

## **Guthrie Public Schools**

### **7<sup>th</sup> Grade Reading Distance Learning Lessons      April-May, 2020**

**Directions:** Read the material in each lesson and answer the questions. Examples for how to answer the questions are included in the “tips” sections of each lesson. An answer key has been provided so that you can check your work. The Exercises papers all have multiple choice questions similar to what you would find on the end of year state test.

**April 6: Lesson 2 Main Idea and Theme**

**April 7: Lesson 3 Details and Organization**

**April 8: Lesson 4 Inferences and Conclusions    Complete tips 1-6**

**April 9: Lesson 4 Inferences and Conclusions continued    *Navajo Code-Talkers* & Focus Lesson 11**

**April 10: Lesson 5 Author’s Purpose    Complete tips 1-6**

**April 13: Lesson 5 Author’s Purpose continued    *Save Our Summers* & Focus Lesson 12**

**April 14: Lesson 6 Genre**

**April 15: Lesson 7 Literary Elements    Complete tips 1-3**

**April 16: Lesson 7 Literary Elements continued    Complete tips 4-10**

**April 17: Lesson 7 Literary Elements continued    *Into the Void* & Focus Lesson 1**

**April 20: Lesson 7 Literary Elements continued    Focus Lessons 3-4-5**

**April 21: Lesson 8 Author’s Craft    Complete tips 1-5**

**April 22: Lesson 8 Author’s Craft continued    Complete tips 6-7 & *Wolf Song***

**April 23: Lesson 8 Author’s Craft continued    Complete Focus lessons 6-7-9**

**April 24: Lesson 9 Comparing Texts    Complete tips 1-7**

**April 27: Lesson 9 Comparing Texts continued    Complete tip 8 & *The Red Badge of Courage***

**April 28: Lesson 10 Literacy in History/Social Studies, Science, and Tech Subjects    Complete tips 1-5**

**April 29: Lesson 10 Literacy continued    Complete tips 6-10**

**April 30: Lesson 10 Literacy continued    *Gettysburg Address* & *The Ocean and the Water Cycle***

**May 1:    Complete any unfinished work and review the lessons**

**May 4:    Complete Exercises 1 & 3**

**May 5:    Complete Exercises 4 & 5**

**May 6:    Complete Exercises 8 & 9**

**May 7:    Complete Exercise 10**

**May 8:    Complete any unfinished work and review Exercises 1,3,4,5,8,9,10**





## Lesson 7: Literary Elements

At its simplest level, a story is just this: *Something happens to someone, somewhere.* Sounds easy, right? Well, let's examine this definition a little closer and break it into three very important parts of every well-written story.

The “something happens” part of the story is called the **plot**. The plot might involve having a fight with your sister, taking a trip to an amusement park, or finding a million dollars. The “someone” part of the story has to do with **characters**. The main character may be you, your teacher, or your cat, Mr. Boots. The “somewhere” of the story is called the **setting**. Maybe the setting of your story is your home in a quiet suburban neighborhood. Or maybe you want a setting that is more exciting and less ordinary. So, you choose a galaxy far, far away, two thousand years into the future, for your setting. That's just fine, because setting also refers to *when* a story takes place.

In a good story, the plot, characters, and setting work together to create an interesting tale. In this lesson, you will review these three story elements, along with point of view.



### TIP 1: Identify the narrator's point of view.

The **narrator** is the person telling a story. Every story has one. And every reader should be able to identify who the narrator is. After all, you can't completely understand a story unless you know who is telling it.

Every narrator has a point of view. In fiction, **point of view** is the relationship between the narrator and the story. Sometimes the point of view is easy to spot. For example, if you read the opening sentence, “My name is Gustavo; I am twelve years old, and I want to tell you about the time my pet snake got loose in my seventh-grade class.”

From the very first sentence, we know that the story is told from the point of view of a twelve-year-old boy named Gustavo who goes to school and likes snakes. We learn all of this very quickly, and we are interested right away.

Some narrators are characters within the story. When an actual character is telling the story, his or her point of view is described as **first person**. **First-person** narrators use personal pronouns such as *I*, *me*, *myself*, *we*, and *our*. They tell the story based on how they think and feel about the events. A first-person point of view can include only events that the narrator sees, is a part of, or learns about.



Consider the following example of first-person narration:

It had never occurred to me that Amber might like me that way. She was beautiful and funny, and I was just . . . well, me. And yet somehow, by the end of the day, we were holding hands. All I could think was that I must have been dreaming. And that my palms were pretty sweaty.

An author might choose to use a first-person point of view because it's fun to get to know a character by being inside his or her head.

A **third-person** narrator describes the characters and events in a story *without* being a part of the action. This narrator acts more like an invisible observer who sees and hears everything that takes place. One reason authors use a third-person point of view is because it lets them include information that the characters do not know about each other or their situation.

Here is an example of third-person narration:

Andy held Amber's hand lightly, believing the moment—if not the hand itself—might shatter if he squeezed any harder. Amber flashed a gentle smile at him, and Andy felt his heart melt. He hoped she didn't notice his palms were getting sweaty. Amber was hoping the same thing. Her palms were sweaty, too.

Obviously, the above paragraph is describing the same story you just read. But how does the third-person point of view change it? We still know what Andy is thinking. We still know what Andy is doing. So what do we learn that the first-person point of view cannot teach us? The answer is in the last two sentences:

Amber was hoping the same thing. Her palms were sweaty, too.

If Andy is telling us the story, there is no way that he could know how Amber is feeling, unless she told him (which she didn't). Only by using a third-person point of view can a writer tell the reader what each character is thinking.

There are actually two different kinds of third-person narration. The first kind, **third-person limited**, tells the reader only the thoughts and feelings of one character. The following paragraph uses third-person-limited narration.

David was walking along the riverbank when he suddenly found himself on the ground. He must have tripped and fallen over a stone. He figured his mother would be angry about his new jeans getting dirty. But the worry quickly vanished when he got a closer look at what put him on the ground. *That's no rock, he thought, that's gold!*

The other kind of third-person narration is called omniscient. **Omniscient** means "all-knowing." This type of narrator can tell the reader the thoughts and feelings of a number of different characters. This point of view puts readers at a greater distance from the characters, but allows them to see a bigger picture. Here's an example of third-person-omniscient narration.

David was lost in his own thoughts, his hands casually slipped into the pockets of a pair of new-looking jeans. He was paying little attention to the soft riverbank ground and so missed the object that caught his foot and sent him sprawling. He jumped up and brushed himself off. Immediately, he crouched down to look more closely at the large, golden stone that had tripped him.

Notice the difference? The limited view acts like a microscope on the world of the story, focusing on things closely. In the first example, readers get to know the inside of David's head. The omniscient view, on the other hand, is like looking at the world through a big plate-glass window. We can take in a bigger view, but might miss some of the smaller details. We see what David looks like, where his hands are, the rock before he trips over it, and so on. If other characters were present on that riverbank, the narrator could also tell us how they reacted to David's fall.

There is another kind of point of view that is used less often than first and third person. **Second-person** point of view uses what is called a direct address. This means "you" are a character in the story. Writers create a sense that the things he or she is describing are actually happening to the reader.

Now, read the following passage about a pair of kidnappers who make the mistake of grabbing the wrong kid. This passage will help you understand the rest of the tips in this lesson.

### *The Ransom*

adapted from the short story “The Ransom of Red Chief” by O. Henry

It looked like a good thing: but wait till I tell you. We were down South, in Alabama—Bill Driscoll and myself—when this kidnapping idea struck us. It was, as Bill put it afterward, “during a moment of temporary insanity”; but we didn’t find that out till later.

There was a town down there, as flat as a pancake, called Summit, of course. It contained as harmless and happy a class of folk that ever celebrated life.

Bill and me had about six hundred dollars between the two of us, and we needed just two thousand more to pull off a scam up in western Illinois. We talked it over on the front steps of the hotel. Love of children, says we, is strong in little towns. Plus, a kidnapping would go off more easily away from the big-city newspapers and reporters that can stir up pots of trouble. We knew Summit couldn’t get after us with anything stronger than part-time peace officers and, maybe, some lazy bloodhounds and an editorial in the farm report. So, it looked good.

We selected for our victim the child of a well-known banker named Ebenezer Dorset. Ebenezer, we’d learn, was an uptight kind of guy. Real straight-edge. His kid was a boy of about ten, with blended freckles, and hair the color of an apple you swipe from a seller’s cart as you pass. Bill and me figured that Ebenezer would melt down for a ransom of two thousand dollars to a cent. But wait till I tell you.

About two miles from Summit was a little mountain, covered in a thick forest. On the far side was a cave. We set up camp there and stored our stuff.

One evening after sundown, we drove into town in a buggy. The kid was in the street, throwing rocks at a kitten near the fence.

“Hey, little boy!” said Bill, “would you like to have a bag of candy and go for a nice ride?”

The boy hit Bill square in the eye with a piece of brick.

“That will cost the old man an extra five hundred dollars,” said Bill.

*(To be continued . . .)*

1. What is the point of view of the narrator of “The Ransom”? How do you know?

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2. How might this story be different if it were told from Ebenezer's first-person point of view?

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**TIP 2: Ask yourself about the characters and how they act.**

A good writer will find ways to reveal things about characters to the reader. We may learn about characters from what they look like and how they act, sound, think, or feel. Sometimes we can learn about characters from their names. For example, what can we say about a character named "Big Biff the Bully"? Probably that Biff isn't anyone you'd want to invite over to play.

Here are other types of questions you can ask when it comes to character and some examples of each type.

- What is the character like? Is the character kind and gentle? Rough and tough? Brave most of the time, but with a terrible fear of spiders? How does he or she speak and act with other characters in the story? Is he or she patient with some and not with others?
- What does the character want most and why? Is the character looking for love, money, revenge, or something else? Why does he or she want one thing and not another?
- What is the main problem the character faces? Is the character in physical danger? Does he or she have a secret? Is he or she looking for something? (If you can answer this question about the main character in a story, you will be very close to the main idea of the story.)
- How does the character react to the situation he or she or she is in? Is the character worried? Is he or she confused or frightened? Does he or she think it's funny?
- How do other characters feel about this character? What do they think and say about him or her? Do they like him or her? Are they afraid of him or her? Do they want the same things?
- How does the character change throughout the story? Does the character get what he or she wants? Does what he or she wants change? Why does it change? Do all the characters in a story change in the same way?



Using the answers to the questions on the previous page, you should be able to determine whether a character is round or flat. A **round** character is one that presents a full picture of his or her qualities: what he or she looks like, what he is thinking or feeling, and so on. A **flat** character is less interesting or filled out by details.

You can also identify a character as static or dynamic. A **static** character changes very little from beginning to end. A **dynamic** character changes, often in a major way, by the end of the story, usually because of his or her choices throughout the story.

Think carefully about character traits as you answer Numbers 3 and 4.

3. Go back to the passage and circle details about the kid.
4. Based on what you have read so far, which statement about the kid is true?
  - A. He has one brother.
  - B. His father is unemployed.
  - C. He has red hair.
  - D. He is 13 years old.

Read the next part of "The Ransom." Then answer the questions that follow.

adapted from  
*The Ransom*  
(Continued)

*The narrator, Sam, and Bill grab the kid and drive back to their cave in the mountain. Sam leaves to go hide the buggy. When he returns to the cave, he finds Bill and the kid playing a game. The kid is pretending to have kidnapped Bill. Bill complains to Sam that the kid "can kick hard."*

Yes, sir, that boy seemed to be having the time of his life. The fun of camping out in a cave had made him forget that he was a captive himself. He immediately named me Snake-eye and announced that when his friends returned to camp, I was to be burned at the stake.

Then we had supper, and the kid filled his mouth full of bacon (more bacon than I even got to eat!) and bread and gravy, too. Then he began to talk. He made a speech something like this:

“I like this fine. I never camped out before; but I had a pet possum once, and I was nine last birthday. I hate to go to school. Rats ate up sixteen of Jimmy Talbot’s aunt’s speckled hen’s eggs. Are there any real Indians in these woods? I want some more gravy. Does the trees moving make the wind blow? We had five puppies. What makes your nose so red, Sam? My father has lots of money. Are the stars hot? I don’t like girls. You can’t catch toads unless you got a string. Do oxen make any noise? Why are oranges round? Have you got beds to sleep on in this cave? Amox Murray has got six toes. A parrot can talk, but a monkey or a fish can’t. How many does it take to make twelve?”

And what are we supposed to say to all that?

Well, every few minutes he would remember his game, and pick up his stick rifle and tiptoe to the mouth of the cave to look for any pretend enemies. Now and then he let out a war-cry that made Bill shiver. That boy had Bill scared from the start.

“Hey, kid,” said I, “would you like to go home?”

“Aw, what for?” said he. “I don’t have any fun at home. I hate to go to school. I like to camp out. Don’t you, Snake-eye?”

I told him I most certainly did, though I hadn’t thought about it in a while.

“You won’t take me back home again, Snake-eye, will you?”

“Not right away,” said I. “We’ll stay here in the cave a while.”

“All right!” said he. “That’ll be fine. I never had such fun in all my life.”

We went to bed about eleven o’clock. We spread down some wide blankets and quilts and put the kid between us. We weren’t afraid he would run away. He kept us awake for three hours, jumping up and reaching for his rifle and screeching. Every slight sound to him was the warning of some made-up enemy. At last, I fell into a troubled sleep and dreamed that I had been kidnapped and chained to a tree by a terrible pirate with red hair.

At dawn, I was woken by a series of awful screams from Bill. They weren’t yells, or howls, or shouts, or whoops, or yawps, like you might expect from a man’s lungs—they were simply terrifying, embarrassing, high-pitched screams, like a small child might make when he or she gets splashed with cold water or sees a mouse or a spider. It’s an awful thing to hear a strong adult man scream in a cave at daybreak.

I jumped up to see what the matter was. The kid was sitting on Bill’s chest, attempting to tie him up. I got the kid away from Bill and made him lie down again. But, from that moment, Bill’s spirit was broken.

*(To be continued . . .)*

5. Reread what the kid says when asked if he wants to go home. What does this say about his character?

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Now that you know what the kid's actions are, use that information to get a bigger picture of his personality.

6. Which word best describes the kid?

- A. stubborn
- B. obedient
- C. adventurous
- D. scared

7. How do you know?

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8. From what we know, how is the narrator similar to the kid?

- A. They both do not enjoy going to school.
- B. They both do not trust Bill Driscoll.
- C. They both enjoy camping.
- D. They both think Ebenezer is nice.



**TIP 3: Look for indirect information about characters.**

When characters are introduced, we usually learn the basics: their names, what they look like, how old they are, and so on. This information is often given directly, meaning, it's simply told to us. In "The Ransom," for example, we know that Ebenezer is uptight because the narrator says, "Ebenezer, we'd learn, was an uptight kind of guy."

Authors may not give us every piece of information directly, however. That's why we need to make inferences to complete our understanding of characters. Remember that an **inference** is a guess based on details we're given. Inferences about characters are based on what the character says and the way that he or she says it. They are also based on what the character does, how he or she treats others, and how others treat him or her.

In the excerpt from "The Ransom" that you just read, the author gives only a few details that describe the kid directly. But from these details, we can get some idea of the kind of person he is.

9. Which statement best describes how the kid feels about being kidnapped?
- A. He is afraid that Bill and Sam will hurt him.
  - B. He misses his father and wants to go home.
  - C. He knows that he can escape when he wants.
  - D. He thinks that he is not in any danger at all.
10. How do you know?

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**Talk of the Town**

Much of what we learn about characters comes not only from what they say but also from the way that they say it. A character's language and style of speaking may tell us where he or she is from, how educated he or she is, and whether he or she is trying to impress or affect others.

Pay attention to the ways characters speak. Do they use simple words or fancy ones? Do they use slang or formal speech? These clues may tell you a lot about a character.

Indirect information can also be revealed through dialogue. Dialogue is what characters say to each other in a story. Sometimes the information you learn about characters from their words is pretty straightforward. For example, the kid in “The Ransom” says, “I hate to go to school.” There’s no reason to doubt that this is exactly how he feels.

Other times, what you learn about characters is not directly stated in the dialogue, but you can infer it by interpreting their words. Read the following excerpt from “The Ransom.”

“I like this fine. I never camped out before; but I had a pet possum once, and I was nine last birthday. I hate to go to school. Rats ate up sixteen of Jimmy Talbot’s aunt’s speckled hen’s eggs. Are there any real Indians in these woods? I want some more gravy. Does the trees moving make the wind blow? We had five puppies. What makes your nose so red, Sam? My father has lots of money. Are the stars hot? I don’t like girls. You can’t catch toads unless you got a string. Do oxen make any noise? Why are oranges round? Have you got beds to sleep on in this cave? Amox Murray has got six toes. A parrot can talk, but a monkey or a fish can’t. How many does it take to make twelve?”

What the kid says and how he says it is like a window into the kid’s nature. He jumps from one idea to the next, suggesting that his mind is always working a mile a minute. He throws in one question after another, which reveals that he has an immense curiosity but no patience to wait for the answers. His dialogue is fast-paced—a whirlwind of observations and questions that reflects the kid’s boundless energy.



**TIP 4: Look for details that describe the setting.**

The setting of a story may include the time period in history, the season, the time of day, the weather, the landscape, the color of the walls, and so on. Authors usually sprinkle details about the setting throughout the story. Those are the details that help you picture where these characters you’re studying are.

Read the next excerpt from the story. Pay attention to the clues that reveal the story’s setting. Then answer the questions that follow.

adapted from  
*The Ransom*  
(Continued)

The following morning, I went up on the peak of the little mountain and scanned the surrounding area. Over toward Summit I expected to see the sturdy villagers armed with pitchforks and torches beating the countryside for us awful kidnapers. But what I saw was a peaceful summer landscape. I saw a man guiding a plow pulled by a grayish-brown mule. No messengers dashed back and forth, bringing word of no news to worried parents. There was a pleasant air of warm and comfortable sleepiness hanging over the homes and shops in my view. "Perhaps," says I to myself, "it has not yet been discovered that the wolves have made off with the tender lamb from the flock. Heaven help the wolves!" says I, and I went down the mountain to breakfast.

(To be continued . . .)

11. In the blanks that follow, fill in as many setting details as you can, based on information from this excerpt from "The Ransom."

location: \_\_\_\_\_  
objects: \_\_\_\_\_  
buildings: \_\_\_\_\_  
other: \_\_\_\_\_

12. Where do most of the events in this passage take place?
- A. a town
  - B. a side street
  - C. a large city
  - D. on a mountain



**TIP 5:** Notice how the setting affects the story.

The setting may also help determine how characters handle the problems that come up in the story. For example, part of Sam and Bill's kidnapping plan (stated in the first excerpt you read) depends on the fact that Summit is a small town without a large police force. If this story's setting was in a more modern time or in a more populated area, these kidnapers might have had a harder time pulling off their scheme—not that they have a very easy time of it as it is!

Read this next section from "The Ransom." Note how the setting details help guide the choices that the kidnapers have to make. Then answer the question that follows.

adapted from

*The Ransom*

(Continued)

After breakfast the kid took out a piece of leather with strings wrapped around, and he went outside the cave, unwinding it.

"What's he up to now?" said Bill anxiously. "You don't think he'll run away, do you, Sam?"

"No fear of it," said I. "He don't seem to be much of a homebody. But we've got to fix up some plan about the ransom. There don't seem to be much excitement around Summit on account of his disappearance, but maybe they haven't realized yet that he's gone. His folks may think he's spending the night with Aunt Jane or one of the neighbors. Anyhow, he'll be missed today. Tonight we must get a message to his father demanding the two thousand dollars for his return."

Just then we heard a kind of war-cry, the kind that David might have made when he knocked out the champion Goliath. It was the sling that the kid pulled from his pocket, and he was whirling it around his head. The kid was out of control, a plain nuisance!

I dodged and heard a heavy thud and a kind of sigh from Bill, like a horse gives out when you take his saddle off. A rock the size of an egg caught Bill just behind his left ear. He went limp and fell toward the fire across the frying-pan of hot water for washing the dishes. I dragged him away and poured cold water over his head for half an hour.

By and by, Bill sat up and felt behind his ear and said, "You won't go away and leave me here alone, will you, Sam?"

I went out and caught the boy and shook him until his freckles rattled. "If you don't behave," said I, "I'll take you straight home. Now, are you going to be good, or not?" "I was only funning," said he sourly. "I didn't mean to hurt Bill. I'll behave if you won't send me home, and if you'll let me play Hunter today." I told him that I didn't know the game, but that he and Bill could play while I went away on . . . business. I made the two of them shake hands, and then I took Bill aside and told him I was going to Poplar Cove, a little village three miles from the cave. I wanted to find out what I could about how people in Summit were responding to the kidnapping. Also I thought it best to send a letter to Dorset that day, demanding the ransom and directing how it should be paid. Sending it from Poplar Cove would help throw any pursuit off our trail.

*(To be continued . . .)*

13. Go back to the passage and choose another example of how the setting creates a problem and offers a solution. Write your response below.

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**TIP 6: Identify the conflict.**

As you've learned already, all stories have plots. It is important to know that all plots have a conflict. The **conflict** is the main problem a character faces and eventually tries to resolve.

Think about the stories you know. For example, in *Alice's Adventures in Wonderland*, what is Alice's main problem? She has fallen into a rabbit hole and needs to figure out her way through Wonderland. Everything that happens in the story connects to this main conflict. Think about Alice's changes in size, her confusion at the Mad Tea Party, and her trial before the Queen of Hearts. These events can be considered conflicts or problems, but they all connect to the main problem of Alice feeling lost in Wonderland.

14. What is the main conflict in "The Ransom"?
- A. Sam and Bill need to raise two thousand dollars so they can live happily and stop being criminals.
  - B. Sam wants to get a letter to Dorset without being noticed, but Sam doesn't know how to do this.
  - C. Bill is trying to avoid being injured by the kid's hurled rocks but gets hit with one right behind the ear.
  - D. Sam and Bill need to trade a kidnapped boy for money, but nobody seems to notice the boy is even missing.

**TIP 7: Identify events that move the plot forward.**

You may have heard the phrase "The plot thickens." This means that the plot just got more complicated. Some new roadblock has been put up in front of the main character. These roadblocks or hurdles make the story more dramatic. They give the story movement and keep the reader interested.

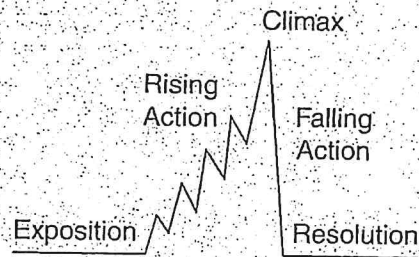
15. Which of these events is most important to the plot of "The Ransom"?
- A. Sam looks down at the town of Summit.
  - B. The kid talks a lot of nonsense at dinner.
  - C. Bill and Sam send the letter to Dorset.
  - D. Bill screams loudly and like a small child.

**External conflict** is when the problem lies with an outside force. This type of conflict can occur with a person, place, or thing. One type of external conflict is when the characters' conflict is with nature: a raging storm, a terrible flood, a tornado, or a forest fire.

**Inner conflict** is when the conflict has to do with a problem the main character has with himself or herself. For example, remember Andy, the boy with the sweaty palms? Let's say Andy really likes Amber, but he's just too shy to talk to her. Well, then the conflict is that Andy must get over his shyness if he wants to win the girl.

### The Plot Is Where the Action Is

The plot is the way the story's action is organized. Plots usually have a beginning, a middle, and an end. Most plots are organized something like this:



Now, read the following definitions. They are very important parts of a story's plot.

1. **exposition** – the characters, setting, and conflict are introduced
2. **rising action** – the main character tries to solve the problem, which grows more difficult
3. **climax** – the main character succeeds or fails; the excitement is usually greatest at this point
4. **falling action** – the characters feel the effects of the climax and the events caused by the climax
5. **resolution** – the story comes to a conclusion; the main character may learn a life lesson

**TIP 8: Watch out for plot tricks.**

In many stories, some events that occur or actions that characters perform won't immediately make sense. "Why did he do that?" you may wonder. Pay attention to what happens later on. Later events in a story often explain previous actions or events. You may find yourself slapping your forehead and saying, "Ohhh, now I get it!"

As we read, we recognize the main events of the passage, but we don't always know how the plot of the rest of the story will unfold. However, sometimes the author provides clues—called **foreshadowing**—about what to expect as the story continues. Events that occur or dialogue among characters can often hint strongly about what may happen later on. For example, if a girl walks into a dark, creepy mansion and suddenly feels a chill, you can probably guess the girl is about to see something scary, like a ghost.

If a story is interrupted by the retelling of an event that happened in the past, we call that interruption a **flashback**. If that same scared girl thinks back to her friends daring her to go into the mansion, that's a flashback. Foreshadowing and flashbacks can all work together in a complex story.

16. At the beginning of "The Ransom," the kid hits Bill in the head with a brick. Using details from the passage, explain how this early scene foreshadows later events.

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**TIP 9: Notice how characters resolve their problems.**

At the end of most stories, the conflict is resolved. To **resolve** means to find an answer or a solution. This does not mean that the conflict always ends the way a character wants it to. In some stories, characters fail to fix their problems or the resolution of the main problem creates further difficulties.

By interpreting how the resolution has affected a character, we can learn more about the character. How does he or she feel about the way the conflict ended? Has the character succeeded in improving his or her situation, or are things worse? The way a character resolves the conflict can help us get a better idea of his or her personality.

Read the last excerpt, from the end of "The Ransom," and answer the question that follows.

adapted from  
*The Ransom*  
(Continued)

*Sam sends the ransom note to Ebenezer Dorset demanding \$1,500 instead of the original \$2,000. Bill thinks \$2,000 is too much to ask for a kid who is so hard to handle. Sam leaves Bill alone with the kid one more time to watch the spot where the \$1,500 is supposed to be dropped.*

Exactly on time, a boy rides up the road on a bicycle, locates the box at the foot of the fence-post, slips a folded piece of paper into it, and pedals away back toward Summit.

I waited an hour and figured no one was going to ambush me. I slid down the tree, got the note, and was back at the cave in another half an hour. I opened the note and read it to Bill:

*Gentlemen, I received your letter today about the ransom for my son. I think you are a little high in your demands, and will make you another offer, which I think you will accept. You bring Johnny home and pay me two hundred and fifty dollars in cash, and I agree to take him off your hands.*

*Respectfully,*

*Ebenezer Dorset*

"Unbelievable!" says I, "of all the disrespectful . . ."

But I glanced at Bill, and paused. He had a happy look in his eye like I had never seen in all my years traveling with him.

"Sam," says he, "we've got the money. This is a small price to pay. We have to take him up on the offer."

We took him home that night. We knocked on Ebenezer's door about midnight. At the moment I should have been taking fifteen hundred dollars out of a box by a tree, Bill was counting two hundred and fifty dollars into Dorset's hand. Once the kid realized what was happening, he started to howl and attached himself to Bill's leg. Dorset peeled him off.

"How long can you hold him?" asks Bill.

"I'm not as strong as I used to be," says old Dorset, "but I think I can give you ten minutes."

And, as dark as it was, and as big as Bill was, and as good a runner as I am, he was a good mile and a half out of Summit before I could catch up with him.

17. How do Bill and Sam resolve their problem with the kid?
- A. They pay the kid's father to take him back.
  - B. They get less money than they first wanted.
  - C. They sneak back to Summit and drop him off.
  - D. They take the kid with them up to Illinois.



**TIP 10: Think about the story's theme.**

As you learned earlier in this unit, the **theme** of a story is the main message the author is trying to communicate to his or her readers. The theme is the idea, feeling, or important life lesson the author is trying to get the reader to think about. When the theme is common to all cultures, it can be called a **universal theme**.

Themes sometimes reveal information about the culture and values of the historical period in which the text was written. Some themes, such as bravery, don't change, regardless of when something was written. A story can have bravery as a theme whether it takes place in ancient Greece or on a spaceship. Other themes, such as loss, will often be more closely linked to the time or place in which a story is set. You can imagine a story set in the violent years of the Civil War having loss as a theme, but it would not really fit in with a story that takes place at your little sister's birthday party.

Once you determine what the theme of a story is, try to decide what the theme tells you about the story's time.

18. What is the theme of "The Ransom"? Support your answer with details from the story.

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**LESSON PRACTICE BEGINS ON THE FOLLOWING PAGE.**

**Directions:** This passage is about two brothers on a hiking trip. Read the passage. Then answer Numbers 1 through 10.

## *Into the Mountains*

by Marian Cho

Martino got out of the car and stretched his arms over his head. He squinted up at the top of the mountain, tracing with his eyes the path he already knew well. Today, though, the mountain looked sharper or more dangerous somehow. He let out a long groan and touched his toes, getting loose before the climb. He looked over at his older brother, Carlos, going through the same stretching motions. They wanted to be as loose as possible for the challenge ahead.

Martino and Carlos liked to hike whenever they could. They especially liked to hike up steep, rocky paths. Until today, the boys' parents had always taken them hiking. But now that Carlos was old enough to drive, he and Martino could go hiking alone.

The reality of hiking without his parents around made Martino a little nervous. He knew all the rules, but it still felt weird to venture into the wilderness without any grown-ups. For some reason, at that moment, Martino remembered a tightrope walker he once saw at the circus. The performer had bravely walked along yards and yards of rope with no net under him. A shiver crawled up Martino's back despite the warming temperature.

This mountain was one of the brothers' favorite hikes, even though it was a popular spot. By starting early enough in the morning, they hoped to get up and down the mountain before noon. This would help them avoid most of the day's heat and the tourists.

The sun was just beginning to peek out above the horizon, but it was already a bright circle of fire in the sky. Martino could tell that the day was going to be incredibly hot. The blacktop he stood on would be unbearable in just a few hours. How much hotter would it be at the top, where the air was thinner?

"Going to be a hot one today," Carlos said, as if he had read Martino's mind. Carlos slipped his arms through his backpack, shrugging it into place. "Sure you packed enough water, little brother?"

Martino patted the two bottles strapped into the pouches on each side of his backpack. Another bottle lay at the bottom of the backpack, as well.

"Better to have too much than not enough," he said, a little defensively. "Especially on a day like today."

Carlos laughed. "Take it easy, Martino." He looked more closely at his brother. "You're not nervous, are you? We've made this climb dozens of times."

"I know," Martino said. "It's just . . ." He didn't know how to explain it to Carlos when he couldn't even explain it to himself. He knew there was nothing to be afraid of, but the chance that they would have to handle whatever happened on the trail on their own, well, that was a little scary.

Still, as Martino looked up at the mountain, he tried to rationalize away his fear. *What could happen?* he thought to himself. *Could we run into a rattlesnake? Yes, but rattlers are more afraid of us than we are of them. Could I fall? Could some loose rocks fall on me? Yes, but I just have to remember to watch my step and stay alert.* He realized that any problem he could think of was something he knew how to handle. There really was nothing to fear.

Martino put on the hat his mom had given him for his birthday. His eyes relaxed in the shadow of the hat's brim. He hooked his hands into his backpack straps and pulled it tighter to his back. He'd already beaten this climb in his head. Now, he just had to make his body do it.

Carlos adjusted his backpack as well and proceeded up the path that led to the start of the trail. He felt a slight twinge in his knee as he stepped over a log but chose to ignore it. He had hurt his knee a year ago, and every now and then he felt an echo of pain in the joint. He had decided long ago that he would not let a past injury prevent him from enjoying the here and now.

Martino fell into step with his brother and gave him a worried glance. "You OK, Carlos?"

Carlos smiled. "I'm fine. Relax. We're going to have a great time."

The brothers reached the first marked tree and rubbed it for good luck, a custom they had picked up from their father. Then, they headed into the wilderness and an unexpected adventure that would test their physical and emotional endurance.

1. Which word best describes Martino?

- A. adventurous
- B. excited
- C. reckless
- D. cautious

Unit 1 - Reading

2. This passage is an example of

- A. autobiography.
- B. folklore.
- C. realistic fiction.
- D. science fiction.

3. Which phrase best describes the setting?

- A. a cloudy morning on top of a mountain
- B. a warm morning at the foot of a mountain
- C. a long, flat stretch of desert, under a hot sun
- D. a shady, wooded area in a mountain's foothills

4. How is the setting of the passage important to the plot?

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5. Martino most likely thinks of the tightrope walker he once saw at a circus because the tightrope walker
- A. has the kind of balance Martino wants.
  - B. reminds Martino of happier times.
  - C. foreshadows Martino's future as a performer.
  - D. is like Martino taking this hike without his parents.
6. This passage is told from a
- A. first-person point of view.
  - B. second-person point of view.
  - C. third-person-limited point of view.
  - D. third-person-omniscient point of view.
7. What does the dialogue in the passage reveal about Carlos?

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Unit 1 - Reading

8. Which sentence from the passage foreshadows that the brothers may have trouble on their hike?
- A. "Martino put on the hat his mom had given him for his birthday."
  - B. "He felt a slight twinge in his knee as he stepped over a log but chose to ignore it."
  - C. "He let out a long groan and touched his toes, getting loose before the climb."
  - D. "Another bottle lay at the bottom of the backpack, as well."
9. Which sentence best describes a theme of the passage?
- A. The road to success is short and easy.
  - B. Not everyone has the determination to succeed.
  - C. Two people working together are stronger than one.
  - D. Don't waste your time trying to achieve an impossible goal.
10. What kind of relationship do Carlos and Martino have? Use details from the passage in your answer.

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## Focus Lessons

### Lesson 1: Plot, Setting, and Theme

The **plot** is the sequence of events in a story. The **setting** is the time and place in which a story happens. The **theme** is the main idea of the story. By using these elements to help the reader, the writer makes a story interesting and involving.

**DIRECTIONS:** Read the following excerpt from Michael Dorris's novel *Sees Behind Trees*, in which the blind character *Sees Behind Trees* describes the dilemma he faces when he finds himself lost with a baby and must find his way home. Then answer the questions that follow.

1 Gray Fire was no longer with me, but in some ways he was. When I became discouraged, when I lost hope, his words echoed in my memory.

2 "Your body will remember where it has been if you let it," he had told me. "It recalls what's familiar—but not as your mind does. With your mind you stand outside the world and look in. With your body you are inside already."

3 I remembered the examples he had given to explain what he meant: rain, a mouse, a bird. At the time it had seemed like a game—funny and silly. But there was nothing funny in being alone, lost in the forest in early winter, with bad strangers around and a baby depending on you. Now I needed to *truly* understand what he had been talking about.

4 "All right," I said to my body. "I hope you remember better than I do." I had made a sling of my cloak to carry Checha and he rode high between my shoulder blades. At the sound of my voice he reached out a hand to touch my left ear.

5 "So you think we should go that way?" I asked him.

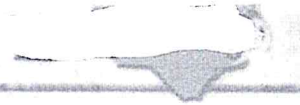
6 He made a deep sigh and dropped his head against the back of my neck.

7 I thought about Gray Fire touching the sides of the trees as we had come through the woods. Why had he done that? Then the idea came to me: moss! It only grew on one side of a tree, didn't it? And I had touched it as we were leaving the village, which meant that as we returned the nearer sides of the trees and rocks should be bare but the farther sides should be mossy. It wasn't a lot to go on, but it was something. I knelt beside the nearest boulder and felt all around it until I felt the soft, spongy growth.

8 "This way," I said to Checha, and looked for the next big tree. It took a long time to pass through the forest in this manner, but at least I knew we were headed the right direction. And every few steps I would stop, stand perfectly still, and listen for any sound that would call me—or make me run away.



## Focus Lessons



1. Briefly describe the setting of this excerpt. Identify the lines in the passage that let you know the setting.

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2. Briefly list the main events of the plot represented in this excerpt.

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3. What point is the writer trying to convey in this excerpt? How does the writer use the setting and the plot to help convey this point?

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For more information on these terms, see *Glencoe Literature, Course 2*, pp. 171 and R8 (plot), 201 and R10 (setting), and 785 and R11 (theme).

## Focus Lessons

### Lesson 3: Flashback

When a writer interrupts the chronological sequence of a story and inserts something that happened before the present action, it is called a **flashback**. Authors often use flashbacks to deepen our understanding of a character or situation.

**DIRECTIONS:** *Read the following excerpt narrated by James, a boy living with his family on Jupiter. Then answer the questions that follow.*

- 1 "Come on, James," says Mom. She strokes my hair, hoping this will relax me. "Just close your eyes. You'll fall asleep." She continues to whisper soothing words, then disappears to her cubicle. I close my eyes and try to envision soft, peaceful scenes. Cows grazing in green fields. Balloons floating in the sky. It doesn't work. These images just remind me of Earth and how much I miss it. I lie there, awake and miserable.
- 2 I remember when I first came here. We had to go through a 2-week orientation session, led by the "space-docs." They warned us that some things would seem strange at first. They warned us about the Midday Darkness, how it might be hard at first to get used to it. "Getting exercise helps," they said. "Go to the Exercise Dome. Run a few miles. Bat a few balls. You just need to adjust to the new sleep cycle." They promised that I'd get used to it.
- 3 But I still can't sleep. I lie awake, heart pounding, feeling lonely and frightened. Janie, the baby, seems happy here. Mom and Dad claim they like it, too. They're scientists, and they've always dreamed of living on another planet. But I still think all the time about home.
- 4 I remember the first time I heard about the Jupiter Project. I was at the breakfast table. My mother was the one who told us about it. "Amazing," she said, "Listen to this. They're looking for more volunteers for the Jupiter home station." We had some relatives living on Jupiter. I used to write letters to my cousin Kenny, and he'd tell me about the crazy life he led: school in a space dome, Midday Darkness, multiple moons floating in the sky. I always envied him and said that one day, I'd go, too.
- 5 I shift around in the bed, stretch my arms, and try once more to sleep. I close my eyes and see Earth. I cry silently, hoping no one will hear.





## Focus Lessons

1. What is happening in the present action of the story?

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2. This passage contains two flashbacks. Identify them.

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3. Why do you think the author used flashbacks to tell the story? How do these flashbacks contribute to your understanding of the main character and his present situation? Explain.

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For more information on flashbacks, see *Glencoe Literature, Course 2*, pp. 613 and R4.



## Focus Lessons

### Lesson 4: Point of View

The relationship that the storyteller has with a story determines the story's **point of view**. Some different points of view are described below.

- **first-person point of view** (the story is told by a character in the story who refers to himself or herself as *I*)
- **limited third-person point of view** (the story is told by a narrator, who refers to all characters as *he* or *she*, but who only reveals the thoughts and feelings of one character)
- **omniscient point of view** or **third-person omniscient** (the story is told by a narrator, who reveals the thoughts and feelings of more than one character)

**DIRECTIONS:** Read the following excerpt from Gary Soto's "The New and Old Tennies," an essay taken from his collection *A Summer Life*. Then answer the questions that follow.

- 1 Mother looks up from stirring dinner in a black pan, her hips cha-chaing under a chicken-print apron. A smell has touched her. She knows it from somewhere, but where? She taps her spoon against the pan and looks at her son with watered-down hair. He's a sloppy boy with sloppy posture which neither the nuns nor a strict father could correct. Moons of dirt dwell under his fingernails. His teeth are pasty. His arms are blue with the tattoos of pen markings.
- 2 Earlier in the day he had walked in a wet field and stepped on something soft. He scraped the bottoms of his new tennis shoes as best he could and continued an incline of mushroom-dark hills, the ropes of his leg muscles tightening, his breath shallow. The canal was west behind the trees, where the leaves mulched in the shadows. Leprous frogs lived in leaf-spotted water, and the fish, dulled by chemicals, floated near the oily surface, their tails waving weakly, their gills like raw, pinkish wounds. He could have walked waist-deep into the canal, cupped a fish in his palm, and shared its misery. But the boy knew better. His mother would have scolded him for getting wet. So he walked along the canal bank, dull as the fish, and threw rocks and watched the rippling targets dilate. He hunched on the bank and wished winter would rise from the mountains, white as a nurse's hat. Then he could wear two socks on each foot and crunch the miles of frost with his shoes. Then he could slide on the ice and risk his face playing front-yard football.



# Focus Lessons

North Carolina

1. Compare the first paragraph and second paragraph. Are they told from the same person's perspective or the perspective of two different people? Explain.

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2. Look at the description of the canal in paragraph 2. Does the author describe the canal from the boy's perspective, including *only* details that the boy might know or notice? Or does the author include any details that suggest a larger, omniscient perspective? Explain, referring to the text in your answer.

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3. What is the point of view of this passage—first person, limited third-person, or third-person omniscient? Explain how you know this.

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For more information on point of view, see *Glencoe Literature, Course 2, pp. 157 and R8.*



## Focus Lessons

### Lesson 5: Characterization

The unfolding of the personality of a character in a story is called **characterization**. When the author tells us something about a character, it is called **direct characterization**.

When we learn about characters from their words and actions, or the words and actions of other characters, it is called **indirect characterization**.

**DIRECTIONS:** *Read the following passage about a girl named Sophia and her first morning at summer camp. As you read, underline sections that help you get to know Sophia's personality. Then answer the questions below.*

- 1 Sophia and her best friend Kelly had stayed up late into the night chattering away about the fun they were going to have. They'd swim in the lake, eat hot dogs until their stomachs might explode, toast marshmallows by a campfire, and sleep until noon under mosquito netting. So when Sophia heard the shrill sound of that horrible whistle, she thought she surely must be having a nightmare.
- 2 "Kelly, I'm having a bad dream. Could you get me a glass of water?" Sophia managed to squeak out before she lifted her head off her pillow and saw the pink streaks in the sky. The realization slowly hit her that this was no dream, but it certainly was a nightmare. Adrienne, the cabin counselor, had said they'd rise early. For Sophia, that meant by lunchtime! But there Adrienne stood, hands on her hips, with that whistle dangling around her neck like an orb of power. Slowly, it dawned on Sophia that Adrienne intended for her to get out of bed!
- 3 "Adrienne, you can't be serious," Sophia protested. She began to tremble with irritation at the fact that she'd probably have to comply. She hated following orders. Stubbornly snuggling deep into her sleeping bag, Sophia was drifting back off when that whistle shrilled again.
- 4 Through the thickness of her pillow, Sophia just made out Adrienne's muffled announcement. "Make sure you go to the pump on your way out to fill your water bottle. It's a two mile hike to the site we chose for the opening-day breakfast ceremony, and I don't want any of you to get dehydrated on the way."
- 5 Sophia peeped out of her bag to see Kelly squirming into her hiking boots and digging through her things for her water bottle. "Traitor," she said. Kelly looked up, laughed, and threw Sophia her shorts.
- 6 "Better hurry or Adrienne will be after you with her whistle," Kelly called as she headed out the door of the cabin. Reluctantly, Sophia got dressed and grabbed her own water bottle. "The only thing worse than waking up so early in the morning would be to wake up and find everyone out having fun without me!" she mumbled as she followed Kelly out the door.





# Focus Lessons

1. Find one example of direct characterization that the author uses to help the reader get to know Sophia. Identify the example and tell what the author reveals about Sophia.

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2. Look for two sections in which the author reveals aspects of Sophia's character to the reader through indirect characterization. Identify these two sections in the space below and explain what each example tells about Sophia.

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3. Which character's personality do we have the best understanding of at the end of the passage? Explain your answer.

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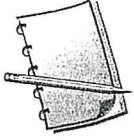
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**For more information on characterization, see *Glencoe Literature, Course 2*, pp. 406 and R2.**





## Lesson 8: Author's Craft

When you read a well-written text, the words flow so smoothly and flawlessly that you probably don't stop to think about the work that went into creating it. It's like watching a professional figure skater glide through her performance. She's graceful and beautiful, but every move is carefully choreographed, and the five-minute routine is the product of many long, hard hours of practice. Likewise, a great deal of work goes into that story or poem or informational article that reads so beautifully.

Writing is a craft—an art form that requires skill and effort. Writers use a variety of literary techniques in their craft. They use language imaginatively to create a particular effect or mood. They develop a style uniquely their own. You don't need to know every detail about a writer's craft in order to understand his or her text. But understanding the basic elements of the author's craft will help you appreciate the meaning and beauty of everything you read.



### TIP 1: First, look for the main idea.

Most texts have a main idea—whether it is a biography of a famous actor or a fable about farm animals. The main idea may be directly stated or you may have to figure it out. Poems can be especially tricky to understand. One of the reasons is that poems often use words differently from the way they are usually used. But “different” doesn't need to mean “difficult.” When you read a poem, start simply. Look for the main idea, just as you do when you read a story. Finding the main idea will help you understand what the poem is about.

The poem on the next page, “Jabberwocky,” is from *Through the Looking Glass*, the second volume of *Alice's Adventures in Wonderland*. The poem contains many nonsense words. For that reason, it might seem difficult. Yet, by taking it one line at a time, you should be able to figure out at least some of what's happening in the poem.

### Talking Poetry

Here are some terms often used when discussing poetry.

**line** – a single row of words, which may or may not be a complete thought

**stanza** – a group of lines; stanzas are the “paragraphs” of the poem

**line break** – a poet's purposeful choice of where to end one line and begin the next, allowing a poet to play with sound and meaning

**speaker** – the “voice” or narrator of the poem; the speaker is not necessarily the poet

**rhythm** – the pattern of stressed and unstressed syllables in a poem

## *Jabberwocky*

by Lewis Carroll

'Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves  
And the mome raths outgrabe.

“Beware the Jabberwock, my son!  
The jaws that bite, the claws that catch!  
Beware the Jubjub bird, and shun  
The frumious Bandersnatch!”

He took his vorpal sword in hand:  
Long time the manxome foe he sought—  
So rested he by the Tumtum tree,  
And stood awhile in thought.

And, as in uffish thought he stood,  
The Jabberwock, with eyes of flame,  
Came whiffling through the tulgey wood,  
And burbled as it came!

One, two! One, two! And through and through  
The vorpal blade went snicker-snack!  
He left it dead, and with its head  
He went galumphing back.

“And hast thou slain the Jabberwock?  
Come to my arms, my beamish boy!  
O frabjous day! Callooh! Callay!”  
He chortled in his joy.

'Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves  
And the mome raths outgrabe.

1. Which statement best summarizes the main idea of the poem?
  - A. A scientist advises his student about an unusual tree.
  - B. A monster destroys a forest and kills a young man.
  - C. An old man welcomes his son home from a long trip.
  - D. A young man hunts a monster and kills it with a sword.
  
2. Carroll invented several words for this poem, such as *vorpal* and *galumphing*. Underline two additional examples of made-up words in the poem.

Now you know it's true: It is possible to understand a poem, even if you don't know exactly what every word means.



### TIP 2: Become familiar with literary techniques.

Authors use a variety of literary techniques to create meaning and style. **Rhyme** is a common technique used in poems, when lines of poetry end with words that have the same sounds. Poets use rhyme to insert “music” into the poem, giving it a feeling of order.

There are two common types of rhyme:

- A **perfect rhyme** is a set of words that sound exactly alike, like “love” and “dove.” These can make a reader feel calm and part of a predictable world.
- An **imperfect rhyme** is a set of words that sound nearly the same, like “calendar” and “ladder.” These can surprise the reader by making unexpected connections between words.

Not all poems use rhyme, however. Poems that don't use rhyme at all can feel the most random. Poets try to match the effect of rhymes—or the lack of rhymes—to their feeling about the topic.

The **rhyme scheme**, or rhyming pattern, of a poem is represented by letters. The first line is usually represented by the letter *a*. Every other line that rhymes with the first line is also represented by the letter *a*. The first line that doesn't rhyme with an *a* line is represented by *b*. So is every other line that rhymes with this line. The pattern continues, using new letters to represent each new sound at the end of a line. If the same rhyming sound is used in more than one stanza, the letter representing it stays the same.

The letters to the right of the poem below show its rhyme scheme.

### *Be Careful!*

Anonymous

If you should meet a Crocodile,	a
Don't take a stick and poke him;	b
Ignore the welcome in his smile,	a
Be careful not to stroke him.	b
For as he sleeps upon the Nile,	a
He thinner gets and thinner,	c
And whenever you meet a Crocodile,	a
He's ready for his dinner.	c

Now it's your turn. Reread "Jabberwocky" and use it to answer the following.

3. What is the rhyme scheme of the first two stanzas?
- A. abba abba
  - B. aabb aabb
  - C. aabb ccdd
  - D. abab cdcd

The rhyme scheme isn't the only way that writers play with sound. **Alliteration** is the use of two or more words that begin with the same consonant. Alliteration is commonly found in lines of poetry, though it can also be used within a phrase or short sentence. *Susie sells silly string by the snack stand* is an example of alliteration. Writers use alliteration to call attention to certain words or to make a sentence or line more appealing to the reader's ear.

**Onomatopoeia** is the use of a word to represent a real sound. *Hiss* is an example of onomatopoeia. We make a *hissing* sound just by speaking the word. Many animal noises—such as *moo*, *baa*, and *meow*—are also examples of onomatopoeia. This literary technique appeals to the reader's sense of hearing by using "real" sounds that involve the reader in the environment or action of the poem or text.

4. Which of the following words is an example of onomatopoeia?
  - A. broom
  - B. buzz
  - C. hoop
  - D. bore
  
5. Look again at "Jabberwocky." *Chortled* is one example of onomatopoeia. Find two more and write them here.

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**Repetition** is the use of the same word, phrase, line, or lines more than once. Repetition is used in song lyrics and folktales. In music, the chorus of a song often relies on repetition. Writers use repetition for different reasons. Sometimes it can help the author emphasize the theme. It can also help set a particular mood or feeling. In "Jabberwocky," the first and seventh stanzas use repetition.

**Allusion** is when an author brings up ideas from outside the text, such as another work of literature or real-life event. An author does this to compare the ideas, characters, or situations in his or her work with those in another. An allusion can be created by using a famous phrase from another author's writing, by simply mentioning a character's name, or by making even more subtle hints. Some works that are commonly alluded to include ancient Greek myths, Shakespeare's plays, and Aesop's fables.

For example, a poet might write that a brilliant inventor "has stolen fire from the gods." In the Greek myth of Prometheus, the Titan Prometheus gives humanity the secret of fire (symbolizing all science and learning) against the gods' wishes. By alluding to the myth, the poet suggests that the inventor, like Prometheus, has given new ideas or technology to the rest of the world. (Note that *allusion* is different from *illusion*, a false or misleading image.)



### TIP 3: Look for figurative language.

Authors often compare or connect very different kinds of things using figurative language. **Figurative language** refers to words and phrases that mean something other than what they ordinarily mean. For example, someone who is a “wet blanket” is not a damp quilt. A “wet blanket” is figurative language for someone who spoils other people’s fun.

Similes and metaphors are two types of figurative language. A **simile** uses *like* or *as* to compare two things.

In the summer, the city feels like a sauna.  
Eddie is as obedient as a trained seal.

A **metaphor** makes a comparison by saying one thing *is* another.

That boxer is a pit bull in a class of toy poodles!  
Vanessa’s pile of homework was a mountain on her desk.

Authors use figurative language in nonfiction texts, too. Figurative language can be used in any type of text as long as it is appropriate to the content.

Look for examples of simile and metaphor in the following paragraph. Then answer Numbers 6 and 7 on the next page.

Did you ever hear the term “boom box”? It refers to the large portable radios that were extremely popular in the 1970s and 80s. Back then, there were no MP3 players, but people wanted to be able to play their music anywhere. Many of them did so using boom boxes. Boom boxes varied in size, but for some music lovers, nothing but the biggest and loudest boom box would do. Young people in cities, in particular, enjoyed lugging these musical suitcases around. The music blasted throughout city neighborhoods. Its persistent beat pounded like a fist on building doors and windows. Of course, some people found boom boxes noisy and annoying. But for others, boom boxes were a way to enjoy music and share it with others.



6. What two things does the poet compare using a simile?
- A. boom boxes and suitcases
  - B. musical beat and a fist
  - C. MP3 players and boom boxes
  - D. cities and neighborhoods
7. Which of the following sentences from the paragraph contains a metaphor?
- A. Young people in cities, in particular, enjoyed lugging these musical suitcases around.
  - B. Back then, there were no MP3 players, but people wanted to be able to play their music anywhere.
  - C. But for others, boom boxes were a way to enjoy music and share it with others.
  - D. Its persistent beat pounded like a fist on building doors and windows.

An **analogy** is another kind of comparison of two things. Analogies are commonly used to compare complex situations with simpler, more familiar ones.

Passing that law would be like putting a leash on a dog with no legs. It won't do any good; it'll just make him mad.

In this case, the author is saying that passing the law would be as pointless as putting a leash on a dog that couldn't go anywhere. The people affected by the law and the leashed dog wouldn't be any better off; they'd just get angry. The analogy makes the meaning of the statement clearer for the reader.

**Personification** compares animals or objects to humans by giving them human qualities. This technique helps us see the animal or object in a new way. When a writer says that the sun “peeks” over the horizon, she’s trying to help us see sunrises as playful and delicate.

Pluto plays leapfrog with Neptune while they race around the sun.

Three days into his diet, Charles could hear the pizza singing to him from the refrigerator.

Read the poem. Then answer Number 8.

### *Lost*

by Carl Sandburg

Desolate and lone  
All night long on the lake  
Where fog trails and mist creeps,  
The whistle of a boat  
Calls and cries unendingly,  
Like some lost child  
In tears and trouble  
Hunting the harbor’s breast  
And the harbor’s eyes.

8. Underline one example of personification in this poem.

**Hyperbole** stretches the truth on purpose. It overstates the facts of a situation. It is often playful. The goal of the author may be to get a laugh. Or, the goal may be to make a strong point about something.

My backpack weighs a ton!

It’s so cold, my toes have turned into ice cubes.

9. Write your own example of hyperbole.

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#### TIP 4: Identify examples of symbolism.

**Symbolism** is when one thing stands for something else. For example, a dove is often a symbol for peace, but it is still a dove at the same time. A rose is often a symbol for love; an eagle is a symbol for freedom. You get the idea. Authors use symbolism to highlight important themes and connect their writing to universal meanings.

An **allegory** is a text, painting, or play that uses symbolic figures or objects to make a general statement about people or life. For example, the morality plays of medieval Europe included characters named Pride and Envy. The actions of these characters and what became of them illustrated the consequences of these moral failings.

One of the most famous allegories is *Everyman*, a fifteenth-century play from England. Everyman, the central character, is confronted by Death. But Everyman is not ready to face Death alone. In the excerpt below, Everyman asks Goods, or Possessions, to accompany him.

EVERYMAN: Where art thou, my Goods and riches?

GOODS: I lie here in corners, trussed and piled so high.  
What do you want?

EVERYMAN: Come here, Goods, as quickly as you can.

GOODS: Sir, I have everything you need for this world.

EVERYMAN: My troubles are not of this world.  
I am sent for another way to go,  
In all my life you have given me joy and pleasure, Goods.  
Therefore I ask that you go with me,  
So I will not face Death alone.  
They say money makes all things right.

GOODS: No, Everyman, I sing another song,  
I follow no man in such voyages.

10. What is the general message that the *Everyman* allegory wants to convey about possessions?
- A. Riches in life can make you a happy person.
  - B. No one has the right to own more than others.
  - C. How much you own is meaningless when you die.
  - D. Rich people accept their deaths more easily than poor people.



**TIP 5: Notice the imagery and sensory details.**

**Imagery** is the use of words that appeal to any of the five senses. When authors use imagery, readers are able to imagine that they can see, hear, smell, taste, or touch the thing being described. Imagery makes writing come alive.

Consider the difference between these two sentences:

Tom loves the color of Elizabeth's hair.

Tom's stomach does somersaults when Elizabeth lightly tosses her strawberry hair over her shoulder.

In the first example, it's hard to know exactly what kind of love Tom feels. The word *love* is abstract. **Abstract** means "open to interpretation." Everyone will have a different idea of what kind of love Tom feels. The phrase *color of Elizabeth's hair* is also vague. What color? If the writer said *red*, you still wouldn't have an exact picture in your mind of the color.

However, in the second example, the author uses more **sensory details** to help the reader imagine the scene using his or her senses. We can all agree what a somersault is and what that feels like when your stomach does one. We also know the deep red of a strawberry and can more easily picture the color that Tom can't get enough of.

SS-RI-7.4, RI.7.4, L.7.5a

Read the following paragraph, paying attention to the sensory details that create imagery. Then answer Numbers 11 and 12.

Sebastian gingerly ran his fingers over the cold, smooth piano keys. He glanced lovingly at his grandmother, sitting on the bench next to him. Long ago, she had been a great pianist, but time had cruelly stolen her life's greatest pleasure. Sebastian stared at his grandmother's hands—the once-graceful fingers twisted and gnarled like the dried-out branches of an old, decaying tree. He wondered what magnificent melodies lay trapped inside those fingers.

11. Read the following sentence from the paragraph.

Sebastian gingerly ran his fingers over the cold, smooth piano keys.

The sensory details in this sentence mainly appeal to the reader's sense of

- A. touch.
  - B. hearing.
  - C. smell.
  - D. taste.
12. Which phrase from the paragraph best creates imagery?
- A. glanced lovingly
  - B. life's greatest pleasure
  - C. twisted and gnarled
  - D. lay trapped inside



**TIP 6: Look for imaginative use of language in all kinds of writing.**

You can find examples of figurative language and other literary techniques in many different kinds of writing, including novels, plays, biographies, personal essays, and so on.

Look for examples of imaginative language as you read this excerpt from the novel *The Man Who Was Thursday* by G. K. Chesterton.

This particular evening, if it is remembered for nothing else, will be remembered in that place for its strange sunset. It looked like the end of the world. All the heaven seemed covered with a quite vivid and palpable<sup>1</sup> plumage<sup>2</sup>; you could only say that the sky was full of feathers, and of feathers that almost brushed the face. Across the great part of the dome they were gray, with the strangest tints of violet and mauve and an unnatural pink or pale green; but towards the west the whole grew past description, transparent and passionate, and the last red-hot plumes of it covered up the sun like something too good to be seen.

<sup>1</sup>**palpable**: capable of being touched

<sup>2</sup>**plumage**: the feathers of a bird

13. Find three examples of imaginative language in the passage. Write them on the lines below and identify which literary technique (metaphor, imagery, alliteration, and so on) is being used.

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you change

 **TIP 7: Notice the author's style.**

Every author prefers a certain way of writing. The way an author writes may change from one piece of writing to another. Even when it does, however, something familiar usually remains in the author's language. **Style** is the combination of the author's use of words, pacing, details, themes, dialogue, and so on. An author's style can be simple, blunt, flowery, fast-paced, full of flashbacks, and on and on.

When considering the author's style, look for the following devices.

Device	What It Is	Ask Yourself As You Read
opening	the beginning of a passage or poem, designed to capture the reader's attention	Does the author tell an amusing story, present surprising facts, ask a question, or simply jump into a story in the middle of the action?
word choice	the decision authors make about which words to use, based on their connotations	Does the author use simple words or difficult words? Formal words or slang? Figurative language or straightforward language? What effects do these choices have on the writing?
sentence structure	the use of a variety of sentence types and lengths	Are the sentences in the text short or long? Simple or complex? Do the sentences flow into one another, or do they make the text seem choppy?
pace	how the text progresses	Does the story, poem, or passage seem to move along slowly or quickly? How often are new characters, events, or ideas introduced?
tone	the author's attitude toward the subject or the reader	Is the author's approach to the text formal or informal? Does it convey seriousness, humor, sadness, or excitement? Does the author write with an attitude that matches the purpose of the piece?
organizational pattern and transitions	the way the parts of the text are arranged and connected	How is the passage structured? How does the author lead you from one idea to the next?

Authors have many different devices they can use to capture their readers' interest or to make a point. They may use more than one device in the same passage. The best way to answer a test question about an author's style is to read each answer choice carefully. Then think back to the passage and decide which answer choice best describes what you've just read.

 **LESSON PRACTICE BEGINS ON THE FOLLOWING PAGE.**

Duplicating any part of this book is prohibited by law.

Unit 1 - Reading

**Directions:** This poem is about wolves. Read the poem. Then answer Numbers 1 through 8.

## *Wolf Song*

by Ryan Tennant

I lie awake in my tiny room  
With moonlight on the sill.  
Gray shadows hang like Spanish moss,  
And the night is cold and still.

Then suddenly, from a distant hill,  
Comes the howl that wolves intone  
When they lift their throats to the skull-white moon  
And wail their eerie moan.

It's a sound of hunger, a sound of need,  
A sound of nature wild.  
A primal urge that surfaces  
Like the cry of an infant child.

From the warmth and safety of my bed  
I feel a sudden chill  
As the pack continues its hungry howl  
And prepares for the coming kill.

The moon disappears in the western sky.  
There's an end to the haunting howl.  
And the stars gleam bright in the frosty night  
As the pack begins its prowl.

And under the world's shadow long  
The wolves all join in ancient song.



1. Read this line from the poem.

"Gray shadows hang like Spanish moss."

Which literary device does the poet use in this line?

- A. personification
- B. hyperbole
- C. simile
- D. metaphor

2. Which word from the poem is an example of onomatopoeia?

- A. howl
- B. prowl
- C. sound
- D. shadow

3. Read these lines from the poem.

"A sound of nature wild.  
A primal urge that surfaces  
Like the cry of an infant child."

The poet most likely describes the wolves' howling this way to suggest that

- A. infants act like hungry wolves.
- B. nature is peaceful and beautiful.
- C. the howling is raw and instinctive.
- D. a wolf's howl sounds like an infant's cry.

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Unit 1 - Reading

4. The tone of this poem is best described as

- A. scornful.
- B. respectful.
- C. amused.
- D. angry.

5. Read this line from the poem.

"There's an end to the haunting howl"

Which literary device does the poet use in this line?

- A. alliteration
- B. repetition
- C. metaphor
- D. foreshadowing

6. Which line from the poem uses the best example of imagery?

- A. "As the pack begins its prowl."
- B. "And the stars gleam bright in the frosty night"
- C. "And prepares for the coming kill."
- D. "Then suddenly, from a distant hill,"

7. Using examples from the poem, explain how the author uses imagery to create a particular feeling for the reader.

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8. Evaluate the author's craft. What makes this poem effective or not effective?

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## Focus Lessons

### Lesson 6: Figurative Language

Often, writers use language that communicates ideas beyond the literal meanings of words. One way writers convey meaning is through **figures of speech**—language that compares one thing to something that is familiar.

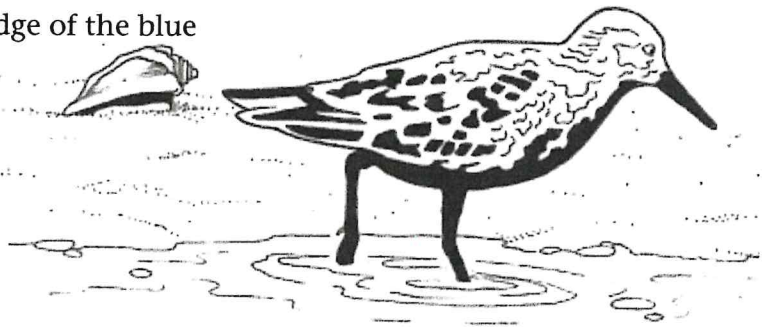
- A **simile** compares two things using the words *than*, *like*, or *as*. The phrase *the sky was soft as velvet* is a simile.
- **Personification** refers to a comparison in which an animal, object, or idea is given a human quality. The phrases *the trees waved their arms* and *the wind screamed* are examples of personification.

**DIRECTIONS:** Read the following poem by Victoria Adler, paying special attention to the language that the poet uses. Underline sections that include similes or personification. Then answer the questions that follow.

#### If You Only Knew

- 1 Sandpiper strutting on the seam of the sea  
forever in motion  
you think you own  
the whole wide ocean,  
5 the sand and the clouds.  
How proud, how proud  
are your soldier's steps and your self-sure nod.

- Sandpiper strutting on the edge of the blue  
if you only knew  
10 that a vast world lies  
outside of you  
above and beyond  
your tiny eyes.  
You think you're tall  
15 but you're small, so small—  
as small as a shell,  
as brief as the foam of a wave's soft swell.





## Focus Lessons

1. Look at the first stanza. How does the author depict the sandpiper in this stanza? Describe the sandpiper in a few sentences, referring to phrases in the poem that help shape your impression.

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2. Identify an example of personification in the first stanza. Explain this comparison and the poet's point in making it.

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3. In the last four lines of the poem, the poet tells the sandpiper that it is small. What does the poet mean by this? Explain.

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**For more information on figurative language and personification, see *Glencoe Literature, Course 2*, pp. 343 and R4 (figurative language), and pp. 843 and R7–R8 (personification).**





## Focus Lessons

### Lesson 7: Allusion

When a writer refers to a well-known character, place, or situation, it is called an **allusion**. Writers often allude to other works of literature, as well as to music, history, and art. Writers hope to draw on their readers' understanding of the well-known reference in order to deepen the impact of their work or to make an experience seem more universal.

**DIRECTIONS:** *Read the following passage and try to identify the allusions it contains. Then answer the questions that follow.*

- 1 Mrs. McFuddy was my own personal Wicked Witch of the West.
- 2 I had to cut through her yard to get to school. Well, I guess I didn't have to cut through her yard, but it sure made the trip a lot faster.
- 3 She was always waiting for me by the window. As soon as she caught a glimpse of me, she would rush onto the front porch. "Sar-ah!" she would shout in that shrill voice of hers. "Sarah Geller, I see you!"
- 4 I kept my head down and ran, the echo of her voice chasing me out of the yard.
- 5 I don't know why Mrs. McFuddy hated me. It's not like I stole the roses from her prize-winning rose bushes—well, I'd only stolen them once, last summer when Tommy Caravelli dared me. But I only took the white ones and I pricked myself on the thorns anyway.
- 6 And for some reason I just had to take the short-cut. It was a game, to see if I could make it across the lawn before Mrs. McFuddy could throw on her bath robe and make it to the front porch to yell at me.
- 7 I was going to miss the diversion now that junior high school was over. Just one more day of school—graduation day. After that, I'd be attending high school, which was in the other direction. I wouldn't have to cut across Mrs. McFuddy's lawn anymore.
- 8 I guess I was kind of looking forward to seeing her that morning when I cut across her lawn in my white graduation gown, but she wasn't in the window. I was almost all the way to the sidewalk, but there was no sign of her. Something was wrong. It was then that I noticed the rose bushes.
- 9 All of the flowers on Mrs. McFuddy's prize-winning rose bushes were gone. Who could have taken them? Was it Tommy Caravelli? Maybe his twin brother Joseph...
- 10 I was so lost in thought that I didn't see Mrs. McFuddy until I almost bumped into her.



## Focus Lessons

- 11 "Mrs. McFuddy!" I gasped.  
12 She wasn't in her bathrobe. She was wearing a trim, blue suit.  
13 "I didn't do it," I started.  
14 "Didn't do what?"  
15 "The flowers," I sputtered. "I didn't cut your flowers..."  
16 "I know," Mrs. McFuddy said. "I cut them. Here," she said, producing a bouquet from behind her back. "Congratulations."

1. Identify the allusion in this passage.

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2. What do you think the author's purpose was in making this allusion? How does it add to the story?

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3. Think of someone you know and use a comical allusion to describe this person. Your allusion can refer to any well-known character from mythology, literature, history, or cinema.

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For more information on allusion, see *Glencoe Literature, Course 2*, pp. 357 and R1.



## Focus Lessons

### Lesson 9: Irony

Writers create expectations of what will happen in a story. When the opposite happens, it is called **situational irony**. Many authors use irony to heighten the drama of unfolding events or to prove some kind of moral lesson.

**DIRECTIONS:** Read the following retelling of L. Frank Baum's novel *The Wonderful Wizard of Oz*. Then answer the questions that follow.

- 1 Dorothy, a girl living on a Kansas farm, was convinced that her dreams *could* come true, if only she could search somewhere over the rainbow.
- 2 As it turned out, Dorothy had her chance to go to that place. During a tornado, she and her dog, Toto, were blown to the land of Oz. Dorothy knew she must find her way home. The Good Witch of the North told Dorothy to seek the help of the great and powerful Wizard of Oz. If anyone could help her, he could.
- 3 During her journey to meet the wizard, Dorothy met a Scarecrow, a Tin Woodsman, and a Lion, who also decided to seek the help of the Wizard. The Scarecrow hoped for brains, the Tin Woodsman hoped for a heart, and the Lion hoped for courage.
- 4 When the group finally met the Wizard of Oz, he agreed to grant their wishes if they defeated the Wicked Witch of the West. Desperate, Dorothy and her friends set out on a dangerous search for the witch's land.
- 5 Assisted by the planning of the Scarecrow, the tearful concern of the Tin Woodsman, and the determination of the Lion to face fear, Dorothy managed to melt the Wicked Witch of the West and get her broomstick. Overjoyed, the group returned to the wizard to claim their wishes.
- 6 When they arrived at the Wizard's palace, however, he told them to come back the next day. As Dorothy argued that he must fulfill her wishes, Toto knocked over a curtain and revealed an ordinary man who created the effects of the Wizard. Broken-hearted at the realization that the Wizard was a fraud, Dorothy was sure their wishes would never be granted.
- 7 The Wizard explained to the Scarecrow, the Tin Woodsman, and the Lion that they already had what they were looking for. They simply had to look inside. Because he was only a regular man, however, the Wizard could not help Dorothy.
- 8 Since the Wizard could not help her, Dorothy set off to find Glinda, the Good Witch of the South. After many more dangers and adventures, Dorothy and her three friends arrived at Glinda's castle and were allowed to see her at once. She told



## Focus Lessons

Dorothy that she, too, had what she was looking for all along. She could have gone home anytime, but had to learn that home was where she truly wanted to be.

9 As Dorothy clicked her heels together and said, "Take me home," she spun back to Kansas, knowing that her dreams lay no further than her own backyard.

1. What does Dorothy believe about her dreams at the beginning of the passage? What does she learn from her adventures?

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2. There are many instances of irony in this plot. Identify at least two of them.

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3. Why do you think the writer used irony to tell the story? How does the irony in the story contribute to your understanding of the theme of *The Wonderful Wizard of Oz*?

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For more information on irony, see *Glencoe Literature, Course 2*, pp. 21 and R5.





## Lesson 8: Author's Craft (Answer Key)

1. "D"
2. Answers will vary
3. "D"
4. "B"
5. whiffing, burbled, snicker-snack
6. "B"
7. "A"
8. fog trails, mist creeps, harbor's breast
9. answers will vary
10. "C"
11. "A"
12. "C"
13. strange sunset (alliteration), sky was full of feathers (metaphor), the strangest tines of violet and mauve and an unnatural pink or pale green (imagery), palpable plumage (alliteration)

### *Wolf Song*

1. "C"
2. "A"
3. "C"
4. "B"
5. "A"
6. "B"
7. Wolf howls, "gray shadows", and "skull-white moon" create an eerie feeling
8. The poem is effective through the author's craft of using figurative language and imagery.

### Focus Lesson 6: Figurative Language

#### *If You Only Knew*

1. proud, arrogant
2. Personification: "your soldier's steps" compares the sandpiper's walk to a soldier's march. It shows that the sandpiper is a proud creature.
3. The poet does this to emphasize that the sandpiper is really insignificant in the grand scheme of things

### Focus Lesson 7: Allusion

1. *The Wizard of Oz*
2. The allusion is used to create a humorous tone. The Wicked Witch of the West is a well-known villain, and the allusion helps sum up her feelings of Mrs. McFuddy in a comical way.
3. Answers will vary



## Focus Lesson 9: Irony

### *The Wonderful Wizard of Oz*

1. Dorothy believes her dreams will only come true if she goes searching for them. She learns in the Land of Oz that her happiness comes from the comfort and security of her home, and that her dreams come true there, already.
2. It is ironic that Dorothy goes searching for her dreams only to discover they already existed at home. It is ironic that the Scarecrow, The Tinman, and the Lion each already had what they were searching for. It is ironic that the great Wizard turns out to be an ordinary man. It is ironic that Dorothy had the power to return home all along.
3. The writer used irony to emphasize the theme that often, the things that we wish for are things we may already have, and that the power to realize these dreams often lies within ourselves.





## Lesson 9: Comparing Texts

No two authors write in exactly the same way. It is interesting to see how different authors approach the same topic or idea, and reading multiple texts can help you get a broader picture of the subject the authors are writing about. In this lesson, you will practice comparing and contrasting key ideas and themes from different passages.

Read the following passages. They will help you understand the tips in this lesson.

### Passage 1

Sharice and Tanya had been best friends for six years. Then, both girls tried out for their middle school volleyball team. Only Sharice made it. At first, Tanya was happy for her friend and cheered her on from the bleachers as Sharice quickly became the star of her team. But slowly Tanya's goodwill began to evaporate. Whenever the girls got together, all Sharice wanted to talk about was volleyball. She gushed about how much fun she was having and how popular she had become. Tanya, who had been crushed when she didn't make the team, thought her friend was being insensitive. And, one day, she told her so.

"You're just jealous," Sharice replied. "I've got real friends on the team. I don't need you." Then, she walked away, turning her back on Tanya and six years of friendship.

After that day, Sharice made it her mission to make Tanya uncomfortable in school. With her newfound friends as back-ups, Sharice taunted Tanya every chance she got. She made fun of Tanya's clothes and hair. Sharice constantly reminded Tanya that she had not been good enough to make the team.

It would have been easy for Tanya to get back at Sharice. She knew all of her secrets, all of her fears. She could have easily embarrassed and humiliated her. But she didn't. It would just have added fuel to the fire. Eventually Sharice would tire of her cruel game—especially if Tanya didn't give her the satisfaction of getting angry or showing her pain.

## Passage 2

### *Heracles and Athena*

as told by Aesop

The strongest man who ever lived was Heracles<sup>1</sup>, the son of the Greek god Zeus and a mortal woman, Alcmena. Once, journeying along a narrow roadway, Heracles came across a strange-looking animal that reared its head and threatened him. The hero gave it a few hardy blows with his club and thought to go on his way.

The monster, however, much to the astonishment of Heracles, was now three times bigger than it was before, and even more threatening. Heracles thereupon made stronger his blows and laid about it fast and furiously; but the harder and quicker the strokes of the club, the bigger and more frightful grew the monster, which now completely filled up the road.

Athena, the goddess of reason, then appeared upon the scene.

“Stop, Heracles,” said Athena. “Cease your blows. The monster’s name is Strife.<sup>2</sup> It is the spirit of disagreements and quarrel. Let it alone, and it will soon become as little as it was at first. But if you strike it, see how it grows!”

<sup>1</sup>**Heracles:** ancient Greek hero commonly known by the Roman version of his name, Hercules

<sup>2</sup>**strife:** conflict



#### **TIP 1: Find a topic or theme that the passages have in common.**

Begin by asking yourself what the passages have in common. The two passages you just read are very different, but they address something similar.

1. What theme do Passages 1 and 2 share?

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Different literary genres can use the same theme. In this example, a short story and a myth both share a theme. A nonfiction passage and a poem, a novel and a play, or a poem and a short story could all be compared using the theme that they have in common. Test questions about the passages would focus on how the different genres express the same theme.

**TIP 2: Summarize the main idea of each passage.**

Once you see how the passages are related to a topic or theme, go one step further. What does each author have to say about the topic? What is each passage mostly about? In other words, look for the main idea.

2. Which sentence best summarizes the main idea of Passage 1?
  - A. Sharice and Tanya had been friends for six years.
  - B. Sharice makes the volleyball team and becomes a star.
  - C. Tanya learns that Sharice is not a true friend.
  - D. Tanya is crushed when she does not make the team.
  
3. Which sentence best summarizes the main idea of Passage 2?
  - A. Athena is a goddess and the voice of reason.
  - B. A strange-looking animal gets bigger and angrier.
  - C. Heracles is the son of Zeus, a god, and a woman, Alcmena.
  - D. Heracles learns to leave the monster, Strife, alone.

Once you summarize the main ideas of the passages, you can start to analyze how the ideas relate to one another. A good way to compare the ideas in passages is to imagine the authors together in a room, discussing the common topic. What would they talk about? What questions might they have different answers to? What might they agree on?

**TIP 3: Identify how the passages' main ideas relate to one another.**

The connection between the passages may not be obvious at first. Try to think of a particular question that applies to both passages.

4. Which question do both passages try to answer?
  - A. How should we resolve conflicts in our lives?
  - B. What is the role of conflict at home?
  - C. What is the best way to deal with disappointments?
  - D. Where can we turn for help solving problems?

**TIP 4: Compare the ideas and characters in the passages.**

After you find a connection between the main ideas, compare the main ideas. Are they similar or different? Do the authors agree or disagree?

In addition to comparing the authors' ideas about the topic, compare the views of the people or characters within the passages. For example, in Passage 1, Tanya chooses not to respond to Sharice's taunting. She realizes that getting mad or embarrassing Sharice would only make things worse. Athena shares this view in Passage 2. She knows that Heracles' angry blows will only make the monster bigger and make things more difficult for Heracles.

5. How is Tanya different from Heracles?
  - A. She is unable to forgive a wrong.
  - B. She is too afraid to challenge an enemy.
  - C. She will do anything to resolve a conflict.
  - D. She does not let emotion overcome her reason.

**TIP 5: Compare the story elements and details in narrative passages.**

Remember that narrative passages tell a story. They feature characters, settings, and plots. When you're comparing narrative passages, notice what the characters are like, where the stories take place, and what happens. Think about how the story elements are the same and different in the passages. Is one character wise and another foolish? Is one story set in a jungle and the other in a desert? Perhaps both stories are about something getting in someone's way. How do the differences in characters and setting change the way the problems are solved?

**TIP 6: Notice which details each author chose to include, and why.**

As you learned earlier in this unit, authors make decisions about which ideas to include based on their reasons for writing. One way to compare passages is to notice which ideas each author presents and then to think about why. How do you think the authors want their ideas to influence you? Which ideas do the authors leave out or ignore? Do you feel that each author has given you the full picture, or are there more points of view to consider?

The answers to these questions can help you see how important the author's choices are. They will also help you analyze how different texts relate to each other.





### TIP 7: Analyze conflicting information on the same subject.

Different authors will have different ways of looking at the same subject. So, if two writers have opposing views on health care, for example, the articles they write would likely contain observations and supporting details that disagree. In other words, the more texts you read about a certain topic, the more likely you are to come across **conflicting information**.

Sometimes these differences of opinion are based on matters of fact. For example, during a mayoral election, one author supports a certain candidate. He cites the candidate's impressive educational background and political experience. Another author argues that voters should *not* elect this candidate. She offers proof that the candidate exaggerated his academic achievements and lied about specific aspects of his political experience. These authors' articles have conflicting information based on their knowledge of specific facts.

How authors interpret information may also lead to conflicting information. Suppose that the authors in the above example both look at the same academic record. They both have the same facts about the candidate's achievements in college. For one author, the candidate's B average is not an impressive accomplishment. He believes that the candidate should have applied himself more, and the B average shows a lack of ambition. However, the other author notes that the B grade is an accomplishment when you consider the candidate's long list of extracurricular activities, including volunteer work and the debate team. This author argues that these activities were more important than getting an A.

In order for you to determine which author's position has more merit or who is right or wrong, you need to evaluate the facts and consider the authors' biases.

Read the following statements on the same subject by two different authors.

Abraham Lincoln was the greatest president to ever serve this country. His role in the Union's victory in the Civil War and the abolition of slavery make this noble president's legacy an enduring one.

Could there be a more overrated president than Abraham Lincoln? His opposition to slavery was lukewarm and politically motivated. And his decisions during the Civil War only served to prolong the conflict.

6. Are these authors more likely to disagree on fact or interpretation? Why?

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**TIP 8: Analyze how two or more themes or ideas in a text relate to one another.**

The focus of this lesson has been on comparing different texts. However, you will sometimes find multiple themes and ideas within the same text. Think about *The Wizard of Oz*, for example. The text supports various themes, including:

- There is no place like home.
- The grass is always greener on the other side of the fence.
- Don't believe everything you see or hear.
- We all have abilities we are not aware of.
- Good deeds are rewarded.

How do any of these themes relate to one another? The first two themes have a clear connection, as illustrated by details in the story. Dorothy lives in Kansas, a setting the author describes as grey and lifeless. Dorothy dreams of living somewhere far away, where she imagines a more colorful and exciting life. She thinks that any place outside of Kansas will be an improvement. These details support the theme of "The grass is always greener on the other side of the fence." This theme is closely related to "There is no place like home." After Dorothy's adventures in the land of Oz, she realizes how much she misses her family and home. She *thought* the grass was greener, but she discovers that she is truly happiest on her Kansas farm.

When you read a text, make a note of its major ideas and themes. Then, use the details in the text to help you figure out how they connect.



**Directions:** This passage is about a fictional Civil War battle from the perspective of a young Union soldier. It is loosely based on the Battle of Chancellorsville, which took place in Virginia in the spring of 1863. Read the passage. Then answer Numbers 1 through 4.

adapted from

## *The Red Badge of Courage*

by Stephen Crane

Perspiration streamed down the youth's<sup>1</sup> face, which was soiled like that of a weeping child. He frequently, with a nervous movement, wiped his eyes with his coat sleeve. His mouth was still a little ways open.

He got the one glance at the foe-swarmling field in front of him and instantly ceased to debate the question of his weapon being loaded. Before he was ready to begin—before he had announced to himself that he was about to fight—he threw the obedient, well-balanced rifle into position and fired a first wild shot. Directly he was working at his weapon like an automatic affair.

He suddenly lost concern for himself and forgot to look at a menacing fate. He became not a man but a member. He felt that something of which he was a part—a regiment, an army, a cause, or a country—was in crisis. He was welded into a common personality that was dominated by a single desire. For some moments he could not flee no more than a little finger can commit a revolution from a hand.

If he had thought the regiment was about to be destroyed, perhaps he could have removed himself from it. But its noise gave him assurance. The regiment was like a firework. It wheezed and banged with a mighty power.

There was a consciousness always of the presence of his comrades about him. He felt the subtle battle brotherhood more potent even than the cause for which they were fighting. It was a mysterious fraternity born of the smoke and danger of death.

He was at a task. He was like a carpenter who has made many boxes, making still another box, only there was furious haste in his movements. He, in his thoughts, was careering off in other places, even as the carpenter who as he works whistles and thinks of his friend or his enemy, his home or a saloon. And these jolted dreams were never perfect to him afterward, but remained a mass of blurred shapes.

Presently he began to feel the effects of the war atmosphere—a blistering sweat, a sensation that his eyeballs were about to crack like hot stones. A burning roar filled his ears....

<sup>1</sup>“the youth”: refers to Henry Fleming, the main character of *The Red Badge of Courage*, who is engaging in battle for the first time

The men dropped here and there like bundles. The captain of the youth's company had been killed in an early part of the action. His body lay stretched out in the position of a tired man resting, but upon his face there was an astonished and sorrowful look, as if he thought some friend had done him an ill turn. The babbling man was grazed by a shot that made the blood stream widely down his face. He clapped both hand to his head. "Oh!" he said, and ran. Another grunted suddenly as if he had been struck by a club in the stomach. He sat down and gazed ruefully. In his eyes there was mute, indefinite reproach. Farther up the line a man, standing behind a tree, had had his knee joint splintered by a ball. Immediately he had dropped his rifle and gripped the tree with both arms. And there he remained, clinging desperately and crying for assistance that he might withdraw his hold upon the tree.

At last an exultant yell went along the quivering line. The firing dwindled. As the smoke slowly faded away, the youth saw that the charge had been held. The enemy were scattered into reluctant groups. He saw a man climb to the top of the fence, straddle the rail, and fire a parting shot. The waves had receded, leaving bits of dark "debris" upon the ground.

Some in the regiment began to cheer. Many were silent. Apparently they were trying to contemplate themselves.

1. Which word best describes the youth at the beginning of the passage?
  - A. depressed
  - B. excited
  - C. frightened
  - D. confident
  
2. What is the "debris" the author refers to?
  - A. the litter that the soldiers have left behind
  - B. the soldiers who have been wounded or killed
  - C. the weapons the soldiers no longer need
  - D. the campsites where the soldiers sleep

Unit 1 - Reading

3. Which sentence from the passage best supports the idea that the youth feels connected to his regiment?
- A. "Directly he was working at his weapon like an automatic affair."
  - B. "There was a consciousness always of the presence of his comrades about him."
  - C. "The captain of the youth's company had been killed in an early part of the action."
  - D. "At last an exultant yell went along the quivering line."
4. The author refers to the main character as "the youth" instead of by his given name. He also avoids using specific place names. Explain why the author most likely made these decisions.

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**Directions:** This passage is a letter that was written by Confederate soldier Jedediah Hotchkiss to his wife Sara after the Battle of Chancellorsville. Read the letter. Then answer Numbers 5 through 10.

May 6, 1863

My Dear Wife:

The Yankees have just gotten over the river again, after four days fighting one of the most severe and bloody battles of the war in which our loss has been very heavy as could have been expected. While the enemy's has been much greater and he has been completely beaten, in his own chosen and fortified position his forces routed and demoralized and the boasted "fighting Joe"<sup>1</sup> taught that human efforts are unavailing when in a wrong cause. I am thankful to the Almighty that he has spared my life through the many dangers of these horrible days, while we have to mourn the loss of so many loved ones. Our hero General<sup>2</sup> lost one arm and had a ball shot through his other hand, and he is lost to our country for a considerable time—but is doing well and I hope will soon be out again. But my tent mate, my amiable friend Boswell, is no more. He fell, struck in the heart, by two balls and I buried him on Sunday evening, as the moon rose, in a soldier's grave—with many tears and a feeling prayer by Mr. Lacy. Poor Boswell.

The battle took place some 10 miles above Fredericksburg. We turned the enemy's flank and took them in the rear before they knew it and fell on them with great force. Our loss all told has been some 8 or 10,000 and the enemy's not less than 15,000, and we have taken 5,000 or 6,000 prisoners. Gen. Paxton was killed and J. Addison Bell—what an affliction for his poor mother and father. They seem to lose a son in every battle. The enemy's raid did not do much harm and our railroad is again in order. Hooker made a speech here before the battle and told his men that he had Lee<sup>3</sup> surrounded, had cut off his communication and he had but one day's rations and must surrender or starve—but we did neither. We have had a severe time, fought in the dense woods and could not do much in the way of pursuing the enemy, but had to drive them by inches as it were. Hooker had five Army Corps, over 100,000 men. I have been up day and night a good share of the time and am not in a condition to write much, but will write soon.

Good bye & God bless you all.

Your affectionate husband,  
Jed. Hotchkiss

<sup>1</sup>"fighting Joe": nickname for Joseph Hooker, a Union general who led the Army of the Potomac in the Battle of Chancellorsville

<sup>2</sup>"Our hero General": refers to Thomas Jonathan "Stonewall" Jackson, a Confederate general who died of pneumonia a few days after this letter was written

<sup>3</sup>Lee: Robert E. Lee, the commanding general of the Confederate Army

Unit 1 - Reading

5. This letter is mostly about
- A. the casualties of the battle.
  - B. wanting to win the war.
  - C. trouble finding supplies.
  - D. being homesick.
6. According to the letter, how does Hotchkiss feel about the enemy?
- A. He understands that they are only doing what they think is right.
  - B. He realizes that they had no choice in joining the army.
  - C. He thinks that the beliefs they hold are wrong.
  - D. He wishes that he was fighting for their side.
7. The author's tone in this letter is best described as
- A. triumphant.
  - B. content.
  - C. hopeless.
  - D. dismayed.

8. Which central idea is common to both *The Red Badge of Courage* and the letter?

- A. The Union army is stronger than the Confederate army.
- B. Finding food and shelter is difficult in wartime.
- C. The conditions of war are harsh and grim.
- D. Confidence is the key to winning a battle.

9. Compare and contrast the genres of *The Red Badge of Courage* and the letter.

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Unit 1 - Reading

10. How are the wartime experiences of the youth and Jedediah Hotchkiss different? Use details from the passage and the letter in your answer.

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## Lesson 9: Comparing Texts (Answer Key)

### Passage 1 and Passage 2 *Hercules and Athena*

1. Conflict might be better resolved without confrontation
2. "C"
3. "D"
4. "A"
5. "D"
6. They are more likely to disagree on interpretation because facts can be proven

### *The Red Badge of Courage*

1. "C"
2. "B"
3. "B"
4. The author did not use specific names because he wants the reader to know that this story could apply to any soldier at any location during the Civil War. The main point is about the shocking things that a soldier sees and how war can change a person.
5. "A"
6. "C"
7. "D"
8. "C"
9. *The Red Badge of Courage* is historical fiction loosely based on history with made-up characters and plot. The letter is nonfiction and reveals the author's true feelings and bias.
10. The Youth was a Union soldier. Hotchkiss was a confederate soldier. Both feel strong connections to their fellow soldiers and to the deaths they witness. As the war progresses, the youth becomes more confident, while Hotchkiss is upset by the events.



## Lesson 7: Literary Elements

### *The Ransom*

1. First person. The narrator is a character in the story, and it uses first person pronouns such as I, we, me, and us.
2. Ebenezer would not have known the kidnapping was going to happen, nor would he have had the same view or opinion of Summit.
3. Circled words could include: boy of 10, blended freckles, hair the color of an apple, child of a well-known banker
4. "C"
5. He is not afraid of the kidnappers. He is bored with his life at home. He likes to camp out. He hates school. He is having a great time.
6. "C"
7. He likes to play "adventurous" games such as shooting with a pretend rifle and tying up Bill.
8. "C"
9. "D"
10. He is having fun. He is aggressive with the kidnappers, so you know he is not afraid of them.
11. Location: top of a mountain outside of Summit. Objects: man with a plow and a mule. Buildings: small homes and shops. Other: none found
12. "D"
13. Problems: They are so far from Summit, they don't know how people are reacting to the kidnapping. The town is so small and the people so familiar with each other that it appears no one has noticed the boy is missing. Benefits: Poplar Cove, another little town, was nearby. They are far enough from Summit to be well-hidden.
14. "D"
15. "C"
16. The early scene of the kid hitting Bill in the head with a brick foreshadows the torment he later inflicts on Bill, including hitting him with a rock behind his ear and tying him up.
17. "A"
18. Possible themes: Crime doesn't pay. Not everything is as it seems. Greedy actions may have unforeseen consequences.

### *Into the Mountains*

1. "D"
2. "C"
3. "B"
4. The brothers are entering the wilderness and climbing the mountain without their parents for the first time. The boys will face challenges created by the setting which helps to develop the plot.
5. "D"
6. "D"
7. He is confident and easy-going
8. "B"
9. "C"



10. The brothers have a close, caring relationship. Carlos looks out for Martino by making sure he is up for the hike and by reassuring him when he is worried.

#### Focus Lesson 1: Plot, Setting, and Theme

##### *Sees Behind Trees*

1. Early winter in a forest. Found in third sentence of paragraph 3.
2. Sees Behind Trees has been left alone. Sees Behind Trees speaks to the baby he is carrying. Sees Behind Trees searches the first boulder for moss to help him determine the direction he should travel. Sees Behind Trees inches his way through the forest.
3. The writer conveys the point that Sees Behind Trees is capable of taking care of himself in spite of his blindness, and must do so not only for himself, but because he has a truly helpless person, a baby, depending on him. The setting helps to define the extremity of the situation that Sees Behind Trees finds himself in, and the plot reveals the cleverness that Sees Behind Trees uses to solve his problem.

#### Focus Lesson 3: Flashback

1. In the present, James is trying to fall asleep during a Midday Darkness.
2. The first flashback is to the 2-week training session that James participated in when he and his family first arrived on Jupiter. The second flashback is to the day James heard about the Jupiter home station.
3. The writer used flashbacks to help the reader understand how James developed his perspective. The flashbacks help show that James has a strong attachment to the past and that his present situation will cause him unhappiness as long as he misses his life back on Earth. The flashbacks also show that memories are racing through James's mind as he tries to fall asleep.

#### Focus Lesson 4: Point of View

##### *The Old and New Tannies*

1. First paragraph is from the mother's perspective. The second paragraph gives the son's perspective.
2. The description of the canal gives details that suggest an omniscient perspective. The boy might not know that the fish are "dulled by chemicals," or that the "leaves mulched in the shadows."
3. Third-person omniscient because it reveals the perspectives of more than one character.

#### Focus Lesson 5: Characterization

1. Sophia hated following orders. She wants to be in charge, and might be a bit stubborn.
2. When she discusses all the things she thinks will be fun, we can determine that she is self-centered. When she asks her sleeping friend for a glass a water, we can determine she is spoiled. We learn that Kelly, Sophia's best friend, finds Sophia's behavior humorous rather than irritating, indicating that Sophia is likeable despite her negative traits.
3. Sophia-through her descriptions, her actions, and the actions and reactions of others to her.

