the verb *played* and tells *where*.)

The thunder was *terribly* loud. (*Terribly* modifies the adjective *loud* and tells *how much*.)

Your Turn

Read each of the sentences below, and identify the adverb and the word or words each modifies.

EXAMPLE: My heart thumped violently.
violently—thumped

1. The winds whipped angrily through the palms.
2. I was sitting sadly on the bed.
3. Rain still poured beyond the window.
4. He slowly opened the door and let himself out.

CHOICES

As you respond to the Choices, use these **Academic Vocabulary** words as appropriate: adapt, circumstance, obvious, qualities.

REVIEW

Write a Reflective Essay

Timed Writing Imagine that you are Selo one month after this story ends. Write a paragraph in which you discuss your conflict with Vern and Amy and its resolution. How do you think your reactions and behavior added to the conflict? If you could relive that time, what would you do differently? What is your view of the way Vern resolved the conflict? End by explaining what you have learned.

CONNECT

Write a Script

With a partner, write a script in which an older Selo tries to persuade his younger cousin to adapt to the rainy season and not be so afraid of storms. Act out the script, and alternate characters with your partner.

EXTEND

Take a Different Point of View

Group Discussion With a group of classmates, discuss what you think Vern and Amy were saying, doing, and thinking while they were not playing with Selo. Consider the circumstance that caused them to stop playing with Selo and their reactions when they saw him again in the beginning of the new year.

DRAMA

Preparing to Read



What Do
You?
Think

When do people
risk their lives
to save another
person?



QuickWrite

Think of true and fictional stories about rescuers. What kind of people are they? Why do they risk their lives to save others? Write down your ideas.



Reader/Writer Notebook

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



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

Literary Skills Focus

Characterization The way writers reveal characters' qualities, or traits such as bravery or generosity or stubbornness, is called **characterization**. Writers reveal their characters' qualities through the characters' appearance, speech, actions, thoughts, and feelings, and the responses of others characters. Sometimes writers also tell us directly what characters are like. In plays, like *Blanca Flor*, writers rely on dialogue, or conversation between characters, to tell us about characters' thoughts, feelings, and even their actions.

Stage directions—notes within parentheses or brackets that aren't read aloud in a performance—can provide information about characters' actions and reactions. The writer of this play also uses a narrator to tell us about the characters and events. As you read, think about the how the characters' behavior drives the action in the play.

Literary Perspectives Apply the literary perspective described on page 149 as you read this play.

Reading Skills Focus

Visualizing When you read a play, try to **visualize**, or picture in your mind, the characters and plot events. You'll need to read all of the dialogue, stage directions, and narrator's parts to get the full experience of this play.

Into Action Use details from the dialogue, stage directions, and the narrator's descriptions to help you visualize the characters and their actions. Place the details in a chart as you read.

Juanito

Blanca Flor

"young woman," "took out her brush and began to brush his hair," "cradled Juanito in her arms"

Writing Skills Focus

Think as a Reader/Writer

Find It in Your Reading Because *Blanca Flor* is a play, the story is told almost entirely through dialogue. As you read, note lines of dialogue that help you define the characters' qualities.

Vocabulary

valiant (VAL yuhnt) *adj.*: determined; brave. *Juanito made a valiant effort to help Blanca Flor.*

barren (BAR uhn) *adj.*: unable to bear crops or fruit. *Don Ricardo had a barren field.*

flourish (FLUR ihsh) *n.*: sweeping movement. *Don Ricardo left with a flourish.*

apprehensively (ap rih HEHN sihv lee) *adv.*: fearfully; uneasily. *Blanca Flor looked around apprehensively.*

Language Coach

Spanish Words in English

American English has been borrowing words from Spanish for a long time. Many of these words relate to foods, places, and animals. A *tortilla* (tawr TEE yuh), for example, is a flat Mexican bread made from cornmeal or flour. Look for other words in this play that come from Mexican culture.



Learn It Online

Preview this play by watching the video introduction at:

go.hrw.com

H6-147

Go

MEET THE WRITER

Angel Vigil

(1947–)

A Family of Storytellers

Angel Vigil was born in New Mexico and was raised “in a large, traditional Hispanic extended family, with loving grandparents and plenty of aunts and cousins.” Storytelling was an important part of his family life. In his book *The Corn Woman: Stories and Legends of the Hispanic Southwest*, Vigil explains how he was influenced by family stories:

“I was amazed to discover that my living relatives were sources of folklore. . . . I felt it was my calling to do what I could to make sure that the rich oral tradition of my childhood would continue through my generation.”

Vigil is an award-winning educator, author, and storyteller. Most of the legends and folk tales he retells—sometimes in the form of plays such as *Blanca Flor*—come from the Hispanic oral tradition. Vigil is also a performer and stage director and serves as chairman of the Fine and Performing Arts Department and director of drama at Colorado Academy in Denver.

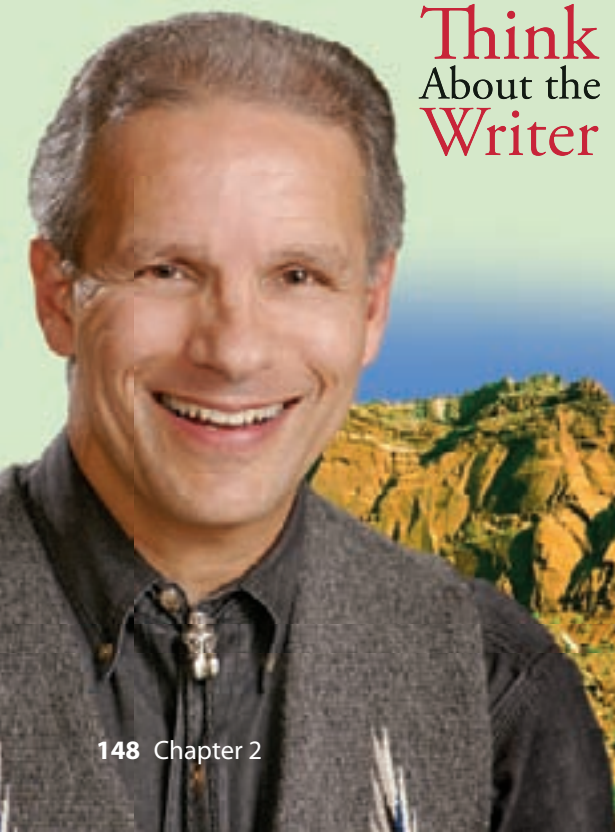
Think How do you think Vigil’s
About the childhood influenced
Writer his life as an author
and educator?

Build Background

Although *Blanca Flor* is based on a traditional European tale, the play also draws on Hispanic folklore. The mischievous little trickster known as a *duende* (DWEHN day) makes trouble for people in stories told throughout the Hispanic Southwest.

Preview the Selection

Blanca Flor tells the story of **Juanito**, a young man who leaves his parents, **Doña Arlette** and **Don Ramon**, to seek his fortune. After crossing paths with a mischievous creature called the **Duende**, Juanito meets a beautiful young woman named **Blanca Flor** and a man named **Don Ricardo**.



Read with a Purpose Read this play to discover what happens to a young man named Juanito when he leaves home to seek his fortune.

BLANCA FLOR

by **Angel Vigil**

Characters (in order of appearance)

The Narrator

Juanito, a young man

The Duende, a gnomelike, mischievous creature who lives in the forest

Blanca Flor, a young woman

Don¹ Ricardo, an evil man

Don Ramon, the father of Juanito

Doña² Arlette, the mother of Juanito

Two Doves, actors in costume

Scene 1.

In the Forest.

The Narrator. *Blanca Flor*, “White Flower.” There never was a story with such a beautiful name as this story of Blanca Flor. At the beginning of our story, a young man named Juanito has left home to seek his fortune in the world. With the blessing of his parents to aid and protect him, he has begun what will be a fantastic adventure. At the beginning of his journey, he wanders into a forest and stops by a stream to rest and eat some of the tortillas his mother had packed for his journey. **A**

1. **Don** (dahn): Spanish for “Sir” or “Mr.”

2. **Doña** (DOH nyah): Spanish for “Lady” or “Madam.”

A Literary Perspectives Archetypes What literary archetype is presented by the narrator in the first paragraph? What other stories have you read that begin in a similar way?

Literary Perspectives

The following perspective will help you think about the characters and events in *Blanca Flor*.

Analyzing Archetypes No matter what culture or time period they are from, many stories share similar themes and characteristics. You’re certain to recognize some familiar story elements in this play. These familiar features are called **archetypes** (AHR kuh typs) or **motifs** (moh TEEFS): patterns that appear again and again in literature. Why do so many stories share common elements? Perhaps it’s because human beings everywhere share the same basic emotions and find satisfaction in the familiar but powerful ways certain stories play out.

Look for these archetypes: a son who is seeking his fortune; an enchanted forest; characters with magical powers; an evil curse; a powerful villain; transformations; events occurring in threes; magical objects. As you read, be sure to answer the Literary Perspectives questions at the bottom of this selection’s pages.

[JUANITO *enters and walks around the stage as if looking for a comfortable place to rest. He finally decides upon a spot and sits down. He takes out a tortilla from his traveling bag and he begins to talk to himself.*] **B**

Juanito. Whew! I'm hot. This river looks like a good spot to rest a while. I'm so tired. Maybe this journey wasn't such a good idea. Right now I could be home with *la familia* eating a good supper that *mamacita* cooked for us. But no, I'm out in the world seeking my fortune. So far I haven't found very much, and all I have to show for my efforts are two worn-out feet and a tired body . . . oh, and don't forget (*holding up a dried tortilla*) a dried-out tortilla . . . (*He quickly looks around as if startled.*) What was that? (*He listens intently and hears a sound again.*) There it is again. I know I heard something . . .

[As JUANITO is talking, THE DUENDE *enters, sneaking up behind him.*]

Juanito. Must be my imagination. I've been out in the woods too long. You know, if you're alone too long, your mind starts to play tricks on you. Just look at me. I'm talking to my tortilla and hearing things . . .

The Duende (*in a crackly voice*). Hello.

Juanito. Yikes! Who said that! (*He turns around quickly and is startled to see THE DUENDE behind him.*) Who are you?

The Duende (*with a mischievous twinkle in his eye*). Hello.

Juanito. Hello . . . who, who are you? And where did you come from?

[THE DUENDE *grabs the tortilla out of JUANITO's hand and begins to eat it. During the rest of the scene THE DUENDE continues to eat tortillas.*]

Juanito. Hey, that's my tortilla.

The Duende (*in a playful manner*). Thank you very much. Thank you very much.

Juanito (*to the audience*). He must be a forest Duende. I've heard of them. They're spirits who live in the wood and play tricks on humans. I better go along with him or he might hurt me. (*He offers THE DUENDE another tortilla. THE DUENDE takes the tortilla and begins to eat it, too.*) I hope he's not too hungry. If he eats all my tortillas, I won't have any left, and it'll be days before I get food again. I'll have to eat wild berries like an animal. (*He reaches for the tortilla and THE DUENDE hits his hand.*) Ouch, that hurt!

The Duende. Looking for work, eh?

Juanito. Now I know he's a Duende. He can read minds. **C**

The Duende. No work here. Lost in the forest. No work here.

Juanito. I know that. We're in the middle of the forest. But I know there'll be work in the next town.

The Duende. Maybe work right here. Maybe.

Juanito. Really. Where?

[THE DUENDE *points to a path in the forest. JUANITO stands up and looks down the path.*]

B Literary Focus Dialogue and Stage Directions How do you know these are stage directions? Who are they for, and what information do they provide?

C Read and Discuss Why do you think the author has Juanito talk directly to the audience here?

Juanito. There's nothing down that path. I've been down that path and there is nothing there.

The Duende. Look again. Look again. Be careful. Be careful. (*He begins to walk off, carrying the bag of tortillas with him.*)

Juanito. Hey, don't leave yet. What type of work? And where? Who do I see? Hey, don't leave yet!

The Duende (*THE DUENDE stops and turns.*) Be careful. Danger. Danger. (*He exits.*)

Juanito. Hey! That's my bag of tortillas. Oh, this is great. This is really going to sound good when I get back home. My tortillas? . . . Oh, they were stolen by a forest Duende. Not to worry . . . (*He yells in the direction of the departed DUENDE.*) And I'm not lost! . . . This is great. Lost and hungry and no work. I guess I'm never going to find my fortune in the world. But what did he mean about work . . . and be careful . . . and danger. I've been down that path and there was nothing there . . . I don't think there was anything there. Oh well, there is only one way to find out. It certainly can't get much worse than things are now, and maybe there is work there.

[JUANITO exits, in the direction of the path THE DUENDE indicated.] **D**

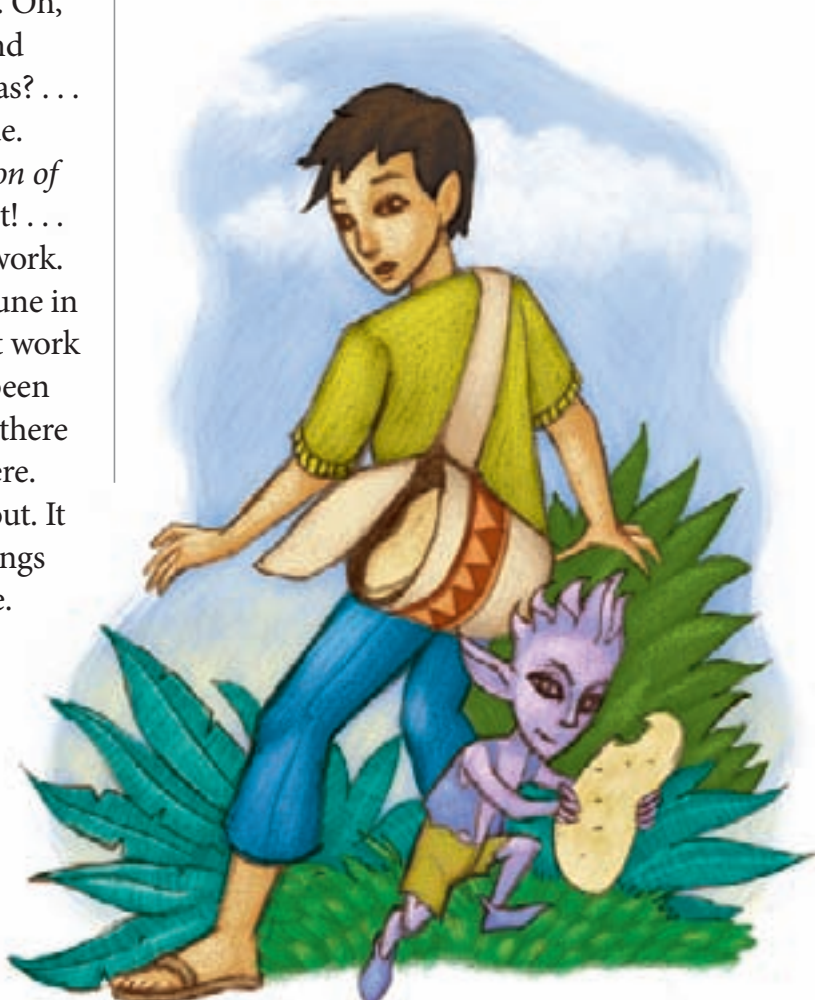
Scene 2.

Farther in the Forest.

The Narrator. In spite of the Duende's warning, Juanito continued on the path of danger. As he came into a clearing, he came to a house and saw a young woman coming out of it. **E**

[JUANITO enters, BLANCA FLOR enters from the opposite side of the stage and stops, remaining at the opposite side of the stage.]

Juanito. Where did this house come from? I was here just yesterday and there was no house here. I must really be lost and turned around. (*He sees the young woman and waves to her.*) Hey! Come here. Over here!



Analyzing Visuals

Connecting to the Text How does this forest creature's expression reflect the Duende's character?

D Read and Discuss What have you learned so far about Juanito and his circumstances?

E Reading Focus Visualizing How does the playwright's use of a narrator help you visualize the action?

[BLANCA FLOR *runs to* JUANITO.]

Blanca Flor (*with fear in her voice*). How did you find this place? You must leave right away. The owner of this place is gone, but he will return soon. He leaves to do his work in the world, but he will return unexpectedly. If he finds you here, you'll never be able to leave. You must leave right away.

Juanito. Why? I haven't done anything.

Blanca Flor. Please, just leave. And hurry!

Juanito. Who are you? And why are you here?

Blanca Flor. I am Blanca Flor. My parents died long ago, and I am kept by this man to pay off their debts to him. I have to work day and night on his farm until I can be free. But he is mean, and he has kept prisoner others who have tried to free me. He makes them work until they die from exhaustion.

Juanito. Who would be so mean?

Blanca Flor. His name is Don Ricardo.

[DON RICARDO *enters, suddenly and with great force.*]

F

Don Ricardo (*addressing JUANITO*). Why are you here! Didn't she tell you to leave!

Blanca Flor (*scared*). Don't hurt him. He is lost in the forest and got here by mistake. He was just leaving.

Don Ricardo. Let him answer for himself. Then I will decide what to do with him.

Juanito (*gathering all his courage*). Yes, she did tell me to leave. But . . . but I am in the world seeking my fortune and I am looking for work. Is there any work for me to do here?

Don Ricardo. Seeking your fortune! They always say that, don't they, Blanca Flor. Well, I will give you the same chance I have given others. For each of three days, I will give you a job. If in three days you have completed the jobs, then you may leave. If not, then you will work here with me until you are dead. What do you say, fortune-seeker?

Blanca Flor (*pulling JUANITO aside*). Do not say yes. You will never leave here alive. Run and try to escape.

Juanito. But what about you? You are more trapped than anybody.

Blanca Flor. That is not your worry. Just run and try to escape.

Juanito (*suddenly turning back to DON RICARDO*). I will do the work you ask.

Don Ricardo (*laughing*). Blanca Flor, it is always your fault they stay. They all think they will be able to set you free. Well, let's give this one his "fair" chance. (*To JUANITO*) Here is your first job. See that lake over there? Take this thimble (*he gives a thimble to JUANITO*) and use it to carry all the water in the lake to that field over there.

G

Juanito. You want me to move a lake with a thimble?!

Don Ricardo. You wanted work, fortune-seeker. Well, this is your job. Have it finished by morning or your fate will be the same as all the others who tried to save poor Blanca Flor. (*He exits.*)

Juanito. What type of man is he? I have heard legends of evil men who keep people captive, and in my travels I heard many stories of young men seeking their fortunes who

F Literary Perspectives Archetypes What has happened so far in this scene that is familiar from other stories or plays? Explain whether you see more than one kind of archetype here.

G Literary Focus Characterization Why is Don Ricardo laughing? What does this reveal about the kind of person he is?

were never seen again, but I always thought they were just stories.

Blanca Flor. You have had the misfortune to get lost in a terrible part of the forest. Didn't anyone warn you to stay away from here?

Juanito. Yes . . . one person did. But I thought he was a forest Duende, and I didn't really believe him.

Blanca Flor. It was a forest Duende. In this part of the forest there are many creatures with magic. But my keeper, his magic is stronger than any of ours.

Juanito. Ours? . . . What do you mean, ours? Are you part of the magic of this forest?

Blanca Flor. Do not ask so many questions. The day is passing by, and soon it will be morning.

Juanito. Morning. I'm supposed to have moved the lake by then. I know this job is impossible, but while God is in his heaven there is a way. I will do this job. And when I am done, I will help you escape from here.

[JUANITO and BLANCA FLOR exit.]

Scene 3.

The Next Morning.

JUANITO and BLANCA FLOR enter. As THE NARRATOR speaks, JUANITO and BLANCA FLOR act out the scene as it is described.

The Narrator. Juanito took the thimble and started to carry the water from the lake. He worked as hard as he could, but soon he began to realize that the job really was an impos-

sible one, and he knew he was doomed. He sat down and began to cry because his luck had abandoned him and because his parents' blessings offered no protection in that evil place. Blanca Flor watched Juanito's **valiant** effort to move the water. As she watched him

crying, her heart was touched, and she decided to use her powers to help him. She knew that it was very dangerous to use her powers to help Juanito and to cross Don Ricardo, but she felt it was finally time to end her own torment. As Juanito cried, Blanca Flor took out her brush and began to brush his hair. She cradled Juanito in her arms and her soothing comfort soon put him to sleep . . .

[As soon as JUANITO is asleep, BLANCA FLOR gently puts his head down and leaves, taking the thimble with her.]

The Narrator. When Juanito awoke, he frantically looked for the thimble and, not finding it, ran to the lake. When he reached the lake, he stood at its banks in amazement. All the water was gone. He looked over to the other part of the field, and there stood a lake where before there was nothing. He turned to look for Blanca Flor, but instead there was Don Ricardo.

[DON RICARDO enters.]

Don Ricardo (in full force and very angry). This must be the work of Blanca Flor, or else you have more power than I thought. I know Blanca Flor is too scared to ever use her pow-

You want me
to move a
lake with a
thimble?!



ers against me, so as a test of your powers, tomorrow your next job will not be so easy. See that **barren** ground over on the side of the mountain? You are to clear that ground, plant seeds, grow wheat, harvest it, grind it, cook it, and have bread for me to eat before I return. You still have your life now, but I better have bread tomorrow. (*He exits, with a flourish.*)
[JUANITO *exits.*]

Scene 4. The Next Morning.

As THE NARRATOR *speaks*, JUANITO and BLANCA FLOR *enter and act out the scene as it is described.*

The Narrator. Immediately upon waking the next morning, Juanito tried to move the rocks in the field, but they were impossible to move because of their great size. Once again, Juanito knew that his efforts

were useless. He went over to the new lake and fell down in exhaustion. As he lay in the grass by the lake, Blanca Flor came to him once more and began to brush his hair. Soon, Juanito was asleep.

[BLANCA FLOR *exits.*]

The Narrator. As before, when he awoke, Juanito dashed to the field to make one last attempt to do his work. When he got there, he again stopped in amazement. The field was clear of rocks, and the land had been planted and harvested. As he turned around, there stood Blanca Flor. **1**

[BLANCA FLOR *enters.*]

BLANCA FLOR (*She hands a loaf of bread to JUANITO.*) Give this to Don Ricardo.

Juanito. How did you do this?

1 Literary Focus Characterization The narrator tells you about Juanito's attempt to finish his work. What does this reveal about his character's qualities?

Vocabulary barren (BAR uhn) *adj.*: unable to bear crops or fruit.

flourish (FLUR ihsh) *n.*: sweeping movement.



[DON RICARDO *enters, quickly.*]

Don Ricardo. What do you have?

Juanito (*shaking with fear*). Just . . . just this loaf of bread. (*Giving the bread to DON RICARDO*) Here is the bread you asked for.

Don Ricardo (*very angry*). This is the work of Blanca Flor. This will not happen again. Tomorrow, your third job will be your final job, and even the powers of Blanca Flor will not help you this time! (*He exits.*)

Blanca Flor. Believe me, the third job will be impossible to do. It will be too difficult even for my powers. We must run from here if there is to be any chance of escaping his anger. He will kill you because I have helped you. Tonight I will come for you. Be ready to leave quickly as soon as I call for you.

[JUANITO and BLANCA FLOR *exit.*]



Scene 5.

Later That Night.

On one side of the stage, JUANITO sits waiting. On the other side, BLANCA FLOR is in her room grabbing her traveling bag. As she leaves her room, she turns and mimes spitting three times as THE NARRATOR describes the action.

The Narrator. Late that night, as Juanito waited for her, Blanca Flor packed her belongings into a bag. Before she left the house, she went to the fireplace and spat three times into it.

[BLANCA FLOR *joins* JUANITO.]

Blanca Flor (*quietly calling*). Juanito . . . Juanito.

Juanito. Blanca Flor, is it time?

Blanca Flor. Yes. We must leave quickly, before he finds out I am gone, or it will be too late.

Juanito. Won't he know you are gone as soon as he calls for you?

Blanca Flor. Not right away. I've used my powers to fool him. But it won't last long. Let's go!

[JUANITO and BLANCA FLOR *exit.*]

The Narrator. When Don Ricardo heard the noise of Juanito and Blanca Flor leaving, he called out . . .

Don Ricardo (*from offstage*). Blanca Flor, are you there?

The Narrator. The spit she had left in the fireplace answered.

Blanca Flor (*from offstage*). Yes, I am here.

The Narrator. Later, Don Ricardo called out again.

Don Ricardo (*from offstage*). Blanca Flor, are you there?

The Narrator. For a second time, the spit she had left in the fireplace answered.

Blanca Flor (*from offstage*). Yes, I am here.

The Narrator. Still later, Don Ricardo called out again, a third time.

Don Ricardo (*from offstage*). Blanca Flor, are you there?

The Narrator. By this time, the fire had evaporated Blanca Flor's spit, and there was no answer. Don Ricardo knew that Blanca Flor was gone, and that she had run away with Juanito. He saddled his horse and gal-



Read and Discuss What has happened during the last two days?

loped up the path to catch them before they escaped from his land. **K**

Scene 6.

In the Forest.

JUANITO and BLANCA FLOR enter, running and out of breath.

Juanito. Blanca Flor, we can rest now. We are free.

Blanca Flor. No, Juanito, we will not be free until we are beyond the borders of Don Ricardo's land. As long as we are on his land, his powers will work on us.

Juanito. How much farther?

Blanca Flor. Remember the river where you met The Duende? That river is the border. Across it we are free.

Juanito. That river is still really far. Let's rest here for a while.

Blanca Flor. No, he is already after us. We must keep going. I can hear the hooves of his horse.

Juanito (he looks around desperately). Where? How can that be?

Blanca Flor. He is really close. Juanito, come stand by me. Quickly!

Juanito (still looking around). I don't hear anything.

Blanca Flor (grabbing him and pulling him to her). Juanito! Now!

[As THE NARRATOR describes the action, JUANITO and BLANCA FLOR act out the scene. BLANCA FLOR does not actually throw a brush. She mimes throwing the brush and the action.]

The Narrator. Blanca Flor looked behind them and saw that Don Ricardo was getting closer. She reached into her bag, took her brush, and threw it behind her. The brush turned into a church by the side of the road. She then cast a spell on Juanito and turned him into a little old bell ringer. She turned herself into a statue outside the church. **L**

[DON RICARDO enters, as if riding a horse.]

Don Ricardo (addressing the bell ringer [JUANITO]). Bell ringer, have you seen two young people come this way recently? They would have been in a great hurry and out of breath.

Juanito (in an old man's voice). No . . . I don't think so. But maybe last week, two young boys came by. They stopped to pray in the church . . . Or was it two girls. I don't know. I am just an old bell ringer. Not many people actually come by this way at all. You're the first in a long time.

Don Ricardo. Bell ringer, if you are lying to me you will be sorry. (He goes over to the statue [BLANCA FLOR], who is standing very still, as a statue. He examines the statue very closely and then addresses the bell ringer [JUANITO].) Bell ringer, what saint is this a statue of? The face looks very familiar.

Juanito. I am an old bell ringer. I don't remember the names of all the saints. But I do know that the statue is very old and has been here a long time. Maybe Saint Theresa or Saint Bernadette.

Don Ricardo. Bell ringer, if you are lying, I will be back! (He exits.)

K Literary Focus Characterization What does this scene reveal about Blanca Flor?

L Reading Focus Visualizing Can you imagine the action occurring here? What details help you visualize the scene?

Juanito. Adiós, Señor!

[BLANCA FLOR *breaks her pose as a statue and goes to JUANITO.*]

Blanca Flor. Juanito, Juanito. The spell is over.

Juanito. What happened? I did hear the angry hooves of a horse being ridden hard.

Blanca Flor. We are safe for a while. But he will not give up, and we are not free yet.

[JUANITO and BLANCA FLOR *exit.*]

M

Scene 7.

Farther into the Forest.

The Narrator. Blanca Flor and Juanito desperately continued their escape. As they finally stopped for a rest, they had their closest call yet.

[BLANCA FLOR and JUANITO *enter.*]

Juanito. Blanca Flor, please, let's rest just for a minute.

Blanca Flor. OK. We can rest here. I have not heard the hooves of his horse for a while now.

Juanito. What will he do if he catches us?

Blanca Flor. He will take us back. I will be watched more closely than ever, and you will—

Juanito (*sadly*). I know. Was there ever a time when you were free? Do you even remember your parents?

Blanca Flor. Yes. I have the most beautiful memories of my mother, our house, and our animals. Every day, my father would saddle the horses and together we would—

N

Juanito. Blanca Flor . . . I hear something.

Blanca Flor (*alarmed*). He's close. Very close.

[AS THE NARRATOR describes the action, JUANITO and BLANCA FLOR act out the scene. BLANCA FLOR does not actually throw a comb. She mimes throwing the comb and the action.]



Analyzing Visuals

Connecting to the Text What object in this picture holds Blanca Flor's power?

M Literary Focus Characterization What did you just find out about Blanca Flor's character?

N Literary Focus Characterization Take a close look at this dialogue between Juanito and Blanca Flor. What does it tell you about what they think of each other?

The Narrator. Blanca Flor quickly opened her bag and threw her comb behind her. Immediately the comb turned into a field of corn. This time she turned Juanito into a scarecrow, and she turned herself into a stalk of corn beside him.

[DON RICARDO enters, as if riding a horse.]

Don Ricardo. Where did they go? I still think that the bell ringer knew more than he was saying. They were just here. I could hear their scared little voices. Juanito will pay for this, and Blanca Flor will never have the chance to escape again . . . Now where did they go? Perhaps they are in this field of corn. It is strange to see a stalk of corn grow so close to a scarecrow. But this is a day for strange things. (*He exits.*)

Blanca Flor. Juanito, it is over again. Let's go. The river is not far. We are almost free.

[JUANITO breaks his pose as a scarecrow and stretches and rubs his legs as BLANCA FLOR looks around *apprehensively*.]

Juanito. Blanca Flor, that was close. We have to hurry now. The river is just through these trees. We can make it now for sure if we hurry.

The Narrator. But they spoke too soon. Don Ricardo had gotten suspicious about the field of corn and returned to it. When he saw Juanito and Blanca Flor he raced to catch them.

[DON RICARDO enters suddenly and sees them.]

Read and Discuss Is the escape plan a success?

Vocabulary *apprehensively* (ap rih HEHN sihv lee) *adv.*: fearfully; uneasily.

Don Ricardo. There you are. I knew something was wrong with that field of corn. Now you are mine.

[As THE NARRATOR describes the action, JUANITO and BLANCA FLOR act out the scene. BLANCA FLOR does not actually throw a mirror. She mimes throwing the mirror and the action.]

The Narrator. When Blanca Flor saw Don Ricardo, she reached into her bag and took out a mirror, the final object in the bag. She threw the mirror into the middle of the road. Instantly, the mirror became a large lake, its waters so smooth and still that it looked like a mirror as it reflected the sky and clouds. When Don Ricardo got to the lake, all he saw was two ducks, a male and a female, swimming peacefully in the middle of the lake. Suddenly, the ducks lifted off the lake and flew away. As they flew away, Don Ricardo knew that the ducks were Juanito and Blanca Flor, and that they were beyond his grasp. As they disappeared, he shouted one last curse.

[JUANITO and BLANCA FLOR exit.]

Don Ricardo. You may have escaped, Blanca Flor, but you will never have his love. I place a curse on both of you. The first person to embrace him will cause him to forget you forever! (*He exits.*)

0



Scene 8.

Near Juanito's Home.

BLANCA FLOR and JUANITO enter.

The Narrator. Disguised as ducks, Blanca Flor and Juanito flew safely away from that evil land and escaped from Don Ricardo. They finally arrived at Juanito's home, and using Blanca Flor's magical powers, they returned to their human selves.

Juanito. Blanca Flor, we are close to my home. Soon we will be finally safe forever. I will introduce you to my family, and we will begin our new life together . . . Blanca Flor, why do you look so sad? We have escaped the evil Don Ricardo, and soon we will be happy forever.

Blanca Flor. We have not escaped. His final curse will forever be over us.

Juanito. Remember, that curse will work only in his own land. You yourself told me that once we were beyond the borders of his land, his powers would have no hold on us.

Blanca Flor. His powers are very great, Juanito.

Juanito. Blanca Flor, you have never explained to me the source of your own powers. Are your powers also gone?

Blanca Flor. The powers have always been in the women of my family. That is why Don Ricardo would not let me leave. He was afraid that I would use my powers against him. I have never been away from that land, so I do not know about my powers in this new land.

Juanito. You will have no need for your powers here. Soon we will be with my family. Wait outside while I go and tell my family that I have returned from seeking my fortune, safe at last. Then I will tell them that the fortune I found was you.

Blanca Flor. Juanito, remember the curse.

Juanito. I am not afraid of any curse. Not with you here with me. All my dreams have come true. Come, let's go meet my family. **P**

[JUANITO and BLANCA FLOR exit.]

P Literary Focus Characterization What does this dialogue tell you about what Juanito thinks of his adventure now?

Analyzing Visuals

Connecting to the Text

What plot event in the play does this picture illustrate?



Scene 9.

At Juanito's Home.

DON RAMON and DOÑA ARLETTE are sitting at home passing the time with idle talk.

The Narrator. Juanito's parents had waited patiently for their son to return from seeking his fortune in the world. They did not know that his return home was only the beginning of another chapter of his great adventure.

Doña Arlette. Do you ever think we will hear from Juanito? It has been months since he left to seek his fortune in the world.

Don Ramon. We will hear word soon. I remember when I left home to seek my fortune in the world. Eventually, I found that the best thing to do was return home and make my fortune right here, with my *familia* at my side. Soon he will discover the same thing and you will have your son back.

Doña Arlette. It is easier for a father to know those things. A mother will never stop worrying about her children.

Don Ramon. I worry about the children just as much as you do. But there is no stopping children who want to grow up. He has our blessing and permission to go, and that will be what brings him back safe to us. Soon. You just wait.

[JUANITO enters. His parents are overjoyed to see him.]

Juanito. Mama! Papa! I am home.

Doña Arlette. ¡Mi 'jito!³

Don Ramon. Juanito!

[Overjoyed with seeing JUANITO, his parents rush and embrace him.]

Doña Arlette. God has answered my prayers. *Mi 'jito* has returned home safe.

Don Ramon. Juanito, come sit close to us and tell us all about your adventures in the world. What great adventures did you have?

Juanito. I had the greatest adventures. For the longest time I was unlucky and unable to find work but finally I . . . I . . .

Doña Arlette. What is it? Are you OK? Do you need some food?

Juanito. No, I'm OK. It's just that I was going to say something and I forgot what I was going to say.

Don Ramon. Don't worry. If it is truly important, it'll come back.

Juanito. No, I've definitely forgotten what I was going to say. Oh well, it probably wasn't important anyway.

Doña Arlette. Did you meet someone special? Did you bring a young woman back for us to meet?

Juanito. No, I didn't have those kind of adventures. Pretty much nothing happened, and then I finally decided that it was just best to come home.

Don Ramon (to DOÑA ARLETTE). See what I told you? That is exactly what I said would happen.

3. **mi 'jito** (mee HEE toh): contraction of *mi hijito*, Spanish for "my little son."

Q Read and Discuss When reading a play, you should pay close attention to stage directions. Why are these directions especially meaningful?

R Read and Discuss What does the conversation between Juanito and his mother tell you about Don Ricardo's curse?

Doña Arlette. Now that you are home, it is time to settle down and start your own family. You know our neighbor Don Emilio has a younger daughter who would make a very good wife. Perhaps we should go visit her family this Sunday.

Juanito. You know, that would probably be a good idea. I must admit that I was hoping I would find love on my adventures, but I have come home with no memories of love at all. Perhaps it is best to make my fortune right here, close to home.

Don Ramon (*to DOÑA ARLETTE*). See? That is exactly what I said would happen.

[*All exit.*]



SCENE 10.

Months Later at Juanito's Home.

The Narrator. Blanca Flor had seen the embrace and knew that the evil curse had been fulfilled. Brokenhearted, she traveled to a nearby village and lived there in hopes that one day the curse could be broken. The people of the village soon got to know Blanca Flor and came to respect her for the good person she was. One day, Blanca Flor heard news that a celebration was being held in honor of Juanito's return home. She immediately knew that this might be her one chance to break the curse. From the times when she had brushed Juanito's hair, she had kept a lock of his hair. She took one strand of his hair and made it into a dove. She then took one strand of her own hair and turned it into another dove. She took these two doves to Juanito's celebration as a present.

[JUANITO and DON RAMON are sitting talking.]

Don Ramon. Juanito, what was the most fantastic thing that happened on your adventures?

Juanito. Really, Father, nothing much at all happened. Sometimes I begin to have a memory of something, but it never becomes really clear. At night I have these dreams, but when I awake in the morning I cannot remember them. It must be some dream I keep trying to remember . . . or forget.

Don Ramon. I remember when I went into the world to seek my fortune. I was a young man like you . . .

[DOÑA ARLETTE enters.]

Doña Arlette. Juanito, there's a young woman here with a present for you.

Juanito. Who is it?

Doña Arlette. I don't really know her. She is the new young woman who just recently came to the village. The women of the church say she is constantly doing good works for the church and that she is a very good person. She has brought you a present to help celebrate your coming home safe.

Juanito. Sure. Let her come in.

[BLANCA FLOR enters with the TWO DOVES. The DOVES are actors in costume.]

Blanca Flor (*speaking to JUANITO*). Thank you for giving me the honor of presenting these doves as gifts to you.

Juanito. No. No. The honor is mine. Thank you. They are very beautiful.

 **Read and Discuss** What is this conversation showing you?



Blanca Flor. They are special doves. They are singing doves.

Doña Arlette. I have never heard of singing doves before. Where did you get them?

Blanca Flor. They came from a special place. A place where all things have a magic power. There are no other doves like these in the world.

Don Ramon. Juanito, what a gift! Let's hear them sing!

Doña Arlette. Yes, let's hear them sing.

Blanca Flor. (to JUANITO). May they sing to you?

Juanito. Yes, of course. Let's hear their song.

[Everyone sits to listen to the DOVES' song. As the DOVES begin to chant, their words begin to have a powerful effect on JUANITO. His memory of BLANCA FLOR returns to him.]

Doves. Once there was a faraway land
A land of both good and evil powers.
A river flowed at the edge like a
steady hand

And it was guarded by a Duende for
all the hours.

Of all the beautiful things the land
did hold

The most beautiful with the purest power
Was a young maiden, true and bold
Named Blanca Flor, the White Flower. **T**

Juanito. I remember! The doves' song has made me remember. (*Going to BLANCA FLOR*)
Blanca Flor, your love has broken the curse.
Now I remember all that was struggling to
come out. Mama, Papa, here is Blanca Flor, the
love I found when I was seeking my fortune.

[JUANITO and BLANCA FLOR embrace.]

Don Ramon. This is going to be a really
good story!

*[All exit, with JUANITO stopping to give
BLANCA FLOR a big hug.]* **U**

T Reading Focus Visualizing What images do you visualize when you read the song of the doves?

U Read and Discuss What was Blanca Flor's plan? How is the conflict resolved?

Applying Your Skills



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

Blanca Flor

Literary Response and Analysis

Reading Skills Focus

Quick Check

1. Why does Juanito leave home?
2. How and why does Don Ricardo keep Blanca Flor captive on his farm?
3. Why does Juanito forget Blanca Flor when his parents embrace him?

Read with a Purpose

4. Do you think Juanito was successful in finding his fortune? Why or why not?

Reading Skills: Visualizing

5. Review the details in your chart. Then, add a row labeled "My View." For each character in your chart, write a sentence explaining how you pictured him or her.

Juanito	
Blanca Flor	"young woman," "took out her brush and began to brush his hair," "cradled Juanito in her arms"
My View	

Literary Skills Focus

Literary Analysis

6. **Interpret** Why didn't Blanca Flor escape from her captor before Juanito came to the forest?
7. **Literary Perspectives** The play's bare-bones plot could be summed up as "boy meets girl; boy loses girl; boy wins girl." Why can this plot be described as an archetype? Name one or more stories with a similar plot. Why is this plot so popular?

Literary Skills: Characterization

8. **Analyze** Choose two main characters from the play, and list two or three of each character's qualities (such as courage or ambition). Then, give examples of actions that illustrate these qualities.
9. **Analyze** Which character had the greatest effect on the plot and the resolution of the conflict? Cite examples from the play in your response.

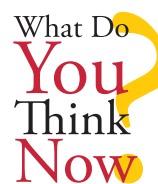
Literary Skills Review: Suspense

10. **Evaluate** Suspense is the anxious curiosity readers feel about what is going to happen next in a story. Do you think the writer creates suspense in *Blanca Flor*, or do you think the play is predictable? Cite examples from the play to support your opinion.

Writing Skills Focus

Think as a Reader/Writer

Use It in Your Writing Review the dialogue you noted as you read *Blanca Flor*. How well did the dialogue capture the characters' qualities? Write a dialogue between two characters you invent. Be sure your dialogue conveys a strong sense of the personalities of both characters.



Has *Blanca Flor* affected your view of rescuers—their qualities and motives? Explain.

Applying Your Skills

Blanca Flor

Vocabulary Development

Shades of Meaning

Synonyms are words that have similar meanings. *Journey* and *trip*, for example, mean about the same thing. As the example below shows, however, the two words have different **shades of meaning**:

Juanito sets out on a *trip* to seek his fortune.

Juanito sets out on a *journey* to seek his fortune.

Why is *journey* a better word to use than *trip* in this example? A trip is usually short, but a journey is usually long, and a person often has a significant experience on a journey.

Your Turn

Find two or three synonyms for each of the Vocabulary words listed at the right. (Use a thesaurus and a dictionary if you need help.) Then, find the place in the play where each Vocabulary word is used. Substitute each synonym for the Vocabulary word, and think about the synonym's shades of meaning. Does each synonym work as well as the Vocabulary word? Why or why not?

valiant
barren
flourish
apprehensively

Academic Vocabulary

Talk About . . .

With a partner, discuss how particular circumstances in the play bring out key qualities in the characters.



Reading Standard 1.5 Understand and explain “shades of meaning” in related words (e.g., *softly* and *quietly*). **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

Spanish Words in English You can sometimes figure out the meaning of a Spanish word you don't know by thinking of English words that resemble it. (If Spanish is your first language, you can figure out the meanings of some English words in a similar way.)

Make a chart like the one below. Then, use an English dictionary that includes word origins to complete the chart with information about each word. Some information is given to help you begin.

Word	Spanish Origin/ Meaning	English Meaning	Sample Sentence
tortilla	<i>torta</i> , “a cake”	a thin, round cake of flour or cornmeal	Juanito ate the dried-out tortilla.
tornado	<i>tornar</i> , “to turn”	rapidly rotating column of air	
alligator			
armadillo			
bonanza			
cafeteria			
canyon			
chocolate			
mascara			
patio			



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Focus on synonyms and antonyms with WordSharp:

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

Grammar Link

Prepositional Phrases

A **prepositional phrase** is a word group that begins with a preposition and ends with a noun or pronoun. The noun or pronoun is called the **object of the preposition**. Look at the examples:

Preposition	Object of Preposition
He wanders into	a forest .
I'm talking to	the tortilla and hearing things.

When a preposition has two objects, and one or more is a pronoun, use the **objective** form of the pronoun—the form used for the object of a preposition. To make sure you use the right pronoun form, take one pronoun at a time without the other object, like this:

Choices	Don Ricardo gave the same chance to all the others and I/me .
Incorrect	Don Ricardo gave the same chance to I .
Correct	Don Ricardo gave the same chance to me . Don Ricardo gave the same chance to all the others and me .

Your Turn

Identify the preposition and object or objects in each of the following sentences. If a pronoun is the object, choose the correct pronoun form.

Example	He called out to Blanca Flor and I/me.
Answer	preposition: to; objects: Blanca Flor, me

1. My dog ran from the cat.
2. The woman spoke with Michelle and he/him.
3. The ship disappeared beyond the horizon.
4. I walked slowly behind she/her.

CHOICES

As you respond to the Choices, use these **Academic Vocabulary** words as appropriate: adapt, circumstance, obvious, qualities.

REVIEW

Write About a Character

Timed Writing If Blanca Flor had had different qualities, or character traits, how would the outcome of the play have been different? In a paragraph or two, explain how the plot would have changed if Blanca Flor had been less forceful, more shy, and more accepting of her fate.

CONNECT

Write a New Version

Retell the story of *Blanca Flor* as a short story with a contemporary setting and characters or as a graphic story with panels and word balloons. What parts of the story can you safely adapt while still keeping the same basic plot? Share your version with the class.

EXTEND

Present the Play

TechFocus Record a class performance of a scene from *Blanca Flor*. You will need a director and a stage manager, people to make costumes, and people to design and create scenery. Select actors for each role, and rehearse the play. Then, videotape the performance.



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Learn more about this play from the Internet links at:

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COMPARING TEXTS

Comparing Characters and Their Conflicts



Scene from the movie *Eragon* (2006).

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Retold by Olivia Coolidge

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SHORT STORY

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by John Gardner

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What Do
You
Think

What makes someone a hero? What would you think of a hero who isn't perfect?



QuickWrite

In ancient myths, heroes often slay a monster. What kind of "monster" might a modern hero face? Explain.

Preparing to Read



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

Medusa's Head / Perseus and the Gorgon's Head / Dragon, Dragon

Literary Skills Focus

Character and Conflict Like real people, main characters in most stories have a variety of qualities, just like people in real life. Characters in myths and folk tales, though, are often defined by a single character trait: the wicked stepmother, the clever trickster, the noble hero. These are **character types**, sometimes called **archetypes** (AHR kuh typs), familiar figures that appear throughout the history of storytelling.

The plots of myths and folk tales usually focus on an obvious external conflict—a struggle between the main character and an outside force. The **protagonist**, or hero, has one motivation: to defeat the **antagonist**, or the character opposing the main character, who is often a monster. As you read, think about what special characteristics enable the heroes to triumph and resolve their conflicts successfully.

Reading Skills Focus

Connecting to Characters As you read, making connections to other stories you know lets you apply your prior knowledge of characters, conflict, and plot to the new work. Your ability to analyze character's qualities and their effects will be strengthened as a result.

Into Action As you read each selection, record your connections to other stories in a chart like the one below.

"Medusa's Head"	Connections
hero goes on a journey	

Writing Skills Focus

Think as a Reader/Writer

Find It in Your Reading Myths and folk tales rely on exciting action. In your *Reader/Writer Notebook*, write down your favorite action words, phrases, and passages from each selection.



Reader/Writer
Notebook

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

Vocabulary

Medusa's Head

hovered (HUHV uhrd) v.: floated; remained still in the air. *Perseus hovered in the air above the Gorgons.*

devour (dih VOWR) v.: eat in a greedy way. *The hungry beast was coming to devour Andromeda.*

Dragon, Dragon

ravaged (RAV ihjd) v.: damaged greatly. *The dragon ravaged the countryside.*

lunged (luhnjd) v.: moved suddenly forward. *The dragon lunged at the knight.*

craned (kraynd) v.: stretched (the neck) in order to see better. *The dragon craned his neck to get a closer look.*

Language Coach

Verb Forms You form the past tense of a regular verb by adding *-d* or *-ed* to its base form: *work* becomes *worked*. Find the Vocabulary word above that is not in the past tense, and make it a past-tense verb.



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Olivia Coolidge

(1908–2006)

A Twist of Fate

Olivia Coolidge was enjoying her childhood in London when, one day, she twisted her ankle badly. She was forced to stop playing outdoors for three months. Bored, she started to read the ancient Greek classics that her father had always pestered her to read. So she read—and read. Soon, she was reading ancient Greek poetry. “I write about history, biography, and ancient legends for teens,” she said, “because I am . . . interested in values that have always been of concern to people.”



Marcia Williams

(1945–)

Comics Her Way

Marcia Williams developed her distinctive comic-book style when she was a child attending an English boarding school. Every week she sent illustrated letters to her mother and diplomat stepfather. “My parents didn’t let me read comic books,” she remembers, “so I decided to create my own.”



John Gardner

(1933–1982)

Inspired by Disney and Dickens

When Gardner was young, his favorite storytellers were American animation giant Walt Disney and nineteenth-century English novelist Charles Dickens, author of *A Christmas Carol* and *Oliver Twist*. Gardner kept a bust of Dickens in his study “to keep me honest.”

Think About the Writers

Why do you think a writer’s experiences as a child can have such a lasting effect on what he or she writes about?

Preview the Selections

In “Medusa’s Head,” a Greek myth, you’ll meet many characters, including the hero **Perseus**, his mother **Danae**, the hideous **Gorgon Medusa**, and the beautiful **Andromeda**.

In “Perseus and the Gorgon’s Head,” you’ll read a very different—and funny—illustrated version of the same story about **Perseus** told in “Medusa’s Head.”

In “Dragon, Dragon,” you’ll meet a king and queen, a bumbling wizard, and three brothers who take turns fighting a dragon that threatens their kingdom.



The Head of Medusa (1618)
by Peter Paul Rubens (1577–1640).
Oil on canvas.

MEDUSA'S HEAD

Retold by **Olivia Coolidge**

Read with a Purpose

Read this Greek myth to discover how an ancient hero, Perseus, fulfills his fate.

Build Background

The ancient Greeks believed in fate, circumstances that a person can't escape from and that lead to an unavoidable future outcome.

Use the list below to help you keep track of and learn how to pronounce the names of the various characters and places in this myth.

CHARACTERS AND PLACES

Acrisios (uh KREE see ohs): king of **Argos** (AHR gohs), an ancient city and kingdom in southern Greece.

Proitos (proh EE tohs): brother of King Acrisios.

Danae (DAN ay ee): daughter of King Acrisios and mother of Perseus.

Apollo (uh PAHL oh): Greek god of light, medicine, poetry, and prophecy.

Zeus (zoos): king of the Greek gods.

Perseus (PUR see uhs): son of Danae and the god Zeus.

Dictys (DIHK tihs): fisherman, brother of Polydectes.

Polydectes (pahl ee DEHK tee): king of **Seriphos** (suh RY fuhs), an island off the coast of Greece.

Medusa (muh DOO suh): the youngest of the **Gorgons** (GAWR guhns), three monstrous sisters. She has snakes for hair and a face so terrible that it turns anyone who looks at her into stone.

Athene (uh THEE nee): Greek goddess of crafts, war, and wisdom. Her name is also spelled *Athena* (uh THEE nuh).

Phorcides (FAWR suh deez): three sisters who live in a cave and share one eye and one tooth between them.

Hermes (HUR meez): messenger of the gods.

Cepheus (SEE fee uhs) and **Cassiopeia** (kas ee oh PEE uh): king and queen of Ethiopia, in Africa.

Andromeda (an DRAHM uh duh): daughter of the king and queen of Ethiopia.

Nereus (NIHR ee uhs): a minor sea god.

Poseidon (puh SY duhn): god of the sea.

King Acrisios of Argos was a hard, selfish man. He hated his brother, Proitos, who later drove him from his kingdom, and he cared nothing for his daughter, Danae. His whole heart was set on having a son who should succeed him, but since many years went by and still he had only the one daughter, he sent a message to the oracle of Apollo¹ to ask whether he should have more children of his own. The answer of the oracle was terrible. Acrisios should have no son, but his daughter, Danae, would bear him a grandchild who should grow up to kill him. At these words Acrisios was beside himself with fear and rage. Swearing that Danae should never have a child to murder him, he had a room built underground and lined all through with brass. Thither² he conducted Danae and shut her up, bidding her spend the rest of her life alone. **A**

It is possible to thwart the plans of mortal men, but never those of the gods. Zeus himself looked with pity on the unfortunate girl, and it is said he descended to her through the tiny hole that gave light and air to her chamber, pouring himself down into her lap in the form of a shower of gold.

When word came to the king from those who brought food and drink to his

daughter that the girl was with child, Acrisios was angry and afraid. He would have liked best to murder both Danae and her infant son, Perseus, but he did not dare for fear of the gods' anger at so hideous a crime. He made, therefore, a great chest of wood with bands of brass about it. Shutting up the girl and her baby inside, he cast them into the sea, thinking that they would either drown or starve.

Again the gods came to the help of Danae, for they caused the planks of the chest to swell until they fitted tightly and let no water in. **B**

The chest floated for some days and was cast up at last on an island. There Dictys, a fisherman, found it and took Danae to his brother, Polydectes, who was king of the island. Danae was made a servant in the palace, yet before many years had passed, both Dictys and Polydectes had fallen in love with the silent, golden-haired girl. She in her heart preferred Dictys, yet since his brother was king, she did not dare to make her choice. Therefore she hung always over Perseus, pretending that mother love left her no room for any other, and year after year a silent frown would cross Polydectes' face as he saw her caress the child. **C**

At last, Perseus became a young man, handsome and strong beyond the common and a leader among the youths of the island, though he was but the son of a poor

1. **oracle** (AWR uh kuhhl) **of Apollo:** priest or priestess of the god Apollo who foretold the future.

2. **thither:** old term meaning "over there."

A Read and Discuss What have you learned about King Acrisios in this opening paragraph?

B Literary Focus Character and Conflict What is the first external conflict that Perseus faces? What helps him overcome this conflict?

C Read and Discuss What problem does Danae have?



Analyzing Visuals

Connecting to the Text How does this image show the larger-than-life qualities of a hero like Perseus?

The Constellation of Perseus with the Head of Medusa by Alexander Mair.

servant. Then it seemed to Polydectes that if he could once get rid of Perseus, he could force Danae to become his wife, whether she would or not. Meanwhile, in order to lull the young man's suspicions, he pretended that he intended to marry a certain noble maiden and would collect a wedding gift for her. Now the custom was that this gift of the bridegroom to the bride was in part his own and in part put together from the marriage presents of his friends and relatives. All the young men, therefore, brought Polydectes a present, excepting Perseus, who was his servant's son and possessed nothing to bring. Then Polydectes

said to the others, "This young man owes me more than any of you, since I took him in and brought him up in my own house, and yet he gives me nothing." **D**

Perseus answered in anger at the injustice of the charge, "I have nothing of my own, Polydectes, yet ask me what you will, and I will fetch it, for I owe you my life."

At this Polydectes smiled, for it was what he had intended, and he answered, "Fetch me, if this is your boast, the Gorgon's head." **E**

Now the Gorgons, who lived far off on the shores of the ocean, were three fearful sisters with hands of brass, wings of gold,

D Literary Focus Character and Conflict How do you think King Polydectes expects Perseus will react when he is criticized for bringing nothing?

E Read and Discuss What do you think is Polydectes' plan?

and scales like a serpent. Two of them had scaly heads and tusks like the wild boar, but the third, Medusa, had the face of a beautiful woman with hair of writhing serpents, and so terrible was her expression that all who looked on it were immediately turned to stone. This much Perseus knew of the Gorgons, but of how to find or kill them, he had no idea. Nevertheless, he had given his promise, and though he saw now the satisfaction of King Polydectes, he was bound to keep his word. In his perplexity,³ he prayed to the wise goddess Athene, who came to him in a vision and promised him her aid. **F**

“First, you must go,” she said, “to the sisters Phorcides, who will tell you the way to the nymphs who guard the hat of darkness, the winged sandals, and the knapsack which can hold the Gorgon’s head. Then I will give you a shield, and my brother Hermes will give you a sword, which shall be made of adamant, the hardest rock. For nothing else can kill the Gorgon, since so venomous is her blood that a mortal sword, when plunged in it, is eaten away. But when you come to the Gorgons, invisible in your hat of darkness, turn your eyes away from them and look only on their reflection in your gleaming shield.

3. perplexity (puhr PLEHK suh tee): puzzlement; confusion.

F Read and Discuss What do you learn about the terrifying Gorgons in this section?

Thus you may kill the monster without yourself being turned to stone. Pass her sisters by, for they are immortal, but smite off the head of Medusa with the hair of writhing⁴ snakes. Then put it in your knapsack and return, and I will be with you.” **G**

The vision ended, and with the aid of Athene, Perseus set out on the long journey to seek the Phorcides. These live in a dim cavern in the far north, where nights and days are one and where the whole earth is

4. writhing (RYTH ihng): wriggling; moving about in a twisting way.

Study for Perseus and the Graiae (1880) by Sir Edward Burne-Jones.



Analyzing Visuals

Connecting to the Text What part of the plot does this painting illustrate? Does it match the scene as you imagined it? Why or why not?

G Reading Focus Connecting to Characters Why are the gods and goddesses providing so much help to Perseus? What other stories can you name in which heroes are assisted by older or more powerful characters?

light. There sat the three old women mumbling to one another, crouched in a dim heap together, for they had but one eye and one tooth between them, which they passed from hand to hand. Perseus came quietly behind them, and as they fumbled for the eye, he put his strong, brown hand next to one of the long, yellow ones, so that the old crone thought that it was her sister's and put the eye into it. There was a high scream of anger when they discovered the theft, and much clawing and groping in the dim recesses⁵ of the cavern. But they were helpless in their blindness and Perseus could laugh at them. At length, for the price of their eye, they told him how to reach the nymphs, and Perseus, laying the eye quickly in the hand of the nearest sister, fled as fast as he could before she could use it.

Again it was a far journey to the garden of the nymphs, where it is always sunshine and the trees bear golden apples. But the nymphs are friends of the wise gods and hate the monsters of darkness and the spirits of anger and despair. Therefore, they received Perseus with rejoicing and put the hat of darkness on his head, while on his feet they bound the golden, winged

5. **recesses** (REE sehhs ehz): inner places.

Here and there,
a man who had
looked on the
terrible Medusa
stood forever with
horror on his face.

sandals, which are those Hermes wears when he runs down the slanting sunbeams or races along the pathways of the wind. Next, Perseus put on his back the silver sack with the gleaming tassels of gold, and flung across his shoulder the black-sheathed

sword that was the gift of Hermes. On his left arm he fitted the shield that Athene gave, a gleaming silver shield like a mirror, plain without any marking. Then he sprang into the air and ran, invisible like the rushing wind, far out over the white-capped sea, across the yellow sands of the eastern desert,

over strange streams and towering mountains, until at last he came to the shores of the distant ocean which flowed round all the world.

There was a gray gorge of stone by the ocean's edge, where lay Medusa and her sisters sleeping in the dim depths of the rock. All up and down the cleft, the stones took fantastic shapes of trees, beasts, birds, or serpents. Here and there, a man who had looked on the terrible Medusa stood forever with horror on his face. Far over the twilit gorge Perseus **hovered** invisible, while he loosened the pale, strange sword from its black sheath. Then, with his face turned away and eyes on the silver shield,

H Reading Focus Connecting to Characters What other stories do you know in which a young hero or heroine is given special weapons or powers to help him or her against an enemy?

Vocabulary hovered (HUHV uhrd) v.: floated; remained still in the air.

he dropped, slow and silent as a falling leaf, down through the rocky cleft, twisting and turning past countless strange gray shapes, down from the bright sunlight into a chill, dim shadow echoing and reechoing with the dashing of waves on the tumbled rocks beneath. There on the heaped stones lay the Gorgons sleeping together in the dimness, and even as he looked on them in the shield, Perseus felt stiff with horror at the sight.

Two of the Gorgons lay sprawled together, shaped like women, yet scaled from head to foot as serpents are. Instead of hands they had gleaming claws like eagles, and their feet were dragons' feet. Skinny metallic wings like bats' wings hung from their shoulders. Their faces were neither snake nor woman, but part both, like faces in a nightmare. These two lay arm in arm and never stirred. Only the blue snakes still hissed and writhed round the pale, set face of Medusa, as though even in sleep she were troubled by an evil dream. She lay by herself, arms outstretched, face upwards, more beautiful and terrible than living man may bear. All the crimes and madnesses of the world rushed into Perseus' mind as he gazed at her image in the shield. Horror stiffened his arm as he hovered over her with his

Analyzing Visuals

Connecting to the Text

What are the most obvious of Medusa's qualities in this picture? How does the description of Medusa in the story compare with her appearance in this picture?

Medusa from "Perseus and the Gorgon" from
Jim Henson's the Storyteller: The Greek Myths (1997).



sword uplifted. Then he shut his eyes to the vision and in the darkness struck. **I**

There was a great cry and a hissing. Perseus groped for the head and seized it by the limp and snaky hair. Somehow he put it in his knapsack and was up and off, for at the dreadful scream the sister Gorgons had awakened. Now they were after him, their sharp claws grating against his silver shield. Perseus strained forward on the pathway of the wind like a runner, and behind him the two sisters came, smelling out the prey they could not see. Snakes darted from their girdles,⁶ foam flew from their tusks, and the great wings beat the air. Yet the winged sandals were even swifter than they, and Perseus fled like the hunted deer with the speed of desperation. Presently the horrible noise grew faint behind him, the hissing of snakes and the sound of the bat wings died away. At last the Gorgons could smell him no longer and returned home unavenged. **J**

By now, Perseus was over the Libyan desert, and as the blood from the horrible head touched the sand, it changed to serpents, from which the snakes of Africa are descended.

The storms of the Libyan desert blew against Perseus in clouds of eddying sand, until not even the divine sandals could hold him on his course. Far out to sea he was blown, and then north. Finally, whirled around the heavens like a cloud of mist, he alighted in the distant west, where the giant

Atlas held up on his shoulders the heavens from the earth. There the weary giant, crushed under the load of centuries, begged Perseus to show him Medusa's head. Perseus uncovered for him the dreadful thing, and Atlas was changed to the mighty mountain whose rocks rear up to reach the sky near the gateway to the Atlantic. Perseus himself, returning eastwards and still battling with the wind, was driven south to the land of Ethiopia, where King Cepheus reigned with his wife, Cassiopeia. **K**

As Perseus came wheeling in like a gull from the ocean, he saw a strange sight. Far out to sea the water was troubled, seething and boiling as though stirred by a great force moving in its depths. Huge, sullen waves were starting far out and washing inland over sunken trees and flooded houses. Many miles of land were under water, and as he sped over them, he saw the muddy sea lapping around the foot of a black, upstanding rock. Here on a ledge above the water's edge stood a young girl chained by the arms, lips parted, eyes open and staring, face white as her linen garment. She might have been a statue, so still she stood, while the light breeze fluttered her dress and stirred her loosened hair. As Perseus looked at her and looked at the sea, the water began to boil again, and miles out a long gray scaly back of vast length lifted itself above the flood. At that, there was a shriek from a distant knoll where he could dimly see the forms of people, but

6. **girdles:** belts or sashes.

I Literary Focus Character and Conflict What qualities make Medusa a frightening, powerful foe that only a superhuman hero could defeat?

J Read and Discuss What is Perseus's situation now?

K Read and Discuss What two things have been created from Medusa's head so far?

the girl shrank a little and said nothing. Then Perseus, taking off the hat of darkness, alighted near the maiden to talk to her, and she, though nearly mad with terror, found words at last to tell him her tale. **L**

Her name was Andromeda, and she was the only child of the king and of his wife, Cassiopeia. Queen Cassiopeia was exceedingly beautiful, so that all people marveled at her. She herself was proud of her dark eyes, her white, slender fingers, and her long black hair, so proud that she had been heard to boast that she was fairer even than the sea nymphs, who are daughters of Nereus. At this, Nereus in wrath stirred up Poseidon, who came flooding in over the land, covering it far and wide. Not content with this, he sent a vast monster from the dark depths of the bottomless sea to ravage the whole coast of Ethiopia. When the unfortunate king and queen had sought the advice of the oracle on how to appease the god, they had been ordered to sacrifice their only daughter to the sea monster Poseidon had sent. Not daring for their people's sake to disobey, they had chained her to this rock, where she now awaited the beast who should devour her. **M**

Perseus comforted Andromeda as he stood by her on the rock, and she shrank closer against him while the great gray back writhed its half-mile length slowly towards the land. Then, bidding Andromeda hide

her face, Perseus sprang once more into the air, unveiling the dreadful head of dead Medusa to the monster, which reared its dripping jaws yards high into the air. The mighty tail stiffened all of a sudden, the boiling of the water ceased, and only the gentle waves of the receding ocean lapped around a long, gray ridge of stone. Then Perseus freed Andromeda and restored her to her father and beautiful mother. Thereafter, with their consent, he married her amid scenes of tremendous rejoicing, and with his bride set sail at last for the kingdom of Polydectes. **N**

Polydectes had lost no time on the departure of Perseus. First he had begged Danae to become his wife, and then he had threatened her. Undoubtedly, he would have got his way by force if Danae had not fled in terror to Dictys. The two took refuge at the altar of a temple whence Polydectes did not dare drag them away. So matters stood when Perseus returned. Polydectes was enraged to see him, for he had hoped at least that Danae's most powerful protector would never return. But now, seeing him famous and with a king's daughter to wife, he could not contain himself. Openly he laughed at the tale of Perseus, saying that the hero had never killed the Gorgon, only pretended to, and that now he was claiming an honor he did not deserve. At this,

L Literary Focus Character and Conflict Compare Perseus's actions on his journey home with those on his mission to kill Medusa. Is it obvious why he stops to talk to the girl, or do you have to infer his motivation?

M Literary Focus Character and Conflict What causes the external conflict between Andromeda and the monster?

N Literary Focus Character and Conflict How are Perseus's reasons, or motivations, for challenging the sea monster different from his motivations for going after Medusa? What is the resolution of the conflict with the sea monster?

Vocabulary **devour** (dih VOWR) v.: eat in a greedy way.



Analyzing Visuals

Connecting to the Text How is this creature similar to or different from your idea of what the sea monster in conflict with Andromeda looks like?

The Leviathan (1908)
by Arthur Rackham.

Perseus, enraged by the insult and by reports of his mother's persecution, said to him, "You asked me for the Gorgon's head. Behold it!" And with that he lifted it high, and Polydectes became stone. **O**

Then Perseus left Dictys to be king of that island, but he himself went back to the Grecian mainland to seek out his grandfather, Acrisios, who was once again king of Argos. First, however, he gave back to the gods the gifts they had given him. Hermes took back the golden sandals and the hat of darkness, for both are his. But



Perseus with the Head of Medusa (1545–1554)
by Benvenuto Cellini (1500–1571). Bronze sculpture.

Athene took Medusa's head, and she hung it on a fleece around her neck as part of her battle equipment, where it may be seen in statues and portraits of the warlike goddess.

Perseus took ship for Greece, but his fame had gone before him, and King Acrisios fled secretly from Argos in terror, since he remembered the prophecy and feared that Perseus had come to avenge the wrongs

of Danae. The trembling old Acrisios took refuge in Larissa, where it happened the king was holding a great athletic contest in honor of his dead father. **P**

Heroes from all over Greece, among whom was Perseus, came to the games. As Perseus was competing at the discus throwing, he threw high into the air and far beyond the rest. A strong wind caught the discus as it spun, so that it left the course marked out for it and was carried into the stands. People scrambled away to right and left. Only Acrisios was not nimble enough. The heavy weight fell full on his foot and crushed his toes, and at that, the feeble old man, already weakened by his terrors, died from the shock. Thus the prophecy of Apollo was fulfilled at last; Acrisios was killed by his grandson. Then Perseus came into his kingdom, where he reigned with Andromeda long and happily. **O**

**"You asked me
for the Gorgon's
head. Behold it!"**

O Read and Discuss What happens when Perseus reaches home?

P Literary Focus Character and Conflict At the end of the story, which of King Acrisios's qualities are different from those at the beginning? Which are the same?

O Read and Discuss What point does the writer make at the end?

Read with a Purpose

Note how this writer/artist takes a serious heroic myth and turns it into something funny.

Retold by **Marcia Williams**



(Pages 293–296) *Perseus and the Gorgon's Head* from GREEK MYTHS. Copyright © 1991 Marcia Williams. Reproduced by permission of Candlewick Press, Inc. Cambridge, MA, on behalf of Walker Books Ltd. London.

A Read and Discuss How has the writer/artist set up the story for you?

B Reading Focus Connecting to Characters How is the conflict developing between Perseus, King Polydectes, and Danaë similar to and different from that in “Medusa’s Head”?

C Read and Discuss Why is it intended to be a “deadly” mission?

<p>Medusa was one of three monstrous sisters, with brass hands and golden wings, whose glance could turn men and beasts to stone.</p>			
<p>It's the east a sea can be on</p>		<p>I don't really know where to look next</p>	<p>Why not sleep next?</p>
<p>But Perseus was not afraid</p>	<p>He traveled for many days</p>	<p>but found no sign of Medusa</p>	<p>Finally, he lay down to rest.</p>
<p>Wake up! I've got something for you!</p>	<p>What a handy power for you!</p>	<p>Now you won't be turned to stone</p>	<p>Medusa, Medusa, is that you?</p>
<p>As he slept, the goddess Athena came to him, bringing him a shield</p>	<p>in which he could look at Medusa's reflection, so that he would not be turned to stone</p>	<p>The next day he set off again, but there was still no sign of Medusa</p>	
<p>Wake up, wake up!</p>	<p>I just think you're a bit late</p>	<p>Come on - it's about my sickle! I've got it! Perseus, that's it!</p>	
<p>That night, the god Hermes visited Perseus.</p>	<p>He gave him a sickle with which to cut off Medusa's snake-covered hair</p>	<p>Then Hermes told Perseus to go to the Gray Caves</p>	
<p>Give me the sickle! I want the sickle!</p>	<p>Mount Atlas is the way to the Gray Caves</p>	<p>Wake up, wake up!</p>	
<p>These three sisters had only one eye and one tooth between them.</p>	<p>Perseus went to Mount Atlas, where the Gray Caves lived.</p>	<p>Creeping up behind them, he snatched their single eye and tooth</p>	

1. **sickle** (SIHK uhl): tool with a curved blade and a short handle.

D Literary Focus Character and Conflict What is the conflict in the story at this point? Which of Perseus's qualities have been revealed?

E Read and Discuss What roles do the shield and the sickle play in Perseus's mission?

			
<p>The Gray Ones screamed for them to be returned.</p>	<p>and Perseus agreed, in exchange for information. F</p>	<p>So Perseus told him he should seek out the Ocean Nymphs.</p>	
			
<p>Then Perseus returned the eye and teeth and went on.</p>	<p>Upon reaching the ocean, he called to the Nymphs.</p>	<p>They found Medusa and were glad to assist Perseus.</p>	
			
<p>They gave him winged sandals so he could fly.</p>	<p>The mermaid made him completely invisible.</p>	<p>and a bag in which to put Medusa's deadly head.</p>	
			
<p>Then they directed him to where the Gorgons lived.</p>	<p>There, Perseus heard their mingling, growing snores.</p>	<p>Looking into his shield, he beheld a fearful sight.</p>	
			
<p>But, fearless, Perseus raised his sickle high.</p>	<p>and with one mighty stroke, sliced off Medusa's head.</p>	<p>In a moment, he tucked in the bag. G</p>	

F Literary Focus Character and Conflict What qualities does Perseus show in the way he handles the Gray Ones? How do the pictures and word balloons affect the classic image of Perseus as a heroic type?

G Read and Discuss What is happening now?

<p>As he leapt into the air, Medusa's sisters woke.</p>		<p>Quickly, Perseus donned the helmet and just as they vanished from their sight. H</p>			
<p>His family home was not an easy one.</p>		<p>But, after a year, he arrived at Serphus.</p>			
<p>Perseus found his mother hiding from King Polydeutes in the temple.</p>		<p>So he went on to the palace. Polydeutes was convinced that Perseus had long since been turned to stone.</p>			
<p>The king was terrified to see him alive.</p>		<p>But before he could speak, Perseus pulled out Medusa's head.</p>			
<p>Perseus then rescued his mother and, before leaving the island, crowned Diety the new King of Serphus.</p>		<p>They sailed for Argos where, later, Perseus accidentally killed King Acrisius, as the oracle had predicted. I</p>			

H Reading Focus **Connecting to Characters** In “Medusa’s Head” the scene in which Perseus kills Medusa is suspenseful and horrifying. How would you describe the way this plot event is handled here?

I Read and Discuss How have conflicts resolved for Perseus and his mother?

Applying Your Skills



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

Medusa's Head / Perseus and the Gorgon's Head

Literary Response and Analysis

Reading Skills Focus

Quick Check

1. Why does King Polydectes send Perseus on such a dangerous mission?
2. Why is Medusa so dangerous?
3. How does Perseus help Andromeda?

Read with a Purpose

4. In each version of the story, how does Perseus fulfill his fate, or destiny? How are the authors' attitudes toward this story different?

Reading Skills: Connecting to Characters

5. Think about the connections you made between the two versions of the story in your chart for "Perseus and the Gorgon's Head." Do you think the two versions have more similarities or more differences? Explain.
6. Think about the connections to other stories you recorded in your chart for either selection. What have you learned from these connections about the qualities of heroes and the plots of heroic stories?

Literary Skills Focus

Literary Analysis

7. **Interpret** Why is Perseus a good example of a mythic hero? (Think about how he handles the challenges on his quest and how the gods help him.)

8. **Reflect** What do you think of Perseus? Do we have heroes like him today? Refer to your reading notes for your responses to the story.
9. **Evaluate** In "Medusa's Head," what kind of hero is Perseus? In "Perseus and the Gorgon's Head," how successfully does Marcia Williams adapt this heroic image in order to turn it upside down?
10. **Reflect** How does the myth of Perseus illustrate the idea that no one can escape fate? What do you think of the ancient Greek belief that everything that happens is decided in advance by fate?

Literary Skills: Character and Conflict

11. **Analyze** In both versions of the story, how does Perseus's character help set the story's conflicts in motion and keep them in motion?
12. **Infer** Could Perseus have resolved his conflicts without the help of the other characters? Explain your answer.

Writing Skills Focus

Think as a Reader/Writer

Use It in Your Writing Review the lists of action words you recorded. Now, try using similar words and descriptions to write your own action-packed scene.

Dragon, Dragon

by John Gardner

Read with a Purpose

Read “Dragon, Dragon” to learn what problem a king and his kingdom face and to discover who ends up solving the problem.

Preparing to Read for this selection is on page 167.

Build Background

A **parody** is a work that humorously imitates, or spoofs, the content or style of another work. This story is from John Gardner’s first collection of stories for young readers, *Dragon, Dragon, and Other Tales* (1975). The book is a collection of fairy tale parodies—new and funny versions of traditional, old-fashioned tales.

There was once a king whose kingdom was plagued by a dragon. The king did not know which way to turn. The king’s knights were all cowards who hid under their beds whenever the dragon came in sight, so they were of no use to the king at all. And the king’s wizard could not help either because, being old, he had forgotten his magic spells. Nor could the wizard look up the spells that had slipped his mind, for he had unfortunately misplaced his wizard’s book many years before. The king was at his wit’s end. **A**

Every time there was a full moon, the dragon came out of his lair and **ravaged** the countryside. He frightened maidens

and stopped up chimneys and broke store windows and set people’s clocks back and made dogs bark until no one could hear himself think.

He tipped over fences and robbed graves and put frogs in people’s drinking water and tore the last chapters out of novels and changed house numbers around.

He stole spark plugs out of people’s cars and put firecrackers in people’s cigars and stole the clappers from all the church bells and sprung every bear trap for miles around so the bears could wander wherever they pleased.

And to top it all off, he changed around all the roads in the kingdom so that people

A Read and Discuss What has the author told you so far?

Vocabulary **ravaged** (RAV ihjd) v.: damaged greatly.

could not get anywhere except by starting out in the wrong direction. **B**

“That,” said the king in a fury, “is enough!” And he called a meeting of everyone in the kingdom.

Now it happened that there lived in the kingdom a wise old cobbler who had a wife and three sons. The cobbler and his family came to the king’s meeting and stood way in back by the door, for the cobbler had a feeling that since he was nobody important,

there had probably been some mistake, and no doubt the king had intended the meeting for everyone in the kingdom except his family and him.

“Ladies and gentlemen,” said the king when everyone was present, “I’ve put up with that dragon as long as I can. He has got to be stopped.” **C**

All the people whispered amongst themselves, and the king smiled, pleased with the impression he had made. **D**

B Literary Focus Character and Conflict What qualities are revealed by the dragon’s actions? Explain how this dragon’s character sets up the story’s conflict.

C Literary Focus Character and Conflict How might the king’s action here mark a new stage in the conflict?

D Read and Discuss How has the king changed his approach?



Analyzing Visuals

Connecting to the Text How does this dragon resemble the dragon in the story?

Scene from the movie *Dragonheart* (1996).

But the wise cobbler said gloomily, “It’s all very well to talk about it—but how are you going to do it?”

And now all the people smiled and winked as if to say, “Well, King, he’s got you there!”

The king frowned.

“It’s not that His Majesty hasn’t tried,” the queen spoke up loyally.

“Yes,” said the king, “I’ve told my knights again and again that they ought to slay that dragon. But I can’t *force* them to go. I’m not a tyrant.”

“Why doesn’t the wizard say a magic spell?” asked the cobbler.

“He’s done the best he can,” said the king.

The wizard blushed and everyone looked embarrassed. “I used to do all sorts of spells and chants when I was younger,” the wizard explained. “But I’ve lost my spell book, and I begin to fear I’m losing my memory too. For instance, I’ve been trying for days to recall one spell I used to do. I forget, just now, what the deuce it was for. It went something like—

*Bimble,
Wimble,
Cha, Cha
CHOOMPF!”*

Suddenly, to everyone’s surprise, the queen turned into a rosebush.

“Oh, dear,” said the wizard.

“Now you’ve done it,” groaned the king.

“Poor Mother,” said the princess.

“I don’t know what can have happened,” the wizard said nervously, “but don’t worry, I’ll have her changed back in a jiffy.” He shut his eyes and racked his brain for a spell that would change her back.

But the king said quickly, “You’d better leave well enough alone. If you change her into a rattlesnake, we’ll have to chop off her head.” **E**

Meanwhile the cobbler stood with his hands in his pockets, sighing at the waste of time. “About the dragon . . .,” he began.

“Oh, yes,” said the king. “I’ll tell you what I’ll do. I’ll give the princess’s hand in marriage to anyone who can make the dragon stop.”

“It’s not enough,” said the cobbler. “She’s a nice enough girl, you understand. But how would an ordinary person support her? Also, what about those of us that are already married?”

“In that case,” said the king, “I’ll offer the princess’s hand or half the kingdom or both—whichever is most convenient.”

The cobbler scratched his chin and considered it. “It’s not enough,” he said at last. “It’s a good enough kingdom, you understand, but it’s too much responsibility.”

“Take it or leave it,” the king said.

“I’ll leave it,” said the cobbler. And he shrugged and went home. **F**

But the cobbler’s eldest son thought the bargain was a good one, for the princess was very beautiful, and he liked the idea of having half the kingdom to run as he pleased.

E Reading Focus **Connecting to Characters** In what ways is this wizard similar to or different from wizards in other stories you know?

F Literary Focus **Character and Conflict** In what obvious ways are the king and the cobbler different from each other? How do their qualities affect the conflict?

So he said to the king, “I’ll accept those terms, Your Majesty. By tomorrow morning the dragon will be slain.” **G**

“Bless you!” cried the king.

“Hooray, hooray, hooray!” cried all the people, throwing their hats in the air.

The cobbler’s eldest son beamed with pride, and the second eldest looked at him enviously. The youngest son said timidly, “Excuse me, Your Majesty, but don’t you think the queen looks a little unwell? If I were you, I think I’d water her.” **H**

“Good heavens,” cried the king, glancing at the queen, who had been changed into a rosebush, “I’m glad you mentioned it!”

“The old man is not as wise as I thought. If I say something like that to the dragon, he will eat me up in an instant.”

Now the cobbler’s eldest son was very clever and was known far and wide for how quickly he could multiply fractions in his head. He was perfectly sure he could slay the dragon by somehow or other playing a trick on him, and he didn’t feel that he needed his wise old father’s advice. But he thought it was only polite to ask, and so he went to his father, who was working as usual at his cobbler’s bench, and said, “Well, Father, I’m off to slay the dragon. Have you any advice to give me?”

The cobbler thought a moment and replied, “When and if you come to the dragon’s lair, recite the following poem.

*Dragon, dragon, how do you do?
I’ve come from the king to murder you.*

Say it very loudly and firmly, and the dragon will fall, God willing, at your feet.”

“How curious!” said the eldest son. And he thought to himself, “The old man is not as wise as I thought. If I say something like that to the dragon, he will eat me up in an instant. The way to kill a dragon is to outfox him.” And

keeping his opinion to himself, the eldest son set forth on his quest. **I**

When he came at last to the dragon’s lair, which was a cave, the eldest son slyly disguised himself as a peddler and knocked

on the door and called out, “Hello there!”

“There’s nobody home!” roared a voice.

The voice was as loud as an earthquake, and the eldest son’s knees knocked together in terror.

“I don’t come to trouble you,” the eldest son said meekly. “I merely thought you might be interested in looking at some of our brushes. Or if you’d prefer,” he added quickly, “I could leave our catalog with you and I could drop by again, say, early next week.”

“I don’t want any brushes,” the voice roared, “and I especially don’t want any brushes next week.”

G Read and Discuss What does the eldest son think of the deal?

H Read and Discuss Why is the youngest son the only one not focused on the good news? What might he think of the deal?

I Reading Focus Connecting to Characters In what ways is the eldest son like and unlike a familiar character type? What ability does he plan to rely on to slay the dragon?



Analyzing Visuals

Connecting to the Text

How do the qualities of this dragon seem similar to or different from those of the dragon in the story?

Scene from the movie
Dragonheart (1996).

“Oh,” said the eldest son. By now his knees were knocking together so badly that he had to sit down.

Suddenly a great shadow fell over him, and the eldest son looked up. It was the dragon. The eldest son drew his sword, but the dragon **lunged** and swallowed him in a single gulp, sword and all, and the eldest son found himself in the dark of the dragon’s belly. “What a fool I was not to listen to my wise old father!” thought the eldest son. And he began to weep bitterly. **J**

“Well,” sighed the king the next morning, “I see the dragon has not been slain yet.”

“I’m just as glad, personally,” said the princess, sprinkling the queen. “I would have had to marry that eldest son, and he had warts.” **K**

Now the cobbler’s middle son decided it was his turn to try. The middle son was very strong and was known far and wide for being able to lift up the corner of a church. He felt perfectly sure he could slay the dragon by simply laying into him, but he thought it would be only polite to ask his father’s advice. So he went to his father and said to him, “Well, Father, I’m off to slay the dragon. Have you any advice for me?”

The cobbler told the middle son exactly what he’d told the eldest.

“When and if you come to the dragon’s lair, recite the following poem.

J **Read and Discuss** How do things turn out for the cobbler’s eldest son?

K **Read and Discuss** How does the princess feel about what happened to the cobbler’s eldest son?

Vocabulary **lunged** (luhnjd) v.: moved suddenly forward.

*Dragon, dragon, how do you do?
I've come from the king to murder you.*

Say it very loudly and firmly, and the dragon will fall, God willing, at your feet.”

“What an odd thing to say,” thought the middle son. “The old man is not as wise as I thought. You have to take these dragons by surprise.” But he kept his opinion to himself and set forth. **L**

When he came in sight of the dragon’s lair, the middle son spurred his horse to a gallop and thundered into the entrance, swinging his sword with all his might.

But the dragon had seen him while he was still a long way off, and being very clever, the dragon had crawled up on top of the door so that when the son came charging in, he went under the dragon and on to the back of the cave and slammed into the wall. Then the dragon chuckled and got down off the door, taking his time, and strolled back to where the man and the horse lay unconscious from the terrific blow. Opening his mouth as if for a yawn, the dragon swallowed the middle son in a single gulp and put the horse in the freezer to eat another day.

“What a fool I was not to listen to my wise old father,” thought the middle son when he came to in the dragon’s belly. And he too began to weep bitterly. **M**

That night there was a full moon, and the dragon ravaged the countryside so terribly that several families moved to another kingdom.

“Well,” sighed the king in the morning, “still no luck in this dragon business, I see.”

“I’m just as glad, myself,” said the princess, moving her mother, pot and all, to the window, where the sun could get at her. “The cobbler’s middle son was a kind of humpback.” **N**

Now the cobbler’s youngest son saw that his turn had come. He was very upset and nervous, and he wished he had never been born. He was not clever, like his eldest brother, and he was not strong, like his second-eldest brother. He was a decent, honest boy who always minded his elders.

He borrowed a suit of armor from a friend of his who was a knight, and when the youngest son put the armor on, it was so heavy he could hardly walk. From another knight he borrowed a sword, and that was so heavy that the only way the youngest son could get it to the dragon’s lair was to drag it along behind his horse like a plow.

When everything was in readiness, the youngest son went for a last conversation with his father.

“Father, have you any advice to give me?” he asked.

“Only this,” said the cobbler. “When and if you come to the dragon’s lair, recite the following poem.

*Dragon, dragon, how do you do?
I've come from the king to murder you.*

L Literary Focus Character and Conflict How is the middle son’s approach to the conflict like his brother’s?

M Read and Discuss How do things turn out for the middle son?

N Read and Discuss How do the princess’s feelings about the middle son connect with what you already know about her?

Say it very loudly and firmly, and the dragon will fall, God willing, at your feet.”

“Are you certain?” asked the youngest son uneasily.

“As certain as one can ever be in these matters,” said the wise old cobbler. **O**

And so the youngest son set forth on his quest. He traveled over hill and dale and at last came to the dragon’s cave.

The dragon, who had seen the cobbler’s youngest son while he was still a long way off, was seated up above the door, inside the cave, waiting and smiling to himself. But minutes passed and no one came thundering in. The dragon frowned, puzzled, and was tempted to peek out. However, reflecting that patience seldom goes unrewarded, the dragon kept his head up out of sight and went on waiting. At last, when he could stand it no longer, the dragon **craned** his neck and looked. There at the entrance of the cave stood a trembling young man in a suit of armor twice his size, struggling with a sword so heavy he could lift only one end of it at a time.

At the sight of the dragon, the cobbler’s youngest son began to tremble so violently that his armor rattled like a house caving in. He heaved with all his might at the sword and got the handle up level with his chest, but even now the point was down in the dirt. As loudly and firmly as he could manage, the youngest son cried—

*Dragon, dragon, how do you do?
I’ve come from the king to murder you.*



Scene from the movie *Dragonslayer* (1981).

“What?” cried the dragon, flabbergasted. “You? *You?* Murder *Me*???” All at once he began to laugh, pointing at the little cobbler’s son. “*He he he ho ha!*” he roared, shaking all over, and tears filled his eyes. “*He he he ho ho ho ha ha!*” laughed the dragon. He was laughing so hard he had to hang onto his sides, and he fell off the door and landed on his back, still laughing, kicking his legs helplessly, rolling from side to side, laughing and laughing and laughing. **P**

The cobbler’s son was annoyed. “*I do* come from the king to murder you,” he said. “A person doesn’t like to be laughed at for a thing like that.”

O Literary Focus Character and Conflict The cobbler has given the same advice to all three sons. What’s different about the conversation this time? What does this difference tell you about the youngest son’s qualities?

P Read and Discuss What picture has the author created for you here?

Vocabulary **craned** (kraynd) v.: stretched (the neck) in order to see better.

“*He he he!*” wailed the dragon, almost sobbing, gasping for breath. “Of course not, poor dear boy! But really, *he he*, the *idea* of it, *ha ha ha!* And that simply *ridiculous poem!*” Tears streamed from the dragon’s eyes, and he lay on his back perfectly helpless with laughter.

“It’s a good poem,” said the cobbler’s youngest son loyally. “My father made it up.” And growing angrier he shouted, “I want you to stop that laughing, or I’ll—I’ll—” But the dragon could not stop for the life of him. And suddenly, in a terrific rage, the cobbler’s son began flopping the sword end over end in the direction of the dragon. Sweat ran off the youngest son’s forehead, but he labored on, blistering mad, and at last, with one supreme heave, he had the sword standing on its handle a foot from the dragon’s throat. Of its own weight the sword fell, slicing the dragon’s head off.

“*He he ho huk,*” went the dragon—and then he lay dead. **Q**

The two older brothers crawled out and thanked their younger brother for saving their lives. “We have learned our lesson,” they said.

Then the three brothers gathered all the treasures from the dragon’s cave and tied them to the back end of the youngest brother’s horse and tied the dragon’s head on

behind the treasures and started home. “I’m glad I listened to my father,” the youngest son thought. “Now I’ll be the richest man in the kingdom.” **R**

There were hand-carved picture frames and silver spoons and boxes of jewels and chests of money and silver compasses and maps telling where there were more treasures buried when these ran out. There was also a curious old book with a picture of an owl on the cover, and inside, poems and odd sentences and recipes that seemed to make no sense.

When they reached the king’s castle, the people all leaped for joy to see that the dragon was dead, and the princess ran out and kissed the youngest brother on the forehead, for secretly she had hoped it would be him.

“Well,” said the king, “which half of the kingdom do you want?”

“My wizard’s book!” exclaimed the wizard. “He’s found my wizard’s book!” He opened the book and ran his finger along under the words and then said in a loud voice, “Glmuzk, shkzmlp, blam!”

Instantly the queen stood before them in her natural shape, except she was soaking wet from being sprinkled too often. She glared at the king.

“Oh dear,” said the king, hurrying toward the door. **S**

Q Read and Discuss How do things turn out for the youngest son?

R Literary Focus Character and Conflict What qualities enable the youngest son to adapt to the situation and slay the dragon? What does the cobbler’s poem have to do with his son’s conquest?

S Read and Discuss How do things turn out for the people of the kingdom?

Applying Your Skills



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

Dragon, Dragon

Literary Response and Analysis

Reading Skills Focus

Quick Check

1. Why can't the wizard help conquer the dragon?
2. What lesson do the eldest and middle son learn?
3. What is the youngest son's reward for killing the dragon?

Read with a Purpose

4. Why is the dragon such a threat to the kingdom? Were you surprised to learn that the youngest son is the one who succeeds in conquering the dragon? Why or why not?

Reading Skills: Connecting to Characters

5. What connections between this story and the two versions of the Perseus myth did you record in your chart? Write two or three sentences explaining the main similarities you noted between the selections.

"Dragon, Dragon"	Connections
dragon killed	Medusa killed in Perseus myth

Vocabulary Check

Answer the following questions:

6. What time of day was it when the dragon **ravaged** the countryside?
7. Who **lunged** at the cobbler's eldest son?
8. What would a **craned** neck look like?

Literary Skills Focus

Literary Analysis

9. **Analyze** What elements of the plot make this story like old-fashioned fairy tales? What story elements would never appear in a "real" fairy tale? Explain how these elements make the story funny.
10. **Interpret** This story expresses a message, or teaches a lesson, about life. In real life, is it always the experts who are wise? Who is wise in this story? What message do you take from that?

Literary Skills: Character and Conflict

11. **Analyze** Identify each son's main character traits. What is the effect of the eldest and middle sons' qualities on the **plot**? (Think about how their behavior keeps the plot at a standstill.) Which of the youngest son's qualities enable him to save the kingdom?
12. **Analyze** What role does the cobbler play in resolving the conflict? Do you think the youngest son would ever have defeated the dragon if he hadn't had his father to give him advice? Support your opinion by citing the youngest son's qualities, or traits.

Writing Skills Focus

Think as a Reader/Writer

Use It in Your Writing Review your *Reader/Writer Notebook* for especially striking descriptions of actions. Now, write an action scene from a familiar fairy tale. Use strong descriptions of actions as well as the kind of humor that John Gardner uses in this story.

COMPARING TEXTS

Wrap Up



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

Medusa's Head / Perseus and the Gorgon's Head / Dragon, Dragon

Writing Skills Focus

Write a Comparison-Contrast Essay

In an essay, compare and contrast the effects of the characters' qualities on the conflicts in two of these stories. Organize your essay in one of the following ways:

- You can organize the essay by character and conflict, using the **point-by-point method**. In the first paragraph, compare and contrast the qualities of the main characters—the heroes—of the two stories. Then, write a paragraph comparing and contrasting the effects of those qualities on the central conflicts in the stories and on the conflicts' resolutions.
- You can use the **block method** to organize your essay. Write all about one story in the first paragraph and all about the other story in the second paragraph. In each paragraph, explain the qualities of the main character in the story and the effect of the qualities on the conflict and its resolution.

At the end of your essay, explain what you thought of each writer's treatment of his or her story. Which story did you prefer? Why?

Use the workshop on writing a Comparison-Contrast Essay, pages 450–457, for help with this assignment.



How do imperfect heroes achieve their goals? In what ways can an imperfect hero be just as heroic as a "perfect" heroic type?

CHOICES

As you respond to the Choices, use these **Academic Vocabulary** words as appropriate: adapt, circumstance, obvious, qualities.

REVIEW

Describe a Hero

Timed Writing Think of a real-life hero and, in a short essay, explain the obvious (and not-so-obvious) qualities that make him or her heroic. How have these qualities helped the hero perform a heroic deed—to triumph in a struggle or resolve a major conflict?

CONNECT

Create a Graphic Story

Marcia Williams uses plain language to tell the story of Perseus, but she adds illustrations and dialogue to make the story humorous. Adapt her technique to your own retelling of a myth or fairy tale. First, write the story. Then, draw it in a cartoon style and add humorous dialogue.

EXTEND

Continue a Story

At the end of "Dragon, Dragon," the queen glares at the king, who hurries toward the door. What do you suppose happens when the queen catches up with the king? Write the scene that takes place *after* the end of the story. Use what you've learned about the king and queen to keep them both "in character."



Learn It Online

Investigate Internet links to learn more about these stories at:

go.hrw.com

H6-193

Go

Compare-and-Contrast Organizational Pattern



C O N T E N T S

MAGAZINE ARTICLE

Olympic Glory:

Victories in History

World Almanac

page 196

MAGAZINE ARTICLE

Going to Bat for Baseball and Cricket

World Almanac

page 203

What Do
You
Think

What's the difference
between winning
and doing the right
thing?



QuickWrite

In what competitions—sports, games, or other contests—have you participated? Choose your favorite, and then describe its rules in a paragraph or two.

MAGAZINE ARTICLE

Preparing to Read



Reading Standard 2.2 Analyze text that uses the compare-and-contrast organizational pattern.

Olympic Glory: Victories in History

Informational Text Focus

Compare-and-Contrast Organizational Pattern

"Attending Allison's pool party was like spending a day at the beach."

"Yes, but Travis's birthday party was twice as fun."

Notice how often your friends use a comparison or a contrast when they express their ideas and opinions. We all make sense of the world by noting ways in which people, places, and ideas are similar (**comparing**) and different (**contrasting**). In the following article, you'll read about the Olympic Games. By using the **compare-and-contrast organizational pattern**, the writer helps you understand how the modern Olympics are similar to the ancient Olympics in some ways and very different in others.

Into Action A **Venn diagram** is a graphic organizer in which you can record similarities and differences between two things. As you read "Olympic Glory: Victories in History," use a Venn diagram like the one below to track the writer's comparison and contrast of the ancient and modern games.



Writing Skills Focus

Preparing for Timed Writing Writers use words and phrases to signal relationships between ideas. Words such as *similarly*, *as*, *like*, and *likewise* indicate comparisons; phrases such as *instead of*, *however*, *in contrast*, and *on the other hand* indicate contrasts. In your *Reader/Writer Notebook*, list the signal words and phrases you find in this article.

Vocabulary

victorious (vihk TAWR ee uhs)
adj.: having won. *Sara Hughes was victorious in the 2002 Winter Olympics.*

contemporary (kuhn TEHM puh reh ee)
adj.: relating to the present time; modern. *Contemporary Olympics fans can watch the games on television.*

amateurs (AM uh churz)
n.: people who participate in sports or other activities for fun rather than money; not professionals. *Since ancient Olympians earned money and prizes, they can't be considered amateurs.*

Language Coach

Latin Roots Many English words and word parts come from ancient Latin. For example, *contemporary* comes from the Latin word *tempus*, meaning "time." *Amateur* comes from the Latin verb *amare*, meaning "to love." *Victorious* comes from the Latin word *vincere*, "to conquer." Explain how knowing the meanings of these Latin root words can help you recognize and understand related words.



Reader/Writer
Notebook

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



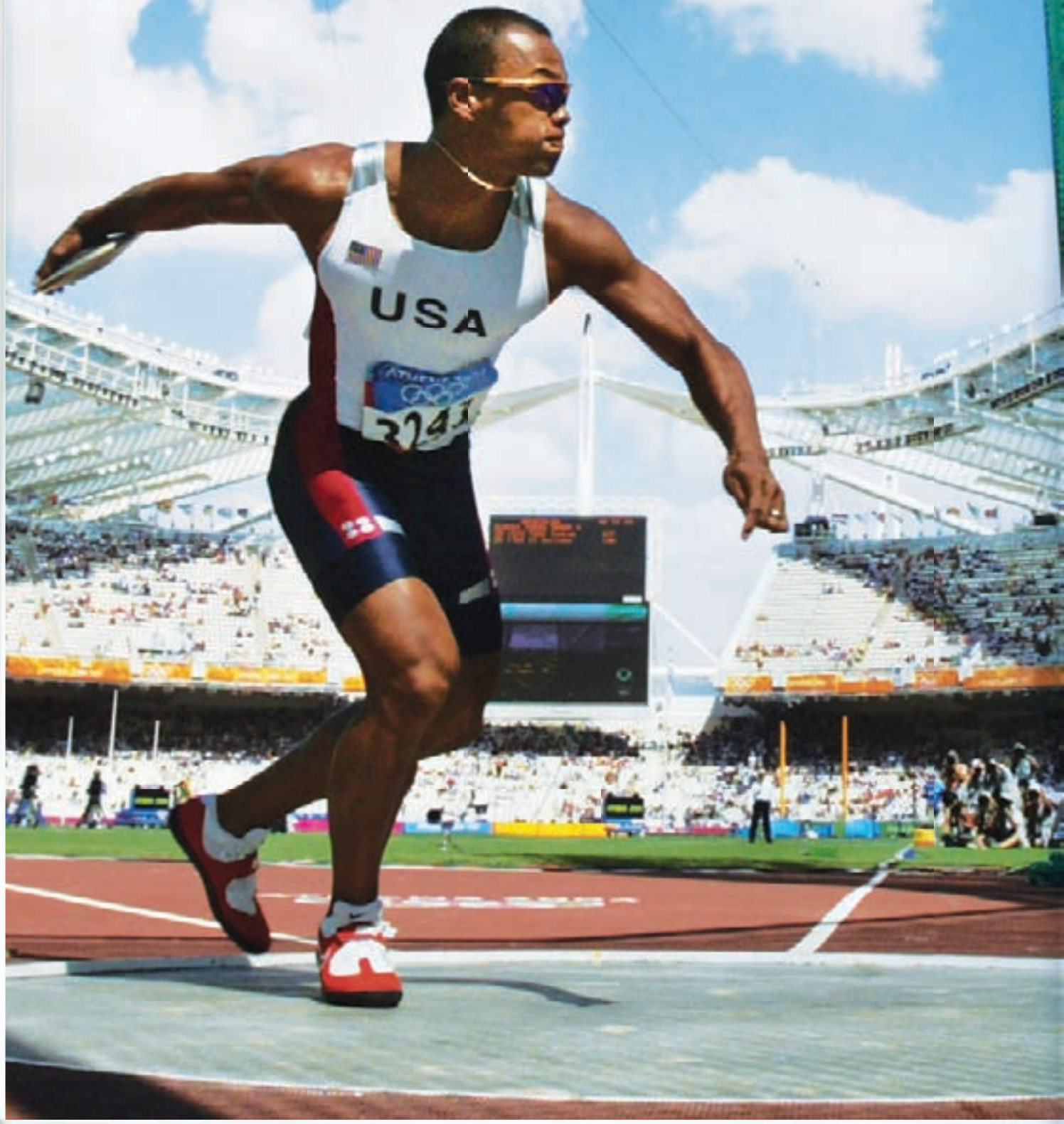
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OLYMPIC GLORY: *Victories in History*

by



Read with a Purpose

Read this article to learn how times have both changed and stayed the same for the Olympic Games.

In Greece in 1896, a shepherd named Spyridon Louis ran a footrace from Marathon to Athens and became the first “marathon” champion of the modern Olympics. He ran the race in borrowed shoes. In the Olympic Games today and in the future, one would be hard-pressed to find athletes who have trouble finding footwear. Hoping to give their brands important public exposure, makers of specialized athletic shoes can’t wait to give expensive shoes to Olympians for free.

However, modern Olympic athletes will always be like Louis in some important ways. **Victorious** runners will be asked how it feels to triumph, and they will sound like he did: “That hour was something unimaginable, and it still appears in my memory like a dream,” Louis said

forty years after his moment of glory. “Everybody was calling out my name and throwing their hats in the air.” Crowds will always gather. Flags will unfurl. Athletes will triumph. Some elements of the Games change with time; others are eternal. **A**

Exported from Greece

The very first Games were part of a Greek religious festival honoring Zeus, the “father” of Greek gods and goddesses. “They were a celebration of Hellenic culture,”¹ says David Potter, professor of Greek and Latin at the University of Michigan. Now, those gods and goddesses

-
1. **Hellenic** (heh LEHN ihk) **culture:** culture of the ancient Greeks during the period 776 B.C. to 323 B.C. Hellen was a mythological king believed to be the ancestor of all true Greeks.

A Informational Focus **Compare and Contrast**

The writer begins this article by mentioning that even the modern Olympics have changed through time. What is the writer’s point here? What features of the Olympics remain the same across time?

Vocabulary **victorious** (vihk TAWR ee uhs) *adj.*: having won.

are ancient myth, and the Games include athletes from all around the world, not just the Greek city-states of ancient times.

The ancient Olympics were held every four years in Olympia from 776 B.C. through A.D. 393—over one thousand years! The Games were revived in 1896 as international competitions. Today's Olympics are run by international committees rather than by Greek officials, and athletes gather in different host cities each time, not just in Olympia. Now, as in ancient times, says Potter, “The point in part is for people to come and represent who they are and where they’re from.”

Games for All Seasons

The ancient Games were summertime events. In the modern world, however, there are Winter Games as well. Like the ancient Games, the modern Summer and Winter Olympics are each held every four years, with the two alternating on even-numbered years. **B**

When the Olympics began in 776 B.C., they consisted of one footrace—covering a distance of 600 feet. In contrast, twenty-eight summer sports were set for the year 2008, and seven sports are scheduled for the 2010 Winter Games. “The range of sports has expanded enormously,” says Potter. “The Olympians established a very



small canon² of sports initially. Now it appears to be an Olympian sport in itself to see what can be added each time.” **C**

Ancient Olympians battled the Mediterranean heat, so to toughen up, they practiced in the sun. At the events, according to historians, they wore little or no clothing. Such a dress code would be shocking to modern sensibilities and a blow to manufacturers of sportswear and accessories—who, like shoemakers, make certain to place their products in the public eye during the Olympic Games. **D**

2. **canon** (KAN uhn): accepted body of rules, principles, or other norms. Here, the word refers to sports approved for the ancient Olympics.

B Informational Focus Compare and Contrast In terms of when they are held, how are the modern Olympics like the ancient ones? How are they different?

C Informational Focus Compare and Contrast What point of contrast is Potter making here?

D Informational Focus Compare and Contrast What has changed since the ancient Greek games?



Analyzing Visuals

Connecting to the Text How does the attitude of the athletes in this illustration compare to the attitude of Olympic athletes in general?

Timeless Traditions

What has stayed the same in the Olympic Games between ancient and contemporary times? The motivation of the athletes is one enduring value. The hope of victory and the chance for fame propel an athlete's future, and there is "enormous economic benefit" for winning, says Potter. (In fact, the Greek word *athlete* means "one who competes for a prize.") In 516 B.C., Milo of Kroton wrestled his way into history and became the most famous Olympian of ancient times and the subject of legends. In 2002, Sarah Hughes figure-skated her way to a Gold Medal. One was a man from an ancient world; the other, a woman from our time. However, both stand

in a long line of athletes who established Olympian fame and then fortune. Although contemporary athletes may not become the subjects of legends that last for centuries, they can end up temporarily "immortalized" on cereal boxes, in magazine and TV ads, on billboards, and on product labels. **E**

Amateurs and Other Myths

"A myth was promulgated³ that these guys were amateurs," says Potter of the original Olympians. "But these guys were professionals. The people who go to the Games want to see the best possible performance." Now,

3. **promulgated** (PRAHM uhl gayt ihd): spread; made known.

E Informational Focus Compare and Contrast

According to the article, what do ancient and modern athletes have in common?

Vocabulary contemporary (kuhn TEHM puh rehrr ee)

adj.: relating to the present time; modern.

amateurs (AM uh churz) *n.*: people who participate in sports or other activities for fun rather than money; not professionals.



Analyzing Visuals

Connecting to the Text

In what way does the design of this poster for the 1928 Olympics reinforce the author's claim that the Olympics are timeless?

as in ancient times, people expect to witness the highest levels of athletic achievement at the Olympics. The athletes may not be professionals in the strict sense of the term—people of outstanding qualifications and experience hired and paid to perform—but they are true professionals in their level of achievement and commitment to their sport.

Another myth is that female Olympians like Hughes are something new. Ancient Olympia had a festival to honor Hera, the wife

of Zeus, and in that festival unmarried girls ran footrace competitions. So women, too, have been holding the Olympic torch from the start.

F

Carrying a Torch for the Olympics

In reality, though, no one has held the torch from the “start” of the Olympics in ancient times. The symbol of the Olympic torch wasn’t introduced until 1928. Although the Greeks used torches in many of their religious festivals and kept a fire burning in honor of the god Prometheus during the ancient Olympic Games, there was no opening ceremony involving an Olympic torch. The Olympic torch ceremony—like the Olympic symbol of five interconnected rings—is actually a modern touch, a bit of dramatic staging.

G

The main constant in the Olympics, says Potter, is the sense that the Games stand apart in time. “That weekend, for that weekend, the world would stop,” he says. “You wanted to be there.” Judging by the interest in today’s Olympics, that old feeling remains. It’s just that the audience has widened from those hundreds or thousands in attendance at the ancient Greek Olympic Games to the many millions of fascinated TV and Internet viewers around the world today.

Read with a Purpose In what main ways are the Olympics today still like the games that were held in ancient Greece?

F Read and Discuss What point is the writer making here about Olympic athletes?

G Read and Discuss What is this paragraph telling you about the Olympic torch?

Applying Your Skills



Reading Standard 2.2 Analyze text that uses the compare-and-contrast organizational pattern.

Olympic Glory: Victories in History

Standards Review

Informational Text and Vocabulary

- Which of the following was an addition to the Olympic Games in modern times?
A crowds
B the Olympic torch
C footraces
D competition
- Which of the following is a similarity between the Olympics of ancient and modern times?
A Winter Olympics
B sportswear and accessories
C fame and fortune
D Olympic rings symbol
- The section “Timeless Traditions” in this article *mostly* deals with the
A rules of the original Olympic events.
B times when the Olympics were less popular.
C ways in which the Olympics have stayed the same.
D origin of the ancient games.
- In which situation would reading an article using the **compare-and-contrast organizational pattern** be most helpful?
A You need to find out how life in China differs from life in the United States.
B You need to do research on Milo of Kroton.
C You need to find out why Jack London is considered a great American writer.
D You want to learn how a sport becomes an Olympic event.
- Victorious* is *most* similar in meaning to which of the following words?
A winning
B unsuccessful
C interesting
D cheating
- The word that is *most* nearly the opposite of *contemporary* is
A athletic.
B separate.
C exciting.
D ancient.
- When *amateurs* compete in a sport, they don’t
A train regularly.
B earn money.
C have excellent skills.
D have any fans.

Writing Skills Focus

Timed Writing Choose two things—dog breeds, kinds of cars, your favorite bands—and analyze their similarities and differences in an essay using the compare-and-contrast organizational pattern. Include phrases that signal when you’re making a comparison or a contrast.



Is it possible to be a “winner” and yet not have done the right thing? How might this happen in the Olympics?

MAGAZINE ARTICLE

Preparing to Read



Reading Standard 2.2 Analyze text that uses the compare-and-contrast organizational pattern.

Going to Bat for Baseball and Cricket

Informational Text Focus

Point-by-Point and Block Patterns When writers **compare** things, they look for similarities. When they **contrast** things, they look for differences. A writer who wants to explore two subjects that have important similarities and differences will use a **compare-and-contrast organizational pattern** that makes his or her points obvious to readers.

Writers generally arrange their ideas according to one of two compare-and-contrast organizational patterns: the point-by-point pattern and the block pattern. A writer using the **point-by-point pattern** moves back and forth between the subjects being compared, exploring each point for both subjects before moving to the next point. A writer using the **block pattern** covers all the points of comparison for the first subject and then all the points of comparison for the second subject. (See the charts below.)

Point-by-Point Pattern	
Point 1: teams	Baseball: two teams of nine players Cricket: two teams of eleven players
Point 2: field	Baseball: infield and outfield Cricket: the pitch and wickets

Block Pattern	
Subject 1: baseball	Point 1: teams; Point 2: field . . .
Subject 2: cricket	Point 1: teams; Point 2: field . . .

Writing Skills Focus

Preparing for Timed Writing The following article explains how baseball and cricket have much in common and yet have many differences. Pay attention to the features of each sport and where and how the features are presented in the article.



Reader/Writer
Notebook

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

Vocabulary

competition (kahm puh TIHSH uhn)
n.: contest; struggle to see who is better. *Baseball and cricket are games of competition, with clear winners and losers.*

protective (pruh TEHK tihv) *adj.*: preventing injury. *Different protective gear is used in baseball and cricket.*

aggressive (uh GREHS ihv) *adj.*: ready to attack. *Baseball players are aggressive when they are batting.*

Language Coach

Prefixes A **prefix** is a letter or group of letters added to the beginning of a word or a word part to create a new word. Each prefix has a specific meaning—sometimes more than one meaning. The first two Vocabulary words above have common prefixes: *com-*, meaning “together,” and *pro-*, meaning “before,” “moving forward,” or “in support of.” What other words do you know that begin with *com-* or *pro-*? What are their meanings?



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GOING TO BAT

for Baseball and Cricket



by

Read with a Purpose

Read to discover fascinating information about two popular sports.

Although there are other hugely popular American sports, such as football and basketball, baseball has a special place in Americans' hearts. In fact, baseball—which has been part of U.S. culture since the first recorded professional game in 1846—is often called “America’s pastime.” Not only Americans love the game: Baseball has proven to be a big hit from Canada to Latin America and from Japan to South Korea and Taiwan. Today it’s played in more than one hundred countries.

Another famous sport played with bats and balls is a game from England called cricket—and it has nothing to do with the insect! Cricket is so near and dear to British culture that there’s even a saying—

“It’s just not cricket”—to describe something that’s unfair, wrong, or just not exactly what it should be. Cricket is a lot older than baseball—some say that a version of cricket was played hundreds of years ago, in the Middle Ages. Cricket is especially popular in the Commonwealth nations once ruled by Great Britain: Australia, India, parts of the Caribbean, Kenya, South Africa, and Zimbabwe. In all, cricket is played and enjoyed in more than 100 nations throughout the world. **A**

Both baseball and cricket involve a team that is fielding and another that is batting. Beyond that basic similarity, though, there is a world of difference between the two games. **B**

A Informational Focus Compare and Contrast

Which organizational pattern does the writer seem to be setting up in these first two paragraphs: block pattern or point-by-point pattern? What makes you think this?

B Read and Discuss What is the writer setting up for you in this paragraph?



The In(ning)s and Outs of Baseball

Baseball is a **competition** between two teams of nine players each (not including reserves).¹ Nine periods called *innings* make up a regular game. The game is played on an infield and an outfield. The *infield* is outlined by four flat *bases* laid out in a diamond shape, with the fourth base, known as *home plate*, at the bottom. Inside the diamond is a *pitcher's mound*. Beyond the diamond top is the *outfield*.

The person throwing the fist-sized ball from the mound is the *pitcher*. An opposing player, known as the *batter*, stands next to home plate and attempts to hit the ball with a rounded, narrow wooden bat. Behind the batter is the *catcher*. The pitcher aims for the *strike zone*, the area over home plate between the batter's shoulders and knees. If the ball goes through the strike zone without bouncing and the batter misses, the pitch is a *strike*.

One batter is up at a time. If the pitcher accidentally hits the batter with the ball, the batter gets to advance to first base. Pitchers try to avoid that, so batters do not need to wear **protective** pads, as some sports players do. They do, however, wear helmets. After all, some of those baseballs come at them pretty fast—sometimes more than 100 miles per hour in professional games! **C**

1. **reserves** (rih ZURVZ): players on a team who back up the starters or come into the game for special situations.

C Read and Discuss You've been given a lot of information. What does the writer want you to learn from it?

D Informational Focus Compare and Contrast So far in this section, the writer has been telling you only about the rules of baseball and nothing about cricket. Why?

A batter's goal is to run the bases, so he or she tries to hit the ball toward an area of the field that is not well guarded. Generally, batters hit the ball in a forceful, **aggressive** way, using all their might. After hitting the ball, the batter has to drop the bat immediately and run for the bases. Players move around the bases counterclockwise, scoring for each runner who reaches home plate. If the batter has hit the ball forcefully *and* far—maybe even “hitting it out of the ball-park”—he or she may have scored a *home run*, meaning that the batter will be able to make it all the way around the bases without getting tagged “out.” (An *out* occurs when a runner is tagged while not on base, though an out can also be called when three strikes are thrown or when a fielder catches a batted ball.) **D**

Because each team gets three outs per inning and those outs can take a while to pile up, the pace of a baseball game can be slow. Most professional games are over in three to three and a half hours, but sometimes a game will go into extra innings. The longest such game in the more modern history of baseball lasted twenty-five innings—a little over eight hours! Even a nine-inning game can last four and a half hours or more. Still, time spent playing doesn't necessarily equal points. Scores in baseball games tend to be low—often in the single digits. The highest number of runs ever scored in a single baseball game

Vocabulary competition (kahm puh TIHSH uhn) *n.*: contest; struggle to see who is better.

protective (pruh TEHK tihv) *adj.*: preventing injury.

aggressive (uh GREHS ihv) *adj.*: ready to attack.



Analyzing Visuals

Connecting to the Text

What similarities and differences between the batter and the batsman described in the article do you see in these photographs?

was 49, way back in 1922, when the Chicago Cubs defeated the Philadelphia Phillies with a final score of 26–23. **E**

What's a Wicket in Cricket?

Cricket is played by two teams of eleven players each on an elliptical, or oval-shaped, field. The center of the field is the *pitch*, a rectangle marked at each end by white lines called *popping creases*, or just *creases*. Beyond each crease is a *wicket*: three wooden stumps topped by two cross pieces. The *bowler* (not pitcher) stands behind a wicket. He or she runs up to the crease from behind the wicket

and then releases the ball—which most often bounces at least once—toward an opposing player known as the *batsman*. **F**

Teams are divided into bowling and batting sides. The bowling team has all eleven of its players on the field—one is the bowler, another is the *wicket keeper*, and the rest play various fielding positions. A cricket match is very long, and it is divided up into *overs*. Each *over* consists of the bowler delivering the ball to a batsman six times in a row. After the sixth bowl, the bowler rotates to take a fielding position, and another member of the team takes his or her place.

E Informational Focus Compare and Contrast

What was the topic of the section you just read? Is this article organized mostly in a point-by-point pattern or a block pattern?

F Informational Focus Compare and Contrast

How many players are on each team in cricket? in baseball? Where in the article did you find each of these facts?



Analyzing Visuals

Connecting to the Text

What similarities and differences between baseball and cricket described in the article do you see in this photograph?

The batting team has only two batsmen on the field at a time, each standing on opposite ends of the field near a wicket. The batsman who is chosen to receive the ball from the bowler is called the *striker*; the other batsman is the *nonstriker*, who stands near the bowler's end of the field. The bats used in cricket are wide and flat, and a batsman's goal is to keep the ball away from the wicket. When the striker hits the ball into the field, he or she may run across the pitch still holding the bat and change places with the nonstriker. A *run* is scored each time a batsman reaches the opposite crease. Batsmen have to watch out, though. Bowlers are allowed to hit batsmen, so batsmen cover up with protective pads. It can get dangerous on the cricket field! **G**

There are at least ten ways that an *out*, also called a *dismissal*, can be declared against a batsman in cricket. (One way is to break the wicket!) When all ten batsmen from each side have been declared

“out” once, an *innings* (the *s* is no mistake) has been completed. Generally, a cricket match of one innings takes place in one day and lasts up to six or even eight hours! (Some cricket matches can take place over three to five days.) In a typical cricket match, the two teams can make hundreds of runs, and scores can be in the triple digits. **H**

The differences between baseball and cricket could fill a book. In fact, both games have very detailed rule books that you can find online. These rule books point to what is perhaps the biggest similarity the games share: their emphasis on good sportsmanship, on playing fairly and “by the rules.” Just don’t let the presence of a bat and a ball in both sports fool you. It’s just not cricket to confuse the two games! **I**

Read with a Purpose What did you learn about either baseball or cricket that you didn’t know before?

G Informational Focus Compare and Contrast

How do cricket bats differ from baseball bats?

H Read and Discuss

Now what is the author talking about? What do the high scores tell you about the game?

I Read and Discuss What is the main point the author is trying to make about baseball and cricket? If you have never played either cricket or baseball, what’s to be gained from reading this article?

Applying Your Skills



Reading Standard 2.2 Analyze text that uses the compare-and-contrast organizational pattern.

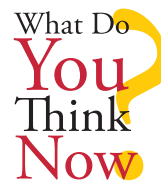
Going to Bat for Baseball and Cricket Standards Review

Informational Text and Vocabulary

- Which of the following statements is true of baseball?
 - Each team gets nine outs per game.
 - Batters wear only protective pads, not helmets.
 - The pitcher stands on a mound.
 - Scores tend to be high, often more than one hundred runs.
- This article was written *mainly* to
 - name different sports around the world.
 - persuade people to play baseball more often.
 - prove that cricket is the best sport.
 - explain the differences between baseball and cricket.
- In cricket, the two batsmen stand
 - on top of each wicket.
 - on opposite ends of the field.
 - next to the bowler.
 - next to each other.
- To compare and contrast baseball and cricket, this writer *mainly* uses which organizational pattern?
 - chronological pattern
 - point-by-point pattern
 - block pattern
 - cause-and-effect pattern
- Any type of game that involves *competition* involves
 - bats and balls.
 - a playing field.
 - winners and losers.
 - players from around the world.
- How can you tell if a baseball player is playing in an *aggressive* way?
 - He drops the bat.
 - He swings the bat hard.
 - He wears pads.
 - He declares another player “out.”
- One kind of *protective* equipment is a
 - pitch.
 - helmet.
 - bowler.
 - wicket.

Writing Skills Focus

Timed Writing Compare and contrast two games you know well by explaining two ways in which they are similar and two ways in which they are different. Present the similarities and differences using the point-by-point organizational pattern.



Why do competitive sports like baseball and cricket have strict rules? What would organized sports be like without such rules?

Writing Workshop

“How-to” Explanation

Write with a Purpose

Write a “how-to” explanation that teaches readers how to do something or make something. Your **audience** is other students your age. Your **purpose** is to explain each step so clearly that your audience can easily follow your directions.

A Good “How-to” Explanation

- states the thesis or purpose
- explains why someone would want to complete the task
- lists necessary materials, if any
- follows an appropriate organizational pattern, with steps listed in the correct order
- includes specific details and precise language that help readers follow the steps
- concludes by summarizing the steps and/or restating the reason for making the product or completing the process

See page 216 for complete rubric.

Think as a Reader/Writer Before you write your “how-to” explanation, read this excerpt from Paula Morrow’s “Making a Flying Fish,” published in *FACES* magazine. The article explains how to make a *koinobori*, a fish that is made of cloth or strong paper. The *koinobori* is attached to a pole in the gardens of many Japanese families to honor their children.

You can make your own *koinobori* and fly it from a pole or hang it from your window on May 5. In that way, you can share Children’s Day with the boys and girls of Japan.

You need an 18- by 30-inch piece of lightweight cloth (cotton, rayon, or nylon), fabric paints or felt-tip markers, a needle and thread, scissors, a narrow plastic headband, and string.

First, choose a piece of cloth with a bright, colorful pattern or decorate it yourself with felt-tip markers. Fold the fabric in half lengthwise, with the bright side on the inside. Sew a seam 1/2 inch from the long (30-inch) edge, making a sleeve.

On one end of the sleeve, make a 1-inch-wide hem by turning the right side of the fabric over the wrong side. Then, sew the hem, leaving three 1-inch-wide openings about 5 inches apart.

← The introduction states a **clear purpose**, why you would want to make a *koinobori*.

← All the necessary **materials** are listed.

← Words like **First** help readers know the **order** of steps to follow.

← The author is very **precise** about the size and placement of the openings.

Think About the Professional Model

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

1. Which step can you picture most clearly in your mind? Why?
2. The magazine article included an illustration of the step described in the last paragraph. Is the step clear without the illustration? Why or why not?



Reader/Writer Notebook

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



Writing Standard 1.2 Create multiple-paragraph expository compositions: a. Engage the interest of the reader and state a clear purpose. b. Develop the topic with supporting details and precise verbs, nouns, and adjectives to paint a visual image in the mind of the reader.

c. Conclude with a detailed summary linked to the purpose of the composition. **1.5 Compose documents with appropriate formatting by using word-processing skills and principles of design (e.g., margins, tabs, spacing, columns, page orientation).** **2.2 Write expository**

compositions (e.g., description, explanation, comparison and contrast, problem and solution): a. State the thesis or purpose. b. Explain the situation. c. Follow an organizational pattern appropriate to the type of composition. d. Offer persuasive evidence to validate arguments and conclusions as needed.

Prewriting

Choose a Topic

To choose a topic for your “how-to” explanation, follow the rule successful writers live by: Write about what you know. Brainstorm a list of products that you have made or processes that you know how to complete. The Idea Starters in the margin at right might be helpful.

As you narrow your list of ideas, make a chart like the one below to help you evaluate the topics. You can see which topic would be best for this student by examining his answers to the questions.

Topic	Have I made this or done this before, and do I know the process well?	Does this process have a manageable number of steps (between three and five)?
How to make a paper swan	yes	No—it has more than five steps.
How to instant message	yes	Yes—it has about four steps.
How to build a soapbox car	Not really—I helped my older brother make it.	No—this probably takes more than five steps.
How to remove a bicycle wheel with quick-release hubs	yes	No—there are really only two steps.

Choose an Organizational Pattern

One of the most important parts of writing an effective “how-to” explanation is presenting the steps in the proper order. This structure gives the explanation coherence—that is, the parts fit together in a way that makes sense to the reader. When a “how-to” explanation lacks coherence, readers can become very frustrated. Most “how-to” explanations are written in **chronological order**, or the order in which steps should be carried out.

To think of the steps in chronological order, imagine making the product or completing the process. What do you do first, next, and last? As you picture each step, write it down. Then, look over your steps and add anything you left out.

Idea Starters

- something you have built or made at home
- a school project
- your favorite recipe
- handicrafts you can make
- tasks that relate to your favorite hobby or pastime

Your Turn

Get Started In your **RWN**, list the steps required to make your product or complete your process. Be sure to number the steps in correct **chronological order**. Your explanation should follow this chronological order.



Learn It Online

See how one writer develops a how-to essay at:

go.hrw.com

H6-209

Go

Writing Tip

Think about specific details you can use to describe your steps and materials list. Ask questions such as *when? where? what kind? which one? how? and how much?* Write down these specific details in your **RWN** so you will remember to be precise as you write your draft.

List the Materials

Once you have decided on the steps and their correct order, look them over to see what **materials** are required. List the materials, thinking carefully about everything needed to make the product or complete the process. Be **precise** in how you describe materials. For example, “a two-inch length of black yarn” is more precise than merely “yarn.” Double-check the list when you complete it. If you leave something out of your materials list, your readers will not be able to follow your directions successfully.

Now decide where you want to place the list of materials within your explanation. Most “how-to” explanations include the materials list at the beginning, separate from the steps. However, as you saw in “Making a Flying Fish,” the materials can also be presented in paragraph form.

Consider Purpose and Audience

Since your **purpose** is to teach someone how to do or make something, make sure you can successfully complete this process yourself. You are acting as an expert on the process, so you need to be confident that your instructions are accurate and complete. As you select your final topic, also remember that your **audience** is other students your age. Try to choose something they will *want* to do or make, and think about how specific you’ll need to be in describing the steps and materials.

Organize Your Ideas

Use a planning chart like the one below to organize your ideas. This chart has been completed for the Student Draft on pages 213–214.

Planning Chart for “How to Instant Message”

Purpose statement	Explain how to use instant messaging
Materials list	None (understood that computer or other IM device will be needed)
Steps in order	<ol style="list-style-type: none"> 1. Get registered. 2. Sign on. 3. Fill the buddy list. 4. Select a buddy, type a message, and click “send.”
Restatement of purpose	You are instantly connected with buddies.

Your Turn

Create a Planning Chart Use a planning chart to organize your ideas for your own “how-to” explanation. Be sure to include all the **materials** that will be needed and to use **precise language** to describe materials and steps.

Drafting

Get Your Readers' Attention

As you start to write your draft, think of a way to draw the reader into your “how-to” explanation. One way to engage the reader is to begin with a question. For example, if you were going to explain how to make a spicy soup, you could begin with a question like “Do you want to beat the winter blahs?” Then you could state your purpose: “This recipe will show you how to make a chill-chasing soup with ingredients found in most kitchens.” You can refer to the Writer’s Framework at right as you write your draft.

A “How-to” Explanation Framework

Introduction

- Attention-grabbing opener and purpose statement

Body

- Materials list, if any
- Step 1 (with precise language)
- Step 2 (with precise language) and so on . . .

Conclusion

- Summary of steps and restatement of purpose

Writing Tip

Remember that your conclusion should **summarize the thesis**, **restating the reason** for making the product or completing the process.

Present Steps Clearly and Use Transitions

One way to present the steps of your process is to describe one step per paragraph. Another way is to use a numbered list. Both techniques offer visual cues that you are presenting new steps.

You can also make your steps clear and focused by connecting them with transitions. “How-to” explanations most often use chronological and spatial transitions.

- **Chronological transitions**, such as *first*, *second*, *after*, *next*, *then*, *finally*, and *last*, answer the question “In what order?”
- **Spatial transitions**, such as *inside*, *outside*, *above*, *below*, *into*, and *out of*, answer the question “Where?”

Grammar Link Punctuating Words in a Series

When you write a “how-to” explanation, you may present steps or list materials in a series. A **series** consists of three or more items written one after another. Study the following example from “Making a Flying Fish,” and be sure to follow the rules for punctuating a series when you write your draft.

“You need an 18- by 30-inch piece of lightweight cloth (cotton, rayon, or nylon), fabric paints or felt-tip markers, a needle and thread, scissors, a narrow plastic headband, and string.”

Use commas to separate three or more items in a series.

Your Turn

Write Your Draft Follow your plan and the framework to write a draft of your “how-to” explanation. Remember to think about the following:

- How will you get your readers’ attention?
- What **transitions** can you use to make your steps clear?

Peer Review

Have a partner read your explanation to see how confident he or she feels about being able to complete the process. Take notes about any questions your partner has. Then, serve as your partner's reviewer. Use this chart to locate where and how your draft can be improved.

Evaluating and Revising

Once you've written your draft, you'll want to go back through and look for ways to improve your “how-to” explanation. The chart below will help you identify ways to revise your draft.

“How-to” Explanation: Guidelines for Content and Organization

Evaluation Question	Tip	Revision Technique
1. Does the introduction grab the readers' attention and state why they would want to complete this process? Does it state a clear purpose?	Put an asterisk next to the statement of the reason readers would want to complete the process. Put brackets around the statement of purpose.	If needed, add a more powerful statement of the reason. Add a statement of purpose.
2. Are all of the required materials listed?	Circle all the materials needed, if any.	Add any materials that have been left out.
3. Are the steps of the process in the correct order?	Write a number next to each step in the margin of the paper.	To improve coherence, rearrange the steps so they are in the correct order. To make the order clear, number each step or part or put each step in its own paragraph.
4. Do you use transitional words to make the organization of your process clear?	Use a colored highlighter to mark chronological transitions such as <i>first</i> , <i>second</i> , <i>after</i> , <i>next</i> , <i>last</i> . Use a different colored highlighter to mark spatial transitions such as <i>inside</i> , <i>outside</i> , <i>above</i> , <i>below</i> , and <i>into</i> .	Add chronological and spatial transitions where needed.
5. Is each step described with precise language?	Underline precise verbs, nouns, and adjectives.	If necessary, elaborate on the steps by adding precise words.
6. Does the conclusion restate the reason for completing the process?	Put a star beside the sentence that restates the reason.	Add a sentence that restates the reason, if necessary.



Read this student draft, and notice the comments on its strengths as well as suggestions on how the draft could be improved.

Student Draft

How to Instant Message

by Christopher Cultrara, Queen of Peace Elementary School

Today, people use many different forms of communication, from letters to e-mail. Instant messaging is quickly becoming a favorite of people of all ages. In this essay I'll explain how to get started on instant messaging.

The first thing you need to do is get registered and get a screen name. Most people use a common instant messaging engine, so that's where you should start. Go to the instant messaging Web site and click on the "get a new screen name" link. Next, fill in all of the information that's requested. Then, enter the screen name you want to use, and enter a password. Your screen name and password can be anything you want. I always write my password and screen name in a safe place in case I forget them. Finally, click on "submit" to submit all of the information. You should then have your screen name and be able to sign on.

← The **introduction** makes general comments about instant messaging.

← Steps of the process are in **chronological order**, and Christopher uses clear **chronological order words**.

← Christopher adds a personal note of advice.

MINI-LESSON How to Introduce a "How-to" Essay

The introduction of a "how-to" essay should explain why the topic is interesting or important and should connect the **audience** to the task. Your introduction should help a reader answer, "Why do I need to know this?"

Christopher begins his essay by mentioning the widespread interest in instant messaging and then tells his readers that he will describe how to use instant messaging. A clear explanation of *why* readers might want to use instant messaging would make his introduction more effective.

Christopher's Revision of Paragraph One

~~Today, people use many different forms of communication, from letters to e-mail. Instant messaging is quickly becoming a favorite of people of all ages. In this essay, I'll explain how to get started on instant messaging.~~

I use this fun and simple form of communication every day. I stay in contact with everyone and never miss important events or parties anymore. If you are looking for a quick way to stay in immediate contact with your family and friends, then instant messaging is for you. Read this essay, then get ready for flying fingers!

Your Turn

Introduce Your "How-to"

Essay Read your draft to make sure your introduction connects the audience to the task. Ask yourself these questions:

- Have I explained why the topic is interesting?
- Have I suggested a possible connection for the reader?

Student Draft *continues*

Specific details and precise examples help readers “visualize” the steps. →

Now you need to fill your buddy list. To get your buddy list, you must sign on using your screen name. Once you are signed on and your buddy list comes up, you can begin to enter your friends’ screen names. Insert them into your buddy list by typing them in under “new buddy.”

Once you get some specific names in your list, you can arrange them into groups, such as “friends” or “family.” You can also make up new groups and call them anything you want.

Now that you are set up, instant messaging itself is very simple. Just click on the buddy you want to instant message. That will display the instant message window. Type in your message and hit “send.” That’s all there is to it. You and your “buddies” are connected in an instant! Enjoy!

The conclusion restates why readers would want to complete this process. →

MINI-LESSON How to Add Personal Advice

A “how-to” essay can be dry and impersonal if the writer does not include advice or tips throughout. When Christopher revised his paper, he decided to add some personal advice based on his own experience.

Christopher’s Draft of Paragraph Three

Now you need to fill your buddy list. To get your buddy list, you must sign on using your screen name. Once you are signed on and your buddy list comes up, you can begin to enter your friends’ screen names. Insert them into your buddy list by typing them in under “new buddy.”

Christopher’s Revision of Paragraph Three

Now you need to fill your buddy list. To get your buddy list, you must sign on using your screen name. Once you are signed on and your buddy list comes up, you can begin to enter your friends’ screen names. Insert them into your buddy list by typing them in under “new buddy.” *When you’re sending a message, be careful to select your intended buddy. I once sent a message to an entire group of friends, and I meant to send it only to my brother—extremely embarrassing!*

Your Turn

Add Personal Advice Re-read your “how-to” explanation, looking for places where you can add personal advice or experience that is specific and helpful. Add at least one tip or experience that could help your reader be more successful with the task.

Designing Your Writing

Formatting Your Writing

Formatting is how text is arranged. Formatting can make a big difference in how your explanation looks and how easy it is to follow. Arrange your information in different ways by adjusting *spacing*, *margins*, and *columns*.

- **Spacing** is the distance between lines of text. In **single-spaced text**, the lines are close together. Books, newspapers, and magazines are typically single-spaced. **Double-spaced text** has a full space between lines of text. Double-spacing your classroom papers allows you to make corrections or your teacher to write comments on the page more easily.
- **Margins** are the spaces above, below, to the left, and to the right of the text on the page. Most word-processing programs automatically set the margins of a new page, but they will allow you to set each margin separately. Pages with very small margins, like Example A, can be difficult to read and nearly impossible to write comments on. Pages with larger margins, like Example B, look better and are easier to read. On an 8½- x 11-inch piece of paper, a standard margin is about an inch on each side of the text.
- **Columns** are the sections of text that run vertically, side-by-side on a page. Most word-processing programs allow you to format your text in columns. Two-column text takes up less space than single-column text. If you wanted to publish a class set of “how-to” explanations on saving natural resources, you might use double columns to save paper, as shown in Example C.

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Example A

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Example C

Reflect on the Process Thinking about how you wrote your “how-to” explanation will help you with other types of writing. In your **RWN**, write a short response to each of the following questions:

1. Which step in the process was hardest for you to explain? How did you think through this problem?
2. How did creating a materials list cause you to think differently about using descriptions and explanations in your writing?
3. What writing skill that you learned in this workshop could you use in other types of writing?

Scoring Rubric

You can use the rubric below to evaluate your “how-to” explanation.

	Expository Writing	Organization and Focus	Sentence Structure	Conventions
4	<ul style="list-style-type: none"> Focuses <i>consistently</i> on a process appropriate to the prompt. Offers a <i>thoughtful, creative</i> explanation of the process. Explains each step of the assigned process <i>thoroughly</i>. 	<ul style="list-style-type: none"> <i>Clearly</i> addresses all parts of the writing task. Demonstrates a <i>clear</i> understanding of purpose and audience. Shows <i>effective</i> step-by-step organization throughout, with <i>smooth</i> transitions. Includes a <i>clearly presented</i> purpose with <i>relevant</i> details. 	<ul style="list-style-type: none"> Includes sentence <i>variety</i> (e.g., simple, complex, compound-complex). 	<ul style="list-style-type: none"> Contains <i>few, if any</i>, errors in the conventions of the English language (grammar, punctuation, capitalization, spelling). These errors do not interfere with the reader’s understanding of the writing.
3	<ul style="list-style-type: none"> Focuses on an appropriate process, with <i>minor</i> distractions. Offers a <i>mostly thoughtful</i> explanation of the process. Explains the process <i>adequately</i>, with a mixture of general and specific instructions. 	<ul style="list-style-type: none"> Addresses most of the writing task. Demonstrates a <i>general</i> understanding of purpose and audience. Shows <i>effective</i> step-by-step organization, with <i>minor</i> lapses. Presents the purpose with <i>mostly relevant</i> details. 	<ul style="list-style-type: none"> Includes some sentence <i>variety</i> (e.g., simple, complex, compound-complex). 	<ul style="list-style-type: none"> Contains <i>some errors</i> in the conventions of the English language (grammar, punctuation, capitalization, spelling). These errors do not interfere with the reader’s understanding of the writing.
2	<ul style="list-style-type: none"> Includes some <i>loosely related</i> material that <i>distracts</i> from the writer’s how-to focus. Offers a <i>routine, predictable</i> explanation of the process. Explains the process with <i>uneven</i> elaboration. 	<ul style="list-style-type: none"> Addresses <i>some</i> of the writing task. Demonstrates <i>little</i> understanding of purpose and audience. Shows <i>some</i> organization with <i>noticeable</i> gaps in presentation of the process. Suggests a purpose with <i>limited</i> details. 	<ul style="list-style-type: none"> Includes <i>little</i> sentence variety. 	<ul style="list-style-type: none"> Contains <i>several errors</i> in the conventions of the English language (grammar, punctuation, capitalization, spelling). These errors may interfere with the reader’s understanding of the writing.
1	<ul style="list-style-type: none"> Shows <i>little awareness</i> of the topic and process. Offers an <i>unclear and confusing</i> explanation. Develops the explanation in only a <i>minimal</i> way, if at all. 	<ul style="list-style-type: none"> Addresses <i>only one or no</i> part of the writing task. Demonstrates <i>no</i> understanding of purpose and audience. Lacks organization. Lacks a purpose, but may contain marginally related details. 	<ul style="list-style-type: none"> Includes <i>no</i> sentence variety. 	<ul style="list-style-type: none"> Contains <i>serious errors</i> in the conventions of the English language (grammar, punctuation, capitalization, spelling). These errors <i>interfere</i> with the reader’s understanding of the writing.

Preparing for Timed Writing

“How-to” Explanation

When responding to an on-demand prompt for a “how-to” explanation, use the models you have read, what you’ve learned from writing your own “how-to” explanation, the rubric on page 216, and the steps below.



Writing Standard 2.2 Write expository compositions (e.g., description, explanation, comparison and contrast, problem and solution): **a. State the thesis or purpose.** **b. Explain the situation.** **c. Follow an organizational pattern appropriate to the type of composition.** **d. Offer persuasive evidence to validate arguments and conclusions as needed.**

Writing Prompt

Your younger sister would like to borrow your cell phone, but she doesn’t know how to use it. Write a “how-to” explanation that teaches students your age or younger how to use a cell phone. Use precise language, and present the steps in chronological order.

Study the Prompt

Begin by reading the prompt carefully. Notice that your **purpose** is to teach someone how to use a cell phone. Your **audience** includes students your age or younger. The prompt also instructs you to use **precise language** and to organize the steps in **chronological order**.

Tip: Spend about five minutes studying the prompt.

Plan Your Response

Once you have a solid grasp of what the prompt is requiring you to write,

- write down the topic of your explanation
- consider why you are writing and what your audience will need explained most carefully
- write the steps of your explanation in chronological order (the order in which the steps are completed)
- review your steps and make a list of anything that will be needed to complete the task.

Tip: Spend about ten minutes planning your response.

Respond to the Prompt

Using the notes you’ve just made, draft your essay. Follow these guidelines:

- In the opening, engage readers, give them a purpose and clear understanding of what you are explaining, and tell them why they should want to complete the task.
- In the body, list any materials needed to complete the task, and use precise language to present the steps in chronological order.
- In the conclusion, summarize the steps and restate the reason for completing the task.

As you are writing, be sure to use words that are appropriate for your audience. Your tone should not be too informal. Write as neatly as you can. If your essay 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 explanation. Did you explain why readers would want to do or make what you are explaining? Did you organize your explanation clearly and provide steps in chronological order?

Proofreading Take a few minutes to proofread your work to correct errors in grammar, spelling, punctuation, and capitalization. Make sure all your edits are neat, and erase any stray marks.

Checking Your Final Copy Before you turn in your explanation, read it one more time to catch any errors you may have missed.

Tip: Save five or ten minutes to improve your essay.

Listening & Speaking Workshop

Following Oral Instructions and Directions

Listen with a Purpose

Practice listening to and following multiple-step oral instructions and geographic directions. Take notes while listening, restate them in your own words, and confirm that you understand them.

Think as a Reader/Writer The ability to write clear instructions is a very important skill. Likewise, being able to follow multiple-step oral instructions is a skill you need for life.

Do you sometimes find it hard to follow spoken instructions? Maybe you “tune out” for a moment, only to realize later that you have missed an important step. You can improve your ability to follow instructions and directions given aloud by learning to listen effectively and with care.

Listen to Instructions

Listen for Cues

Good listeners do much more than hear a speaker; they really listen. *Hearing* means being able to detect sounds. *Listening* means getting meaning from sounds that are heard. Listening is an active process. An active listener thinks while listening, trying to interpret the main points. The best listeners are able to pick up on cues from the speaker that help them follow the speaker’s ideas. These include

- **verbal cues:** spoken hints, including how the words are said.
- **nonverbal cues:** unspoken hints, such as movements, facial expressions, and gestures.

Focus and Take Notes

Good listeners also **focus** on the speaker and avoid distractions. One way to maintain your focus is to **take notes** on what the speaker is saying. Jot down key words and phrases, and note any questions that occur to you. If the speaker asks for questions, you can check your notes for points that you missed or did not understand.

As you ask a question, follow these guidelines:

- Wait until the speaker pauses before you ask a question.
- Ask in a clear, loud voice; do not mumble.
- Ask specific questions that show you have been listening.



**Reader/Writer
Notebook**

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



Listening and Speaking Standards

1.1 Relate the speaker's verbal communication (e.g., word choice, pitch, feeling, tone) to the nonverbal message (e.g., posture, gesture). **1.3** Restate and execute multiple-step oral instructions and directions.

Repeat After Me

Use your notes to restate the instructions in your own words. First, check that you have gotten each of the steps. Then, be sure that you have enough details to understand how to execute the instructions. Repeat them out loud so you can evaluate your own understanding. Finally, read your restatement back to the speaker and ask him or her to check it. Here are one speaker's instructions and a listener's restatement of them.

Instructions:

To lock a bicycle securely, you need a U-lock and a cable. Place your bike next to a bike ring or a narrow pole. Open the U-lock and put it around the pole and the bike frame. Do not close the U-lock yet. First, attach one end of the cable to one side of the U-lock. Then, pass the cable through your front wheel, pulling the free end all the way through. Next, pass the cable through the back wheel. Finally, attach the free end of the cable to the other side of the U-lock and lock it.

Restatement:

Use a U-lock to secure the bike frame to a pole. Then, pass a cable through both wheels and attach each end to a different side of the U-lock. Close the lock.

Follow Geographic Directions

Geographic directions are a specific kind of instructions that tell the way to a certain place. It is important to pay attention to verbal and nonverbal cues when listening to geographic directions. If possible, take notes, ask questions, and restate the directions out loud to the person giving them. Look at the directions below and a listener's restatement.

Directions:

The trail starts just behind the lodge. Start by following the trail for about three miles. When the trail forks, bear left. When you reach the logging road, turn right. Stay on the logging road for about four miles. Just before you reach the summit, look for the sign for the Three Pines Trail on the right. Finally, take the Three Pines Trail back to the lodge.

Restatement:

Take the trail that starts behind the lodge for three miles, then bear left at the fork. Turn right on the logging road and follow it for four miles. Take the Three Pines Trail to the right and follow it to the lodge.

A Good Listener

- looks directly at the speaker and stays focused on what he or she is saying
- actively thinks while listening, interpreting the main points
- takes notes that include the key ideas and that pose questions
- uses restatement to check understanding

Listening Tip

Note taking can help you focus on the speaker's main points. Pay attention to verbal and nonverbal cues such as the following:

Verbal Cues

- words such as *first*, *next*, *last*, and *in conclusion*.
- repetition of important ideas.
- emphasis on important information, such as speaking more loudly or stressing certain words.

Nonverbal Cues

- "body language," or movements and facial expressions that show the speaker's mood or attitude.
- demonstrating the activity or using hand movements to emphasize important parts.
- facial expressions that ask for questions or encourage the listener's participation.

Literary Skills Review

Character **Directions:** Read the following excerpt from a novel. Then, read and respond to the questions that follow.

from Julie of the Wolves by Jean Craighead George

Miyax stared hard at the regal black wolf, hoping to catch his eye. She must somehow tell him that she was starving and ask him for food. This could be done, she knew, for her father, an Eskimo¹ hunter, had done so. One year he had camped near a wolf den while on a hunt. When a month had passed and her father had seen no game, he told the leader of the wolves that he was hungry and needed food. The next night the wolf called him from far away and her father went to him and found a freshly killed caribou. Unfortunately, Miyax's father never explained to her how he had told the wolf of his needs. And not long afterward he paddled his kayak into the Bering Sea to hunt for seal, and he never returned.

She had been watching the wolves for two days, trying to discern which of their sounds and movements expressed good will and friendship. Most animals had such signals. The little Arctic ground squirrels flicked their tails sideways to notify others of their kind that they were friendly. By imitating this

signal with her forefinger, Miyax had lured many a squirrel to her hand. If she could discover such a gesture for the wolves, she would be able to make friends with them and share their food, like a bird or a fox.

Propped on her elbows with her chin in her fists, she stared at the black wolf, trying to catch his eye. She had chosen him because he was much larger than the others, and because he walked like her father, Kapugen, with his head high and his chest out. The black wolf also possessed wisdom, she had observed. The pack looked to him when the wind carried strange scents or the birds cried nervously. If he was alarmed, they were alarmed. If he was calm, they were calm.

Long minutes passed, and the black wolf did not look at her. He had ignored her since she first came upon them, two sleeps ago. True, she moved slowly and quietly, so as not to alarm him; yet she did wish he would see the kindness in her eyes. Many animals could tell the difference between hostile hunters and friendly people by merely looking at them. But the big black wolf would not even glance her way.

A bird stretched in the grass. The wolf looked at it. A flower twisted in

1. **Eskimo** (EHS kuh moh): outdated term for the various groups of native peoples of Arctic Circle regions such as Canada, Alaska, and Greenland. Many native peoples, such as the Inuit, find the term offensive.



the wind. He glanced at that. Then the breeze rippled the wolverine ruff on Miyax's parka and it glistened in the light. He did not look at that. She waited. Patience with the ways of nature had

been instilled in her by her father. And so she knew better than to move or shout. Yet she must get food or die. Her hands shook slightly and she swallowed hard to keep calm.

1. Miyax can *best* be described as
 - A careless.
 - B patient.
 - C shy.
 - D funny.
2. Which of the following adjectives *best* describe Miyax's actions in the selection?
 - A hurried and scared
 - B graceful and smooth
 - C calm and steady
 - D hesitant and fumbling
3. In this excerpt from *Julie of the Wolves*, the author uses all of the following methods of characterization *except*
 - A revealing thoughts.
 - B quoting speech.
 - C directly naming a character's qualities.
 - D describing actions.
4. All of the following qualities are characteristic of the black wolf *except* being
 - A leader of the pack.
 - B quick to attack.
 - C wise.
 - D responsive to small changes that occur.
5. Which of these sentences from the excerpt reveals how Miyax feels about her situation?
 - A "Propped on her elbows with her chin in her fists, she stared at the black wolf, trying to catch his eye."
 - B "The black wolf also possessed wisdom, she had observed."
 - C "Patience with the ways of nature had been instilled in her by her father."
 - D "Her hands shook slightly and she swallowed hard to keep calm."

Timed Writing

6. Miyax must befriend the wolves in order to win her struggle to survive—her conflict. How do you think her qualities might affect the resolution of her conflict?

Informational Skills Review

Comparison / Contrast **Directions:** Read the following selection.

Then, read and respond to the questions that follow.

from All I Really Need to Know I Learned in Kindergarten **by Robert Fulghum**

This is my neighbor. Nice lady. Coming out her front door, on her way to work and in her “looking good” mode. She’s locking the door now and picking up her daily luggage: purse, lunch bag, gym bag for aerobics, and the garbage bucket to take out. She turns, sees me, gives me the big, smiling Hello, and takes three steps across her front porch. And goes “AAAAAAAAGGGGGGGGGG-HHHHHHHHH!!!!” (*That’s a direct quote.*) At about the level of a fire engine at full cry. Spider web! She has walked full force into a spider web. And the pressing question, of course: Just where is the spider now?

She flings her baggage in all directions. And at the same time does a high-kick, jitter-bug sort of dance—like a mating stork in crazed heat. Clutches at her face and hair and goes “AAAAAAAGGGGGG-GGGHHHHHHHH!!!!” at a new level of intensity. Tries opening the front door without unlocking it. Tries again. Breaks key in the lock. Runs around the house headed for the back door. Doppler effect¹ of “AAAAAGGGGHHHHaaggh . . .”

Now a different view of this scene. Here is the spider. Rather ordinary, medium gray, middle-aged lady spider. She’s been up since before dawn working on her web, and all is well. Nice day, no wind, dew point just right to keep things sticky. She’s out checking the moorings and thinking about the little gnats she’d like for breakfast. Feeling good. Ready for action. All of a sudden everything breaks loose—earthquake, tornado, volcano. The web is torn loose and is wrapped around a frenzied moving haystack, and a huge piece of raw-but-painted meat is making a sound the spider never heard before: “AAAAAAGGGGGGGGHHHHHHHHHH!!!!!!” It’s too big to wrap up and eat later, and it’s moving too much to hold down. Jump for it? Hang on and hope? Dig in?

Human being. She has caught a human being. And the pressing question is, of course: Where is it going, and what will it do when it gets there?

The neighbor lady thinks the spider is about the size of a lobster and has big rub-

1. Doppler effect: change in the pitch of a sound, produced when the source of the sound moves toward or away from the listener.



ber lips and poisonous fangs. The neighbor lady will probably strip to the skin and take a full shower and shampoo just to make sure it's gone—and then put on a whole new outfit to make certain she is not inhabited.

The spider? Well, if she survives all this, she will really have something to talk about—the one that got away that was THIS BIG. “And you should have seen the JAWS on the thing!”

1. What does the writer compare and contrast in this essay?
 - A a jitterbug and a stork
 - B people and spiders
 - C a spider web and a front porch
 - D an earthquake and a tornado
2. What pattern does the writer use to organize his essay?
 - A block method
 - B point-by-point method
 - C chronological order
 - D cause-and-effect pattern
3. Both the human and the spider start out feeling
 - A scared.
 - B hungry.
 - C good.
 - D sleepy.
4. The human and the spider are both
 - A very old.
 - B male.
 - C very young.
 - D female.
5. Which of the following statements about the spider is *most* accurate?
 - A The spider thinks of the human as meat.
 - B The spider thinks of the human as a friend.
 - C The spider screams.
 - D The spider bites the human.
6. Which of the following statements about the human is *most* accurate?
 - A The human thinks of the spider as meat.
 - B The human thinks the spider is as big as a lobster.
 - C The human thinks the spider got away.
 - D The human thinks the spider is cute.

Timed Writing

7. According to the writer, what will the human do after the encounter with the spider? What will the spider do?



Vocabulary Skills Review

Shades of Meaning and Synonyms **Directions:**

Choose the word or words that best complete each sentence.

1. A *stampede* is a
 - A dance.
 - B mark.
 - C rush.
 - D wind.
2. The *most* negative word is
 - A sad.
 - B unhappy.
 - C depressed.
 - D down.
3. The *best* word to use to describe a torn pair of jeans in bad condition is
 - A old.
 - B worn.
 - C split.
 - D raggedy.
4. The *strongest* word to use to describe the effect of a severe storm is
 - A tumult.
 - B disorder.
 - C disturbance.
 - D upset.
5. For a prospector, a *claim* is
 - A a horse.
 - B land.
 - C a promise.
 - D a crime.
6. If you are *invisible*, you cannot be
 - A beaten.
 - B heard.
 - C seen.
 - D captured.
7. *Adjoining* classrooms are
 - A side by side.
 - B across from one another.
 - C on separate floors.
 - D half the size of regular classrooms.

Academic Vocabulary

Directions: Choose the word that is closest in meaning to the italicized Academic Vocabulary word.

8. An *obvious* mistake is
 - A big.
 - B unimportant.
 - C noticeable.
 - D intentional.

Writing Skills Review



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

"How-to" Explanation

Directions: Read the following paragraph from a draft of a student's "how-to" paper. Then, answer each question.

Easy and Fun Zesty Bagels

(1) Evenly spread 1 tablespoon of spaghetti sauce over the face of each bagel. (2) First, you will need to cut the six plain bagels in half and place the halves on a cookie sheet. (3) Then, sprinkle $\frac{1}{4}$ cup chopped black olives, 6 finely chopped mushrooms, and 1 cup grated

Parmesan cheese evenly over the sauce.

(4) Place the cookie sheet in a preheated oven and bake for 15–20 minutes. (5) When the bagels are done, remove them from the oven and let them cool for 5 minutes.

1. If you were revising the paragraph above to put the instructions in chronological order, which sentence would you move?
 - A 2
 - B 3
 - C 4
 - D 5
2. If the writer wanted to add precise language to the paragraph, which of the following sentences would be appropriate?
 - A You may add other toppings.
 - B Your family will enjoy them.
 - C Preheat the oven to 350 degrees.
 - D Prepare the bagels.
3. If the writer wanted to add a transitional word to the beginning of sentence 5, which of the following would make the most sense?
 - A However,
 - B Meanwhile,
 - C Since
 - D Finally,
4. Which of these would you suggest the writer add to the recipe to make the instructions more helpful?
 - A A list of ingredients to have ready
 - B The number of times he or she has made these bagels
 - C A definition of zesty
 - D A quotation from someone who enjoys eating these bagels
5. If you were listening to, rather than reading, the instructions and were jotting down notes, which of the following would *best* summarize the last step?
 - A Remove from oven, and cool 5 min.
 - B Wash dishes.
 - C Sprinkle olives, mushrooms, and Parmesan.
 - D Pour sauce.

Fiction

Julie of the Wolves



In Jean Craighead George's Newbery Award-winning novel *Julie of the Wolves*, a thirteen-year-old Inuit girl named Miyax runs away from home and gets lost on the frozen, treeless wilderness of the vast Alaskan tundra. Miyax is menaced by a host

of dangers until a pack of wolves gradually accepts her as one of their own.

Perseus



In acclaimed author Geraldine McCaughrean's *Perseus*, you'll follow the teenage Perseus as he struggles with his fate that the oracles foretold. His seemingly impossible and deadly task is to kill the hideous, snake-haired Medusa

to save his mother from marrying an evil king. In McCaughrean's retelling, the classic myth of Perseus becomes a coming-of-age story about an adventurous and lovesick young man.

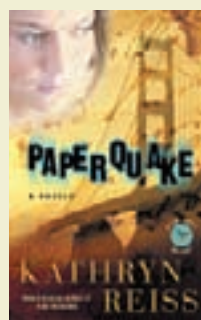
Dealing with Dragons



When people were polite, they called her "strong-minded." When angry, they said she was "as stubborn as a pig." Cimorene, the hard-headed princess, runs away from her family's boring castle and is taken in by a powerful and good-hearted dragon. Throughout

Patricia C. Wrede's *Dealing with Dragons*, you'll find contemporary dialogue woven into several familiar fairy tales that have been tweaked to create laugh-out-loud humor.

PaperQuake



San Francisco isn't the place to be if you're terrified of earthquakes, as Violet Jackstone is. Besides being frightened by the ground's tremors and teased mercilessly by her two popular sisters, she is frail and sickly and still called Baby. As her family renovates an old

house, Violet finds mysterious letters and diaries that describe a girl very much like her. The girl, named V, lived nearly one hundred years ago, just before the deadly 1906 earthquake in San Francisco. *PaperQuake* is a popular time-travel mystery novel from author Kathryn Reiss.

Nonfiction

Changing Places



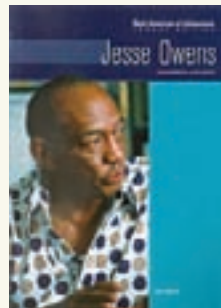
Homelessness is a problem that some people are uncomfortable discussing. In *Changing Places: A Kid's View of Shelter Living*, Margie Chalofsky, Glen Finland, and Judy Wallace give voice to eight homeless children. One of them, Roberto, bursts with pride when his mother finds a job. Another child, Anthony, is troubled by self-doubt and sadness. All tell stories of their own experiences—stories you will not soon forget.

You Wouldn't Want to Be a Greek Athlete! Races You'd Rather Not Run



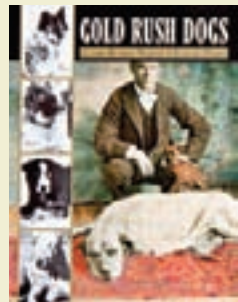
Imagine that you're living near Athens around 650 B.C. Your father sends you to a boarding school for athletes so that you can train for the Olympics. As you learn to compete in the pentathlon—racing and wrestling—you discover that life as an athlete in ancient Greece is not much fun. Michael Ford gives a humorous description, with well-researched facts, about why *You Wouldn't Want to Be a Greek Athlete!*

Jesse Owens: Champion Athlete



At the 1936 Olympic Games in Berlin, Jesse Owens, an African American athlete, undermined dictator Adolf Hitler's claim of German superiority. In *Jesse Owens: Champion Athlete*, Tony Gentry presents Owens from his youth in segregated Alabama, to his numerous athletic achievements, and to his death in 1980. High-quality black-and-white photographs help chronicle the career of this track-and-field great.

Gold Rush Dogs: And Other Favorite Dogs of the Last Frontier



Walt Frazier's life-and-death adventures and survival would have been impossible without the dogs of the Yukon. In *Gold Rush Dogs*, authors Claire Rudolf Murphy and Jane G. Haigh share action-filled stories of dogs who provided transportation, security, and companionship to the men, women, and children of the Alaska Gold Rush.



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