



# Stories of Change

**Visual Prompt:** A butterfly goes through several changes in its life. It starts as an egg, becomes a caterpillar, then a chrysalis, and finally emerges as a beautiful butterfly. In what ways do people change as they move through the stages of their lives?

## Unit Overview

Unit 1 introduces the idea of “change” as the conceptual focus for the year. By reading, analyzing, and creating texts, you will examine changes that happen in your life as well as in the world around you. Through your responses to texts, you will better understand that change is threaded through all of our lives and is something we can tell stories about.



**GOALS:**

- To understand how change can be significant
- To analyze key ideas and details in addition to craft and structure in print and non-print texts
- To use narrative techniques such as sequencing, dialogue, and descriptive language
- To write narratives to develop real or imagined events
- To understand pronouns and the conventions of punctuating dialogue

**ACADEMIC VOCABULARY**

- paraphrase
- summarize
- synonym
- antonym
- sequence
- cause and effect
- analyze
- transitions
- coherence

**Literary Terms**

- genre
- point of view
- diction
- narrative
- characterization
- setting
- conflict (internal/external)
- personal narrative
- dialogue
- connotation
- denotation
- metaphor
- sensory language
- short story
- theme
- plot
- figurative language
- simile
- personification
- foreshadowing
- science fiction

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- Language & Writer’s Craft**
- Pronouns (1.6)
  - Transitions (1.9)
  - Revising for Transitions (1.10)
  - Vivid Verbs (1.14)
  - Varied Sentence Patterns (1.15)

\*Texts not included in these materials.



**LEARNING STRATEGIES:**

Activating Prior Knowledge, Skimming/Scanning, QHT, Marking the Text, Summarizing/Paraphrasing

My Notes

Handwriting practice lines for notes.

### Learning Targets

- Preview the big ideas and vocabulary for the unit.
- Identify and analyze the skills and knowledge needed to complete Embedded Assessment 1 successfully.

### Making Connections

When you think about change, what thoughts come to your mind? Have you perhaps changed schools? Have you made new friends? Has an old friend moved away? Change is a part of life. In this unit, you will examine stories and poems about change, as well as write your own ideas and stories about change.

### Essential Questions

Based on your current knowledge, how would you answer these questions?

1. How can change be significant?
2. What makes a good story?

### Introducing the Strategy: QHT

QHT is a strategy for thinking about your own understanding of vocabulary words. The letters stand for **Questions, Heard, and Teach**:

- Q:** words you may have seen but you are not sure about their meaning
- H:** words you have heard before but may not know them well
- T:** words you know so well you could teach them to someone else

To use **QHT**, think about how well you know each term, and label each term with a letter.

### Developing Vocabulary

Look at the Academic Vocabulary and Literary Terms on the Contents page. Apply the QHT strategy to see which words you may already know and which you will need to learn more about.

### Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1: Writing a Personal Narrative.

Your assignment is to write a personal narrative that includes a well-told incident, a response to the incident, and a reflection about the significance of the incident.

In your own words, **paraphrase** the assignment and then **summarize** what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the embedded assessment.

**ACADEMIC VOCABULARY**

When you **paraphrase**, you reword written or spoken text using words that help you clarify and understand the text. When you **summarize**, you create a statement of the main ideas or essential information in the text.

## Learning Targets

- Define the concept of change.
- Write about changes using a graphic organizer and a frame poem.

## Before Reading

1. Select one quote, explain what it means, and discuss its connections to your life.

“Change in all things is sweet.”

—Aristotle, Greek philosopher

“If we don’t change, we don’t grow. If we don’t grow, we aren’t really living.”

—Gail Sheehy, American author

“Just when I think I have learned the way to live, life changes.”

—Hugh Prather, American writer

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In the remainder of this activity, you will listen to a poem by Billy Collins and think about how it conveys this Unit’s theme of change. Poetry is one of the many **genres** you encounter in Grade 6. Poetry is written in lines and stanzas, whereas, prose is written in sentences and paragraphs. In Unit 4, you will learn more about the elements of poetry.

## During Reading

2. Listen to the poem on the next page being read aloud. As you listen, think about the “change” in the speaker. Summarize each stanza in one sentence, and write your summary beside the stanza in the My Notes space.

### ABOUT THE AUTHOR

Billy Collins (b. 1941 ) Born in 1941 in New York City, Billy Collins earned a BA from the College of the Holy Cross, and both an MA and PhD from the University of California-Riverside. Collins served two terms as the US Poet Laureate, from 2001–2003 and was New York State Poet Laureate from 2004–2006. Critics have noted that Collins’s style mixes humor and insight and helps his readers feel the “mystery of being alive.”

### LEARNING STRATEGIES:

Freewriting, Graphic Organizer, Brainstorming, Prewriting, Sketching

### My Notes

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### Literary Terms

Poetry is a **genre**, or style, of literature. Within the poetry genre are different types of poems that can have different rhyme schemes or no rhyming at all.

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pick up  
the

## My Notes

### Literary Terms

**Point of view** is the perspective from which a story or poem is told. In **first-person point of view**, the narrator is a character in the story using first-person pronouns such as *I* and *we* to tell what he or she sees and knows. In **third-person point of view**, the narrator is someone outside the story using third-person pronouns such as *he*, *she*, or *they* to tell the story.

## Poetry

# On Turning Ten

by Billy Collins

The whole idea of it makes me feel  
like I'm coming down with something,  
something worse than any stomach ache  
or the headaches I get from reading in bad light—

- 5 a kind of measles of the spirit,  
a mumps of the psyche,  
a disfiguring chicken pox of the soul.

You tell me it is too early to be looking back,  
but that is because you have forgotten

- 10 the perfect simplicity of being one  
and the beautiful complexity introduced by two.  
But I can lie on my bed and remember every digit.  
At four I was an Arabian wizard.

I could make myself invisible

- 15 by drinking a glass of milk a certain way.  
At seven I was a soldier, at nine a prince.

But now I am mostly at the window  
watching the late afternoon light.

Back then it never fell so solemnly

- 20 against the side of my tree house,  
and my bicycle never leaned against the garage  
as it does today,  
all the dark blue speed drained out of it.

This is the beginning of sadness, I say to myself,

- 25 as I walk through the universe in my sneakers.  
It is time to say good-bye to my imaginary friends,  
time to turn the first big number.

It seems only yesterday I used to believe  
there was nothing under my skin but light.

30 If you cut me I could shine.

But now when I fall upon the sidewalks of life,  
I skin my knees. I bleed.

### After Reading

3. Describe the change the speaker of the poem experiences. Provide evidence from the text that supports your conclusion.

4. What **point of view** is being used in this poem? How can you tell?

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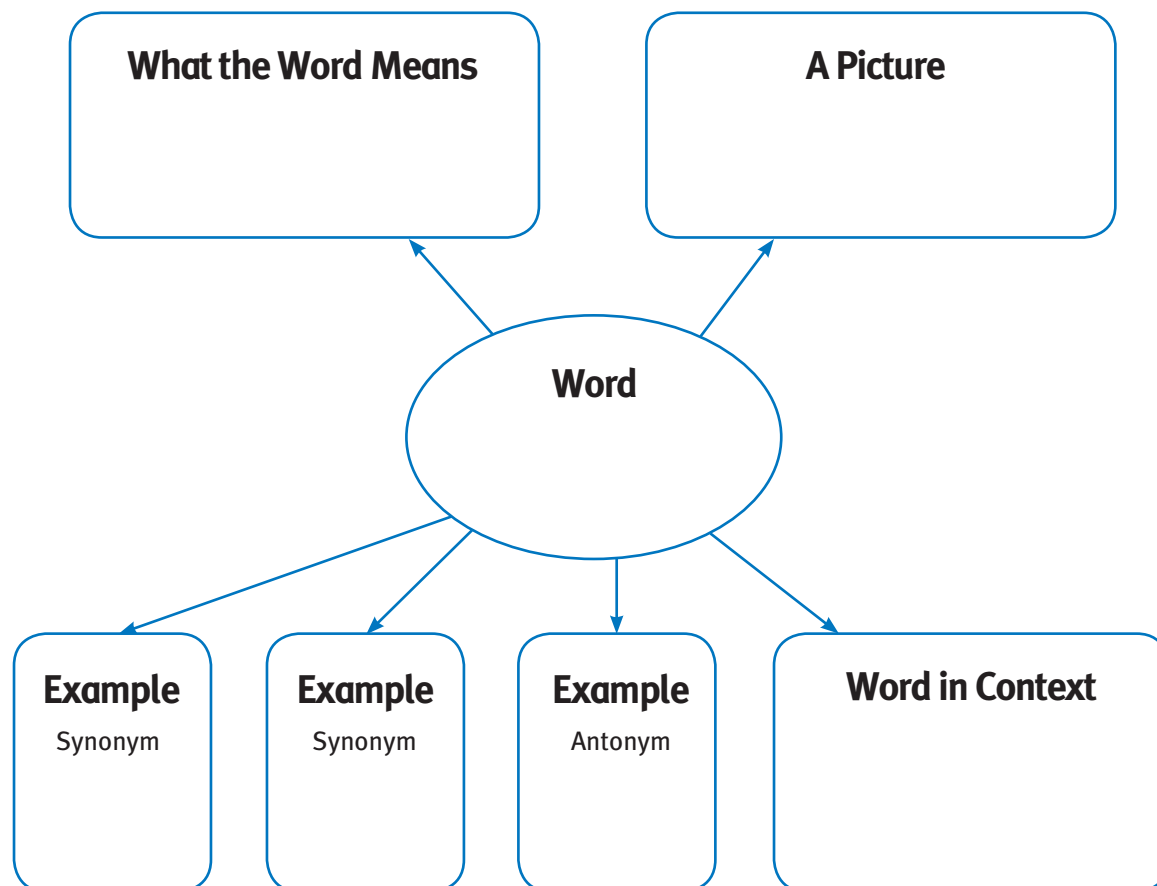
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5. Use a word map graphic organizer to explore the concept of change. Brainstorm words that are related to change or are **synonyms** or **antonyms** for change.

#### ACADEMIC VOCABULARY

You may already know that **antonyms** are words that have opposite meanings, while **synonyms** are words that mean the same thing. If you say that something is **synonymous**, you are saying that it means the same thing. For instance, “Some people say that good sleeping habits are synonymous with good health.”

### Word Map





# Understanding Change

*pick up  
the*

6. **Prewriting:** Write about changes that have happened in your life and changes that could occur in the future.

<p><b>In what ways has your life changed since first grade?</b></p>	<p><b>In what ways has your life changed since last year?</b></p>
<p><b>How might your life change during the current school year?</b></p>	<p><b>What types of changes might occur when you become a teenager?</b></p>

7. What words, phrases, and images show the kinds of changes you and your classmates have faced? Interview your classmates, and make a list for each of the five areas shown below.

Hobbies	Beliefs	Appearance	School	Responsibilities



## Writing a Frame Poem

Write a poem about changes you have experienced. Finish the sentences with ideas and thoughts about changes in your life. You do not need to make the lines rhyme, but pay attention to your **diction**, so you choose just the right word. Make every word count! Be sure to remain focused on you: your experience and your feelings.

1. That was me then; this is me now.
2. Last year I was \_\_\_\_\_;  
now I am \_\_\_\_\_.
3. I used to enjoy \_\_\_\_\_;  
now I \_\_\_\_\_.
4. I used to believe \_\_\_\_\_;  
now I \_\_\_\_\_.
5. I used to be confused by \_\_\_\_\_;  
now I \_\_\_\_\_.
6. Last year I felt \_\_\_\_\_;  
now I \_\_\_\_\_.
7. Last year I hoped \_\_\_\_\_;  
now I \_\_\_\_\_.
8. Last year I wanted to be \_\_\_\_\_;  
now I \_\_\_\_\_.
9. This year I am \_\_\_\_\_.
10. That was me then; this is me now.

## Creating a Reader/Writer Notebook and Portfolio

With your teacher's guidance, create a Reader/Writer Notebook and Portfolio. You will add artifacts, or examples of your work, to your portfolio throughout the year. When you see Academic Vocabulary, Literary Terms, or Language and Writer's Craft boxes, record the words in your Reader/Writer Notebook. You may want to use a graphic organizer such as a word map to explore the meaning of the new words and how they are used.

### My Notes

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### Literary Terms

**Diction** refers to a writer's or speaker's word choice.

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### GRAMMAR & USAGE

#### Semicolons

Notice the use of semicolons in the poem. A **semicolon** is most commonly used to link two complete thoughts into a compound sentence. Use a semicolon to add interest to your writing by linking balanced, short statements that have a powerful effect.



# What Makes a Good Narrative?

## Learning Targets

- Identify elements of a narrative by recording evidence of setting, characterization, dialogue, and conflict.
- Sequence a text's events chronologically in an outline.

A **narrative** can be a made-up story (fiction) or one that is based on real events. A narrative has characters, actions or events, a setting, and conflict. An incident is a distinct piece of action, such as an episode or a scene in a play. A narrative generally includes characters, a **setting**, and **conflict**.

1. To help you recognize narrative elements, your teacher will read aloud a story. As you listen, take notes in the spaces provided.

**LEARNING STRATEGIES:**  
Graphic Organizer, Note-taking

## Literary Terms

A **narrative** tells a story or describes a sequence of events. The act of creating characters is **characterization**. The setting is the time and place where the story takes place, while **conflict** is a struggle between characters or opposing forces.

Descriptions of Setting (give specific details)	Characterization (use adjectives or nouns to describe how the characters are feeling)	Important Dialogue (try to copy words and phrases)	Conflict (give specific details)

2. Think back to the story. What **external conflicts** did you see between characters?

3. What **internal conflict** did you see within a character?

## Literary Terms

In an **external conflict**, the character struggles with an outside force. In an **internal conflict**, the character struggles with his or her own needs or emotions.

# What Makes a Good Narrative?

## ACADEMIC VOCABULARY

To **sequence** something is to put things in an order, so a **sequence** of events is a set of events that follows one after another in a **sequential** or orderly presentation of steps or events.

## My Notes

4. Write the **sequence** of events in the narrative (in chronological order).

First event:

Second event:

Third event:

Fourth event:

Fifth event:

## Check Your Understanding

Think of a story you know well. Describe the story using the language you have just learned: characters, setting, sequence of events, and conflict.

**Narrative Writing Prompt:** Imagine that you are one of the characters and you want to tell a friend part of the story. Write a narrative of what happened from your point of view.

- Use pronouns correctly as you write using first-person point of view.
- Describe the conflict, setting, and sequence of events of the incident.
- Include details of your character's feelings and dialogue.

Keep this writing piece in your Portfolio.

## INDEPENDENT READING LINK

Where is the concept of change in the book you are reading on your own? What is happening to the characters that is causing them to change, or what can you predict will happen? Add your notes to an Independent Reading section of your Reader/Writer Notebook.



# Personal Narrative: Incident-Response-Reflection

*pick up  
fist*

## My Notes

### KEY IDEAS AND DETAILS

In what significant ways is the incident of bullying that the narrator describes in paragraph 5 different from the usual bullying?

## Personal Narrative

# My Superpowers

by Dan Greenburg

1 Do you ever wish you had superpowers?

2 When I was a kid, growing up on the North Side of Chicago and being picked on by bullies, I prayed for superpowers. Like Superman, I wanted to be able to fly faster than speeding bullets, to be more powerful than locomotives, to leap tall buildings at a single bound. Mainly, I wanted to punch bullies in the stomach so hard that my fist came out of their backs.

3 Winters in Chicago are so cold that frost forms leafy patterns on your bedroom window and stays there for months. The wind howls off Lake Michigan, and a thick shell of pitted black ice covers the streets and sidewalks from December to April. To keep warm in winter, I wore a heavy wool coat, a wool muffler, wool mittens, furry earmuffs and—one of my most treasured possessions—a Chicago Cubs baseball cap autographed by a player named Big Bill Nicholson.

4 On the coldest days of winter, three bullies waited for me after school, just for the fun of terrorizing me. The biggest one was a fat ugly kid named Vernon Manteuffel. Vernon and his two buddies would pull off my Cubs cap and tease me with it. They'd pretend to give it back, then toss it around in a game of keep-away.

5 One day in February when the temperature was so low I felt my eyeballs cracking, Vernon and his friends caught up with me on my way home. As usual, they tore off my Cubs cap and started playing catch with it. What made it worse than usual was that on this particular day I happened to be walking home with a pretty girl named Ann Cohn, who lived across the street from me. Ann Cohn had green eyes and shiny black hair and I had a goofy crush on her. As if it wasn't bad enough that these guys humiliated me when I was alone, now they were doing it in front of Ann Cohn.

6 I was so embarrassed, I began to cry. Crying in front of Ann Cohn made me even more embarrassed. I was speechless with shame and anger. Driven by rage, I did what only an insane person would do: I attacked Vernon Manteuffel. I punched him in the chest and grabbed back my Cubs cap.

7 Vernon saw that I had become a madman. People don't know what to do with madmen. Vernon looked shocked and even a little afraid. He backed away from me. I attacked the second boy, who also backed away from me. Encouraged by their backing away, I ran after them, screaming, punching, flailing at them with both fists. I chased them for two blocks before they finally pulled ahead and disappeared. Breathing hard, tears streaming down my face, I felt I had regained my honor, at least temporarily.

### GRAMMAR & USAGE

#### Commas

When listing three or more things in a series, separate them with commas: "...I ran after them, screaming, punching, flailing at them with both fists."

You can also create longer sentences by linking descriptive phrases with commas: "Breathing hard, tears streaming down my face, I felt I had regained my honor..."

**8** That weekend, perhaps made braver by my triumph over the three bullies, I kissed Ann Cohn on her sofa. I can't tell you exactly why I did that. Maybe because it was a cold, cloudy Saturday and there was nothing else to do. Maybe because we both wondered what it would feel like. In any case, I could now brag that, at age eight, I had personally kissed an actual girl who wasn't related to me.

**9** I never did get those superpowers. Not as a kid, at least.

**10** When I grew up, I became a writer. I discovered a particular pleasure in going on risky adventures. I wrote about my real-life adventures for national magazines: I spent four months riding with New York firefighters and running into burning buildings with them. I spent six months riding with New York homicide cops as they chased and captured drug dealers and murderers. I flew upside-down over the Pacific Ocean with a stunt pilot in an open-cockpit airplane. I took part in dangerous voodoo ceremonies in Haiti. I spent time on a tiger ranch in Texas and learned to tame two-hundred-pound tigers by yelling "No!" and smacking them hard on the nose. I found that tigers were not much different from the bullies of my childhood in Chicago.

**11** I also wrote fiction. I created entire worlds and filled them with people I wanted to put in there. I made these people do and say whatever it pleased me to have them do and say. In the worlds I made up, I was all-powerful—I had superpowers.

**12** I began writing a series of children's books called *The Zack Files*, about a boy named Zack who keeps stumbling into the supernatural. In many of these books I gave Zack temporary powers—to read minds, to travel outside his body, to travel back into the past, to triumph over ghosts and monsters. I created another series called *Maximum Boy*, about a boy named Max who accidentally touches radioactive rocks that just came back from outer space and who suddenly develops superpowers. Maximum Boy is me as a kid in Chicago, but with superpowers.

**13** Oh yeah, I almost forgot. In *The Zack Files*, I created a fat, stupid kid who sweats a lot and thinks he's cool, but who everyone laughs at behind his back. You know what I named this fool? Vernon Manteuffel. I do hope the real Vernon knows.

### My Notes

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### KEY IDEAS AND DETAILS

Where does Greenburg's reflection on the importance of this incident begin? Summarize in the My Notes space what he says is the impact of that incident in his later life.

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# Personal Narrative: Incident-Response-Reflection

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## WORD CONNECTIONS

### Roots and Affixes

The Greek root *-chron-* in *chronological* means “time.” *Chronological* means “ordered by time.” Other English words having to do with time also contain this root: *chronic*, *chronicle*, *chronology*, *synchronize*, and *anachronism*.

## ACADEMIC VOCABULARY

**Cause and effect** describes a relationship in which an action or event will produce or **cause** a certain response or **effect** in the form of another event. It is important to show that a specific effect is directly related to a cause. For example, the effect of a flat tire is caused by driving over a sharp object.

## My Notes

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## INDEPENDENT READING LINK

Explore how the author of your independent reading book develops setting. Record your thoughts in your Reader/Writer Notebook.

## After Reading

2. Identify five events in “My Superpowers.” Sequence them in chronological order:

First:

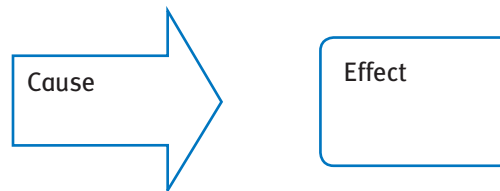
Then:

Next:

Afterward:

Finally:

3. Often, **cause** and **effect** play an important part in a narrative. Give examples of a **cause** and an **effect** from “My Superpowers.” There may be more than one.



## Check Your Understanding

**Narrative Writing Prompt:** Return to the narrative you wrote in Activity 1.4. Revise it to follow an incident-response-reflection organization.

## Learning Targets

- Make inferences about a character and provide textual evidence in a short, written response.
- Practice the use and conventions of pronouns and dialogue.

## Before Reading

1. **Collaborative discussion:** Discuss the following prompt:

Describe a time when you and another person (a friend, an adult, a teacher, a sibling) saw the same incident differently. Explain both how you saw the incident and how the other person viewed it.

2. In *Flipped*, Wendelin Van Draanen tells a story from two alternating first-person points of view. Based on the title, predict what you think the selection will be about. Explain your prediction.

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## During Reading

3. What do you know about how an author develops characters? When looking for evidence of characterization, four things to look for are:
  - The character’s appearance
  - What the character says (**dialogue**)
  - What others say about the character
  - The character’s actions

As you read the excerpt from *Flipped*, look for evidence to show how author Wendelin Van Draanen develops her characters. Mark the text by underlining details of appearance, words, and actions that develop the characters of Julianna Baker and Bryce Loski.

4. A writer’s diction, or word choices beyond denotation, often uses **connotation** to create an effect or meaning. For example, what do the verbs “barged,” “shoved,” and “wedged” say about how a character is moving? What image of the character do you get based on these words?

### ABOUT THE AUTHOR

Wendelin Van Draanen started writing for adults but discovered that she much preferred writing for children. She has had much success with her Sammy Keyes mystery series, several of which have won the Edgar Allan Poe Award for best children’s mystery. She lives with her family in California.

### LEARNING STRATEGIES:

Collaborative Discussion, Predicting, Close Reading, Marking the Text, Graphic Organizer

### My Notes

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### Literary Terms

**Dialogue** is conversation between people. In a story, it is the words that characters say.

### Literary Terms

**Connotation** refers to the suggested or implied meaning or emotion associated with a word. In contrast, denotation refers to the literal meaning of a word.

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

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

**15** I tried to shake her off, but she just clamped on tight and yanked me along, saying, "C'mon!"

**16** My mom came out of the house and immediately got the world's sappiest look on her face. "Well, hello," she says to Juli.

**17** "Hi!"

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

**19** "Julianna Baker. I live right over there," she says, pointing with her unoccupied hand.

**20** "Well, I see you've met my son," she says, still grinning away.

**21** "Uh-huh!"

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

**23** Mom puts her arm around me and says, "Bryce, honey, why don't you show Julianna around the house?"

**24** I flash her help and warning signals with every part of my body, but she's not receiving. Then *she* shakes *me* off and says, "Go on."

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

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

**27** No Juli.

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

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

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

## GRAMMAR & USAGE

### Punctuating Dialogue

Look at how the writer uses dialogue in paragraphs 16–21. What do you notice about the use of quotation marks? How does the writer indicate who is speaking?

When writing dialogue, remember these points:

- Place a person's spoken words inside quotation marks (beginning and ending).
- Place the period, comma, exclamation mark, or question mark inside the ending quotation mark.
- Capitalize the first word of dialogue.
- Start a new paragraph when a different character speaks.

## My Notes

### KEY IDEAS AND DETAILS

In the My Notes space sometimes it's called section, summarize the first meeting between Juli and Bryce, from Bryce's point of view. Use details from the story to describe what Bryce says and does.



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

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

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

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

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

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

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

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

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

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

### My Notes

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### KEY IDEAS AND DETAILS

Notice that Juli uses the verbs "charge" and "catapult" to describe how she moves. These verbs mean more than simply "to walk or run"; they have strong connotations. How does the connotative effect of these words describe Juli's attitude toward her friendship with Bryce?

### KEY IDEAS AND DETAILS

After reading Bryce's first-person telling of this incident, find the part of Juli's story that recounts the exact same part of the incident. Mark the text by highlighting words and phrases in Juli's retelling of the incident that show her attitude toward and her feelings about what is happening.

### KEY IDEAS AND DETAILS

How does the author pace the narrative? What words or phrases does the author use as transitions?



# He Said, She Said: Characterization

*pick up  
the*

## My Notes

### KEY IDEAS AND DETAILS

How does the author's use of different chapters to represent each character contribute to the development of the plot and the different perspectives of the characters?

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

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

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

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

## After Reading

5. Record the textual evidence of the author's characterization in the following graphic organizer.

What Bryce/Juli says:	What Bryce/Juli does:
What others say about Bryce/Juli:	How Bryce/Juli appears:



6. Make an inference about the characters' attitudes in *Flipped*. To support your thinking, include textual evidence about what the characters say and do.

I know Bryce thinks Juli is \_\_\_\_\_ because he says,  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

I know Juli thinks Bryce is \_\_\_\_\_ because she says,  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

My Notes

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7. Use evidence from the text to show the differences in Bryce's and Juli's perspective about an incident and how each character responded to it.

	Bryce's Point of View	Juli's Point of View
Incident		
Response		

# He Said, She Said: Characterization

*pick up  
the*

My Notes

## Language and Writer's Craft: Pronouns

Pronouns can be used as both subjects and objects. Look at the graphic organizer below and write in the pronouns of each type.

	Subjective (Subject)		Objective (Object)	
	Singular	Plural	Singular	Plural
<i>First person</i>				
<i>Second person</i>				
<i>Third person</i>				

- When would you use a subjective pronoun and an objective pronoun?
- Think about how writers use pronouns. Reread paragraphs 13–14 of the chapter “Flipped.” Read the paragraphs using only pronouns and not the names of the characters? Why might this be confusing for readers?
- Reread paragraphs 13–14 aloud to a partner, using only proper names and no pronouns. How does this usage affect the flow of writing?

## Possessive Pronouns

The possessive pronouns show ownership. Complete the chart below by writing the possessive pronouns that correspond to the pronouns in the left column. Find examples of how these pronouns are used in *Flipped* and discuss with a partner.

I		
you		
he/she/they		





**LEARNING STRATEGIES:**

Paraphrasing, Close Reading, Marking the Text, Graphic Organizer, Note-taking

**Literary Terms**

A **simile** compares two unlike things using the words “like” or “as.” For example, “I stared at the jacket, like an enemy ...”

**ACADEMIC VOCABULARY**

When you **analyze**, you separate something into parts and study how the parts are related. This **analytical** approach allows you to understand how the parts work together so you can better understand them. For example, an **analysis** of a patient’s symptoms will help a doctor understand a patient’s illness.

**Literary Terms**

A metaphor compares two unlike things without using the word “like” or “as.” For example, in “...that jacket, which had become the ugly brother ...” the “ugly brother” is a metaphor for the jacket.

**KEY IDEAS AND DETAILS**

Look at the opening sentence. How is it a strong hook for the narrative?

**My Notes**

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**Learning Targets**

- Analyze the elements of a personal narrative.
- Identify the sequence of events in a narrative.
- Compare narratives to analyze effective beginnings and endings.

**Before Reading**

1. Think of articles of clothing that you remember because you especially liked or disliked them. In the personal essay you will read, author Gary Soto uses a **simile** to compare a hated jacket to “an enemy.” In a quickwrite, describe your article of clothing. Remember to use descriptive words to capture the image you are trying to portray and a simile or metaphor to make a comparison.

**During Reading**

2. In this activity, you will read two examples of personal narrative. Before reading the first piece, your teacher will assign you to an expert group. Do a close reading of “The Jacket” to find the elements of an effective narrative according to your expert assignment.

**ABOUT THE AUTHOR**

Gary Soto grew up in Fresno, California, and now lives in Berkeley, California. In high school, he discovered a love of reading and knew he wanted to be a writer. Soto started writing while in college. He has written poems, short stories, and novels, which capture the vivid details of everyday life and which have won numerous awards and prizes. Of Mexican-American heritage, Soto speaks Spanish as well as English.

**Personal Narrative**

# The Jacket

by Gary Soto

- 1 My clothes have failed me. I remember the green coat that I wore in fifth and sixth grades when you either danced like a champ or pressed yourself against a greasy wall, bitter as a penny toward the happy couples.
- 2 When I needed a new jacket and my mother asked what kind I wanted, I described something like bikers wear: black leather and silver studs, with enough belts to hold down a small town. We were in the kitchen, steam on the windows from her cooking. She listened so long while stirring dinner that I thought she understood for sure the kind I wanted. The next day when I got home from school, I discovered draped on my bedpost a jacket the color of day-old guacamole. I threw my books on the bed

and approached the jacket slowly, as if it were a stranger whose hand I had to shake. I touched the vinyl sleeve, the collar, and peeked at the mustard-colored lining.

**3** From the kitchen mother yelled that my jacket was in the closet. I closed the door to her voice and pulled at the rack of clothes in the closet, hoping the jacket on the bedpost wasn't for me but my mean brother. No luck. I gave up. From my bed, I stared at the jacket. I wanted to cry because it was so ugly and so big that I knew I'd have to wear it a long time. I was a small kid, thin as a young tree, and it would be years before I'd have a new one. I stared at the jacket, like an enemy, thinking bad things before I took off my old jacket, whose sleeves climbed halfway to my elbow.

**4** I put the big jacket on. I zipped it up and down several times, and rolled the cuffs up so they didn't cover my hands. I put my hands in the pockets and flapped the jacket like a bird's wings. I stood in front of the mirror, full face, then profile, and then looked over my shoulder as if someone had called me. I sat on the bed, stood against the bed, and combed my hair to see what I would look like doing something natural. I looked ugly. I threw it on my brother's bed and looked at it for a long time before I slipped it on and went out to the backyard, smiling a "thank you" to my mom as I passed her in the kitchen. With my hands in my pockets I kicked a ball against the fence, and then climbed it to sit looking into the alley. I hurled orange peels at the mouth of an open garbage can, and when the peels were gone I watched the white puffs of my breath thin to nothing.

**5** I jumped down, hands in my pockets, and in the backyard, on my knees, I teased my dog, Brownie, by swooping my arms while making birdcalls. He jumped at me and missed. He jumped again and again, until a tooth sunk deep, ripping an L-shaped tear on my left sleeve. I pushed Brownie away to study the tear as I would a cut on my arm. There was no blood, only a few loose pieces of fuzz. Damn dog, I thought, and pushed him away hard when he tried to bite again. I got up from my knees and went to my bedroom to sit with my jacket on my lap, with the lights out.

**6** That was the first afternoon with my new jacket. The next day I wore it to sixth grade and got a D on a math quiz. During the morning recess Frankie T., the playground terrorist, pushed me to the ground and told me to stay there until recess was over. My best friend, Steve Negrete, ate an apple while looking at me, and the girls turned away to whisper on the monkey bars. The teachers were no help: they looked my way and talked about how foolish I looked in my new jacket. I saw their heads bob with laughter, their hands half covering their mouths.

**7** Even though it was cold, I took off the jacket during lunch and played kickball in a thin shirt, my arms feeling like braille from goose bumps. But when I returned to class I slipped the jacket on and shivered until I was warm. I sat on my hands, heating them up, while my teeth chattered like a cup of crooked dice. Finally warm, I slid out of the jacket but put it back on a few minutes later when the fire bell rang. We paraded out into the yard where we, the sixth graders, walked past all the other grades to stand against the back fence. Everybody saw me. Although they didn't say out loud, "Man, that's ugly," I heard the buzz-buzz of gossip and even laughter that I knew was meant for me.

**8** And so I went, in my guacamole-colored jacket. So embarrassed, so hurt, I couldn't even do my homework. I received C's on quizzes and forgot the state capitals and the rivers of South America, our friendly neighbor. Even the girls who had been friendly blew away like loose flowers to follow the boys in neat jackets.

### KEY IDEAS AND DETAILS

What is the point of view of this text? From whose perspective is it written?

### My Notes

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### KEY IDEAS AND DETAILS

To show his hatred of his jacket, Soto exaggerates the effect of the jacket on his life. List some effects of the jacket by copying phrases directly from the story onto the My Notes space.

### KEY IDEAS AND DETAILS

Paragraphs 7–9 have especially vivid examples of similes that describe how the narrator is feeling. Underline examples. Choose one that you consider especially vivid, write it in the My Notes section, and explain its effect.



## After Reading

3. Use the graphic organizer to take notes on your analysis of “The Jacket.”

Ideas	Organization	Use of Language and Conventions
The incident that affected the narrator:	Incident:	Important dialogue:
Major conflict:	Response:	Descriptive language (e.g., connotative diction, vivid verbs, similes):
Setting:	Reflection:	Pronoun use:
Feelings of characters:		

4. You will next read an excerpt from the novel *Kira-Kira*. As you read, look closely at the opening. How does it set the time, place, and point of view for the story? Also make notes and mark the text for the sequence of events, **sensory language**, vivid verbs, and descriptive details.

### ABOUT THE AUTHOR

Cynthia Kadohata had published two novels for adults before she wrote *Kira-Kira*, which won the Newbery Medal in 2005. *Kira-Kira* and her next novel, *Weedflower*, explore the experiences of Japanese American families in the United States from a child’s viewpoint. In her book *Cracker!: The Best Dog in Vietnam*, Kadohata shares her love of dogs. Kadohata earned a degree in journalism from the University of Southern California.

### Literary Terms

**Sensory language** refers to words that appeal to the five senses. Writers use sensory language to help readers create mental images of the characters and story details.

### My Notes

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My Notes

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**KEY IDEAS AND DETAILS**

How do the opening three paragraphs of the narrative give the reader a context for the character, settings, and possible conflicts?

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**KEY IDEAS AND DETAILS**

Think about how the author paces her narrative. What do you notice about how much of the story is the beginning, how much is the middle, and how much is the end? Evaluate the effectiveness of each section.

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Novel

From

# Kira-Kira

by Cynthia Kadohata

**1** My sister, Lynn, taught me my first word: *kira-kira*. I pronounced it *ka-a-ahhh*, but she knew what I meant. *Kira-kira* means “glittering” in Japanese. Lynn told me that when I was a baby, she used to take me onto our empty road at night, where we would lie on our backs and look at the stars while she said over and over, “Katie, say ‘*kira-kira*, *kira-kira*.” I loved that word! When I grew older, I used *kira-kira* to describe everything I liked: the beautiful blue sky, puppies, kittens, butterflies, colored Kleenex.

**2** My mother said we were misusing the word; you could not call a Kleenex *kira-kira*. She was dismayed over how un-Japanese we were and vowed to send us to Japan one day. I didn’t care where she sent me, so long as Lynn came along.

**3** I was born in Iowa in 1951. I know a lot about when I was a little girl, because my sister used to keep a diary. Today I keep her diary in a drawer next to my bed.

**4** I like to see how her memories were the same as mine, but also different. For instance, one of my earliest memories is of the day Lynn saved my life. I was almost five, and she was almost nine. We were playing on the empty road near our house. Fields of tall corn stretched into the distance wherever you looked. A dirty gray dog ran out of the field near us, and then he ran back in. Lynn loved animals. Her long black hair disappeared into the corn as she chased the dog. The summer sky was clear and blue. I felt a brief fear as Lynn disappeared into the cornstalks. When she wasn’t in school, she stayed with me constantly. Both our parents worked. Officially, I stayed all day with a lady from down the road, but unofficially, Lynn was the one who took care of me.

**5** After Lynn ran into the field, I couldn’t see anything but corn.

**6** “Lynn timer!” I shouted. We weren’t that far from our house, but I felt scared. I burst into tears.

**7** Somehow or other, Lynn got behind me and said, “Boo!” and I cried some more. She just laughed and hugged me and said, “You’re the best little sister in the world!” I liked it when she said that, so I stopped crying.

**8** The dog ran off. We lay on our backs in the middle of the road and stared at the blue sky. Some days nobody at all drove down our little road. We could have lain on our backs all day and never got hit.

**9** Lynn said, “The blue of the sky is one of the most special colors in the world, because the color is deep but see-through both at the same time. What did I just say?”

**10** “The sky is special.”

**11** “The ocean is like that too, and people’s eyes.”

**12** She turned her head toward me and waited. I said, “The ocean and people’s eyes are special too.”

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13 That's how I learned about eyes, sky, and ocean: the three special, deep, colored, see-through things. I turned to Linnie. Her eyes were deep and black, like mine.

14 The dog burst from the field suddenly, growling and snarling. Its teeth were long and yellow. We screamed and jumped up. The dog grabbed at my pants. As I pulled away, the dog ripped my pants and his cold teeth touched my skin. "Aaahhhhh!" I screamed.

15 Lynn pulled at the dog's tail and shouted at me, "Run, Katie, run!" I ran, hearing the dog growling and Linnie grunting. When I got to the house, I turned around and saw the dog tearing at Lynn's pants as she huddled over into a ball. I ran inside and looked for a weapon. I couldn't think straight. I got a milk bottle out of the fridge and ran toward Lynn and threw the bottle at the dog. The bottle missed the dog and broke on the street. The dog rushed to lap up the milk.

16 Lynn and I ran toward the house, but she stopped on the porch. I pulled at her. "Come on!"

17 She looked worried. "He's going to cut his tongue on the glass."

18 "Who cares?"

19 But she got the water hose and chased the dog away with the water, so it wouldn't hurt its tongue. That's the way Lynn was. Even if you tried to kill her and bite off her leg, she still forgave you.

20 This is what Lynn said in her diary from that day:

21 *The corn was so pretty. When it was all around me, I felt like I wanted to stay there forever. Then I heard Katie crying, and I ran out as fast as I could. I was so scared. I thought something had happened to her!*

22 *Later, when the dog attacked me, Katie saved my life.*

23 I didn't really see things that way. If she hadn't saved my life first, I wouldn't have been able to save her life. So, really, she's the one who saved a life.

## After Reading

5. How do the opening paragraphs describe the relationship between the two sisters? Write a sentence using an appropriate adjective that describes this relationship.

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## GRAMMAR & USAGE

### Vivid Verbs

A **verb** is the part of speech that expresses existence, action, or occurrence. Vivid verbs provide a very specific description of an action. For example:

Not vivid: The dog *barked* and *ran* after the cat.

Vivid: The dog *growled* and *sprang* after the cat.

## KEY IDEAS AND DETAILS

The incident is described in a very dramatic and sensory way. Examine paragraphs 14 and 15 and highlight the verbs. How do these verbs appeal to the senses and add to the visual effect of the incident?

## INDEPENDENT READING LINK

After reading this excerpt from *Kira-Kira*, access the YouTube audio for Chapter 1. Listen to the reading, and then respond to these questions:

1. How are the images you "see" when you read the story different or similar to the images you "hear" when you listen to the story?
2. Did your understanding of any part of the story change as a result of also listening to the story being read?

# Analyzing Narratives

*pick up  
the*

6. Use the following graphic organizer to identify the scenes in the order in which they happened in the incident. Write a sentence that explains what Katie may have been feeling.

Event Number	Explanation of the Event	Katie's Feelings About the Event
Event 1	A gray dog runs out of the field. Katie watches Lynn chase the dog into the cornstalks.	Fear—Katie is fearful that her sister has disappeared forever.
Event 2		
Event 3		
Event 4		
Event 5		
Event 6		
Event 7		
Event 8		
Event 9		
Event 10		

7. Write a short summary of the main idea in this text.

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8. Including “My Superpowers,” you have now read three different personal narratives. Reread the openings for each of the narratives. Choose the opening that you think is the most interesting and effective, and explain why.

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9. Now look at the endings. Which ending is most effective at closing the story? Explain why.

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### Check Your Understanding

With your group, choose one of the narratives you have read and make a poster that demonstrates your analysis of the story by creatively incorporating the following:

- Title and author of text.
- An ending to the sentence: *This narrative is effective because ...*
- Examples of textual evidence that support the sentence.
- Pictures/symbols/colors that illustrate the elements of a narrative.

As you complete your poster, think about the answer to the essential question: What makes a good story?

### My Notes

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**LEARNING STRATEGIES:**  
Graphic Organizer, Visualizing,  
Prewriting

### My Notes

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### Learning Targets

- Visualize a personal incident about change.
- Sequence details in a narrative.
- Write dialogue and commentary about an incident.

1. Think about the narratives you have read and how the writers created a story around an incident. List some of the incidents that resulted in some kind of change to your life. An example might be events that happened when changing from elementary school to middle school.

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2. Choose one memorable incident that you would be willing to share as a visual memory map. Think back to that incident and determine what happened at the beginning, in the middle, and at the end. Try to come up with at least eight to ten events for the entire incident, at least three to four for each part. Use the graphic organizer to list the events of the incident.

My Incident:

Events at the Beginning	Events in the Middle	Events at the End

3. Next, brainstorm details of the events. Record descriptive language (connotative diction, sensory details, vivid verbs) and dialogue. Use the questions in the boxes to guide your thoughts.

### Structure of a Personal Narrative

<p><b>Beginning Details</b></p> <ul style="list-style-type: none"> <li>• What was the time and place? (setting)</li> <li>• Who was there? (characters)</li> <li>• What were you (the narrator) doing, thinking, and feeling?</li> </ul>	<p><b>Middle Details</b></p> <ul style="list-style-type: none"> <li>• Describe events in chronological order. Include dialogue.</li> <li>• What happened? (conflict)</li> <li>• What were you and others doing?</li> <li>• What were you thinking and feeling?</li> </ul>	<p><b>Ending Details</b></p> <ul style="list-style-type: none"> <li>• How did it end?</li> <li>• What did you learn, discover, or realize? How did you grow?</li> </ul>
<p style="text-align: center;">← Incident</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<p style="text-align: center;">Response</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<p style="text-align: center;">Reflection →</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

### Creating a Memory Map

For each event you have listed, you will create one panel or page and include the following:

- Write a sentence that gives specific details about the event. Then, write commentary using a different-colored pen. Your **commentary** should explain the importance of the event or explain your feelings and emotions at the time. Be sure to include transitions.
- Using a third color, provide one sentence of dialogue for the scene.
- Create a drawing or graphic representation for each event.
- Give your Memory Map a title that will intrigue the reader and represent the narrative.
- Be prepared to present your Memory Map, telling your story to either a small group or the whole class.

You will use your Memory Map in the next activities as you write a narrative.

# Creating a Narrative: Prewriting and Drafting

*pick up the*

**LEARNING STRATEGIES:**

Prewriting, Rereading, Drafting, Graphic Organizer

### Learning Targets

- Demonstrate an understanding of narrative elements by drafting a narrative.
- Apply the writing process while drafting a personal narrative.

1. **Prewriting:** Using the topic from your Memory Map or another topic of your choice, think about whether there are additional questions you might ask. Use the reporter's questions (*who, what, when, where, why, and how*) to fill in details of the narrative plan.

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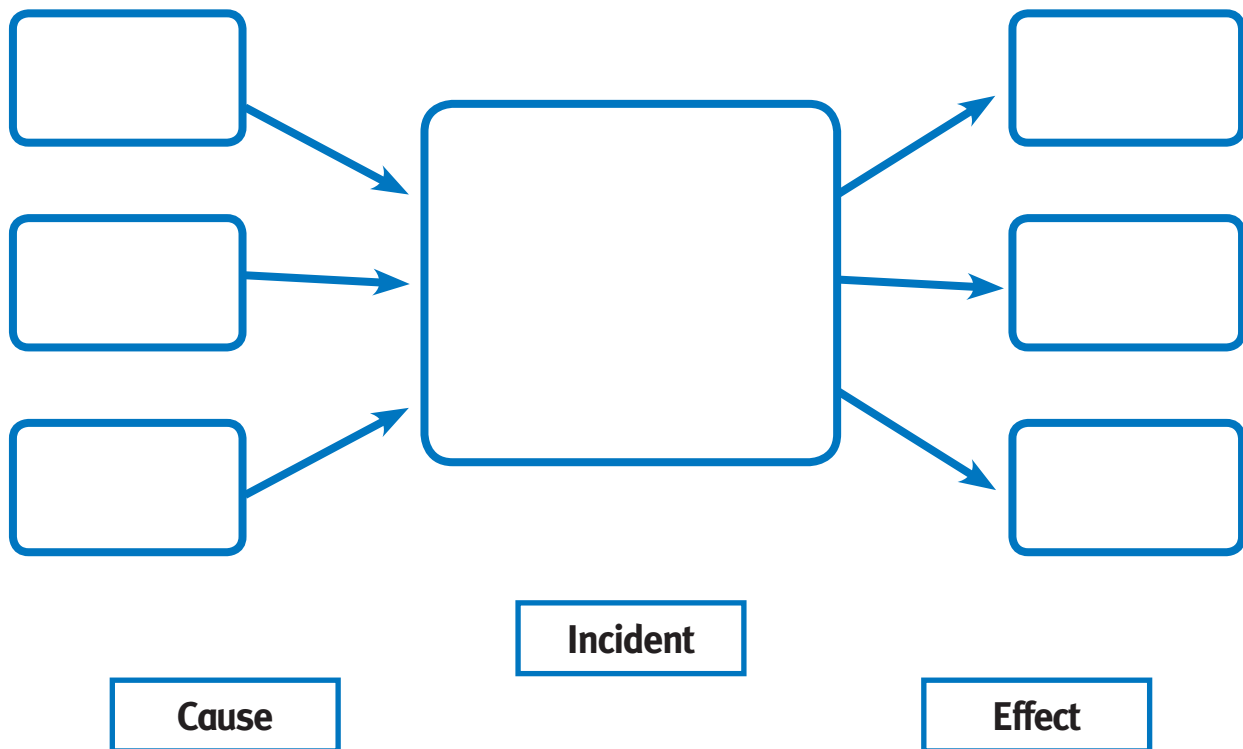
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2. **Planning:** Organize the answers to your questions in a graphic organizer such as the one below (see the Resources on SpringBoard Digital for a full-page version).





3. **Characterization:** Plan the characters by deciding what they say and do.

<p>What the Character Says:</p>	<p>What Others Say:</p>
<p>What the Character Does:</p>	<p>Descriptions of the Character's Appearance:</p>
<p>What the Character Thinks:</p>	<p>Language Techniques:</p>

### Writing the Beginning

How have you seen authors interest, or “hook,” their audiences? What types of beginnings do you enjoy? Narratives must begin in a way that grabs the reader’s attention and interests him or her enough to continue reading.

Some authors use the AQQS strategy to hook their readers. AQQS is an acronym for:

**Anecdote:** a short sketch or account of a biographical incident

**Question:** a question that focuses the reader’s attention on the subject of the writing

**Quote:** a line of dialogue or a famous quotation that points to the idea of the narrative

**Statement of intrigue:** a statement designed to capture the reader’s interest and compel him or her to read more



#### WORD CONNECTIONS

##### Acronyms

An **acronym** is an abbreviation usually created from the first letter of each word in a phrase, such as scuba (self-contained underwater breathing apparatus).

# Creating a Narrative: Prewriting and Drafting

*pick up the*

4. Reread the openings of the narratives in Activities 1.5, 1.6, and 1.7. In the last column of the graphic organizer, describe the type of hook each author uses.

	Text	What choice did the author make to hook the reader? Does the author use one of the AQQS strategies?
"My Superpowers"	"Do you ever wish you had superpowers?"	
<i>Flipped</i> From the chapter "Diving Under"	"All I've ever wanted is for Juli Baker to leave me alone. For her to back off—you know, just give me some <i>space</i> ."	
"The Jacket"	"My clothes have failed me. I remember the green coat that I wore in fifth and sixth grades when you either danced like a champ or pressed yourself against a greasy wall, bitter as a penny toward the happy couples."	
<i>Kira-Kira</i>	"My sister, Lynn, taught me my first word: <i>kira-kira</i> . I pronounced it <i>ka-a-ahhh</i> , but she knew what I meant. <i>Kira-kira</i> means 'glittering' in Japanese. Lynn told me that when I was a baby, she used to take me onto our empty road at night, where we would lie on our backs and look at the stars while she said over and over, 'Katie, say " <i>kira-kira, kira-kira</i> .'" I loved that word! When I grew older, I used <i>kira-kira</i> to describe everything I liked: the beautiful blue sky, puppies, kittens, butterflies, colored Kleenex."	

5. Which narrative opening do you believe is most effective? Why?

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### Writing an Ending

6. Reread the endings in the narratives in Activities 1.5, 1.6, and 1.7. Then complete the graphic organizer.

Title of Text	Describe how the narrator ends the story.	Summarize how the narrator changes because of the incident. Consider what the narrator learns and how he/she has grown as a person.
<p><b>“My Superpowers” (page 15)</b></p>	<p>Greenburg explains how he never got those superpowers as a kid, in two sentences (paragraph 9) and then reflects on how he gained “superpowers” in adult life in the last four paragraphs. He makes sure he ties the ending to the title of his narrative.</p>	<p>The ending shows that Greenburg learned he could be strong and get back at the childhood bullies by writing interesting, funny stories as an adult. This shows how he learned that he has power through words/writing. His power is nonviolent and entertaining.</p>
<p><b>Flipped (page 18)</b> From the chapter “Diving Under”</p>	<p>Van Draanen explains</p>	<p>The ending shows that...</p>
<p><b>“The Jacket” (page 26)</b></p>	<p>Soto explains</p>	<p>The ending shows that...</p>
<p><b>Kira-Kira (page 30)</b></p>	<p>Kadohata explains</p>	<p>The ending shows that...</p>

# Creating a Narrative: Prewriting and Drafting

*pick up  
the*

## ACADEMIC VOCABULARY

When you use **transitions** to link or connect ideas, you are helping to create **coherence**. Coherence is the clear and orderly presentation of ideas in your writing or speaking. This ability to make your thinking **cohere**, or stick together, is an important skill in writing and thinking in any subject.

## My Notes

7. Which narrative ending do you believe is most effective? Why?

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## Language and Writer's Craft: Transitions

The use of transitions makes an essay or other writing easy for the reader to follow. **Transitions** are words and phrases that link ideas, sentences, and paragraphs. Transitions help you create **coherence** in your writing.

Transitional words help you move from one sentence or thought to another.

- **Transitions that show examples:** *that is, such as, for example, in other words, for instance*
- **Transitions that show time:** *first, next, after, finally, then, at the same time*
- **Transitions that show importance:** *second, more importantly, most important, most of all, least, last but not least*

## Check Your Understanding

**Narrative Writing Prompt:** Write a draft of your narrative about a change that is significant to you. Remember to refer to your Memory Map, questions and answers about details, and your characterization graphic organizer to help guide you as you write. Be sure to:

- Establish the incident (setting, conflict, character), describe the response (events), and include a reflection.
- Write from the first-person point of view and include details of the characters' feelings; use dialogue to develop the characters and the incident.
- Use descriptive language, such as connotative diction, sensory details, and vivid verbs.
- Use transitions, apply correct punctuation, and use different types of pronouns correctly.

## Learning Targets

- Examine and use revision strategies to enhance narrative writing.
- Incorporate transitions and sensory details into a final draft.

**LEARNING STRATEGIES:**  
Revising, Adding, Drafting,  
Sharing and Responding

No one ever creates a perfect piece of writing with just one try. Revision gives you the chance to look at your writing critically and decide how to improve it.

## Introducing the Strategy: Adding

The adding strategy is a revision strategy. With this strategy, you make conscious choices to enhance a piece of your writing by adding words, phrases, sentences, or ideas. For example, characters and incidents should be fully developed in narrative writing. Adding details as you revise can make a character come alive for the reader or make the story more appealing.

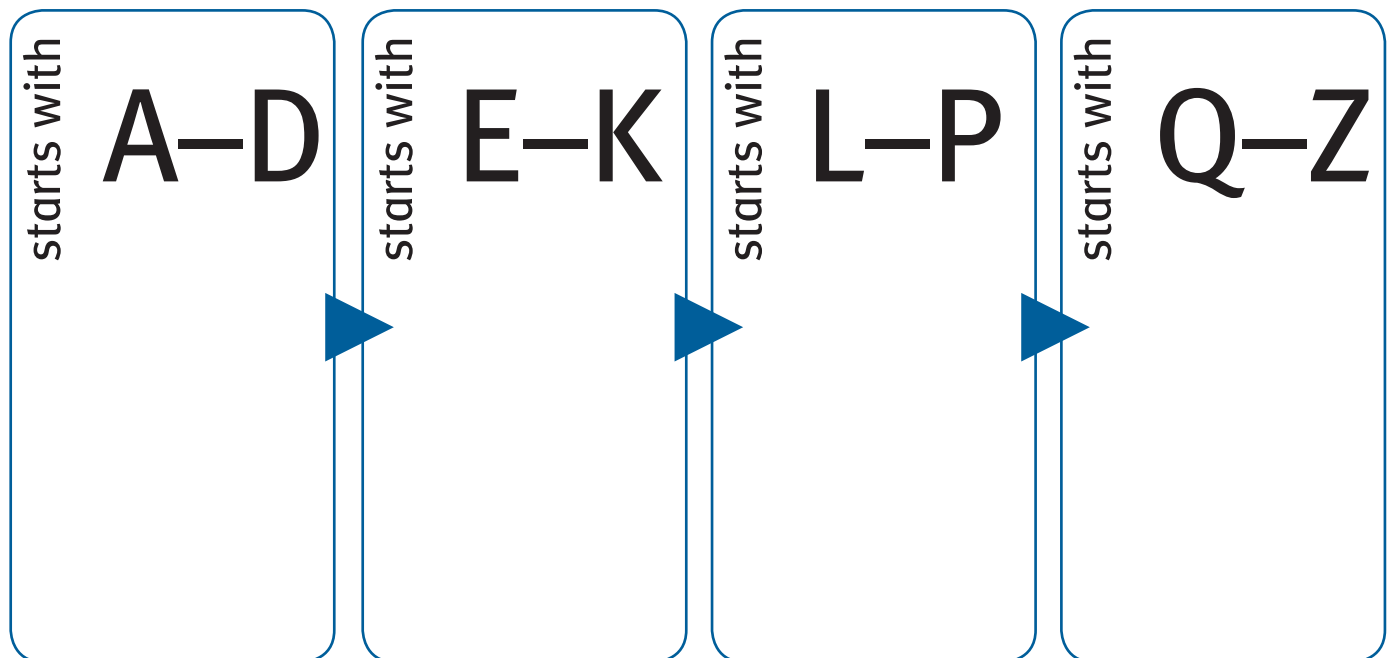
## Adding Dialogue

Adding dialogue is one way to enhance narrative writing. When adding dialogue, it is important to vary your use of dialogue tags. *Dialogue tags* are phrases used to explain who is speaking. For example, look at this line from *Flipped*:

“No, no, no!” my dad says, then pulls her up by the arm.

The dialogue tag is the phrase “my dad says.”

1. Brainstorm words other than “says” that you could use in dialogue tags, categorizing them by beginning letter. These verbs should be vivid and more descriptive than “said.”



# Creating a Narrative: Revising

*pick up  
the*

## My Notes

2. Your teacher will share with you a sample of a comic strip, or you might bring in one of your favorite comic strips. Mark the text with different colors for each character in the comic strip. Then transform the conversation in the comic strip into written dialogue in paragraph form. Remember to punctuate the dialogue correctly and use a variety of dialogue tags.

3. Share your dialogue with a partner and compare how you each wrote the words of the characters in the comic strip. How were your paragraphs alike? How were they different?

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### Check Your Understanding

Create a Writer's Checklist for using dialogue. Then use the checklist to revise your narrative to include dialogue.





# Creating a Narrative: Revising

*pick up  
the*

## My Notes

### Revising Your Opening

6. Reread the opening of your narrative. Does it have a hook that grabs the reader's attention? Review the AQQS strategy:

**Anecdote:** a short sketch or account of a biographical incident

**Question:** a question that focuses the reader's attention on the subject of the writing

**Quote:** a line of dialogue or a famous quotation that points to the idea of the narrative

**Statement of intrigue:** a statement designed to capture the reader's interest and compel him or her to read more

If needed, revise your narrative opening to use one of these techniques.

### Revising the Ending

7. Reread your ending. Does it have a reflection on the incident, following the incident–response–reflection pattern? How can you make your ending stronger? Do you need to add sensory language or transitions? Revise the ending to your narrative.

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### Creating a Finished Document

8. Among the steps to finishing your narrative is writing a title. To find ideas for the title:

- Skim the narrative for a word or phrase that captures the big idea or theme of the narrative. Use interesting, descriptive words for your title.
- State the change the narrator experienced, in a clever way.
- Make your title unique; an effective title is not just a labeling of the genre or type of text (e.g., Personal Narrative).

9. The last step to creating a final draft is to check that it is correct and as good as you can make it. To prepare your document for publication, do the following:

- Proofread it to ensure that you have caught and fixed any spelling errors. If you are using word-processing software, use its spell-check feature.
- Check that you have used correct grammar and punctuation.
- Use available resources, such as a dictionary and thesaurus, as you edit your narrative and prepare it for publication.



# Writing a Personal Narrative

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The narrative</p> <ul style="list-style-type: none"> <li>presents a clearly focused and significant incident</li> <li>develops experiences, events, and/or characters through thorough and effective use of dialogue, pacing, and descriptive details.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>presents a focused and significant incident</li> <li>develops experiences, events, and/or characters through at least two techniques such as dialogue, pacing, and descriptive details.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>Presents an inconsistently focused incident</li> <li>Begins to develop experiences, events, and/or characters through limited use of dialogue, pacing, and/or descriptive details.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>presents an unfocused or unclear incident</li> <li>fails to develop experiences, events, and/or characters; minimal use of elaborative techniques.</li> </ul>
<b>Structure</b>	<p>The narrative</p> <ul style="list-style-type: none"> <li>engages and orients the reader in an introduction</li> <li>sequences events in the incident and response logically and naturally</li> <li>uses a variety of transitional strategies effectively</li> <li>provides an insightful reflective conclusion.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>orients the reader with an adequate introduction</li> <li>sequences events in the incident and response logically</li> <li>uses transitional words, phrases, and clauses to link events and signal shifts</li> <li>provides a reflective conclusion.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>provides a weak or unrelated introduction</li> <li>sequences events unevenly</li> <li>uses inconsistent, repetitive, or basic transitional words, phrases, and clauses</li> <li>provides a weak or disconnected conclusion.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>lacks an introduction</li> <li>sequences events illogically</li> <li>uses few or no transitional strategies</li> <li>lacks a conclusion.</li> </ul>
<b>Use of Language</b>	<p>The narrative</p> <ul style="list-style-type: none"> <li>uses precise words and sensory language effectively to convey the experience</li> <li>demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronoun use, sentence variety, dialogue tags, and punctuation).</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>uses generally precise words and sensory language to convey the experience</li> <li>demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronoun use, sentence variety, dialogue tags, and punctuation).</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>uses few precise words and little sensory language</li> <li>demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronoun use, sentence variety, dialogue tags, and punctuation).</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>uses limited, vague, and unclear words and no sensory language</li> <li>lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors obscure meaning.</li> </ul>

# Previewing Embedded Assessment 2 and Preparing to Write a Short Story

ACTIVITY  
1.11

## Learning Targets

- Reflect on prior learning and connect to learning necessary to complete Embedded Assessment 2 successfully.
- Compare and contrast writing a personal narrative and writing a short story.

## Making Connections

In the first part of this unit, you thought about changes in your life and learned how to write a personal narrative. In the second part of the unit, you will expand on your writing skills by learning to write a short story that will appeal to an audience.

## Essential Questions

1. Reflect on your understanding of the first Essential Question: How can change be significant?
2. Have your ideas about what makes a good story changed?

## Developing Vocabulary

Create a graphic organizer with three columns, one each for Q, H, and T. Re-sort the following words from the first half of the unit using the QHT strategy. Compare this sort with your original sort. Where has it changed most? Where has it changed least?

Literary Terms		Academic Vocabulary
genre	connotation	paraphrase
point of view	denotation	summarize
diction	metaphor	synonyms
narrative	sensory language	antonyms
characterization	simile	sequence
conflict (internal/external)	personal narrative	cause and effect
		analyze
		transitions
		coherence

## Unpacking Embedded Assessment 2

Closely read the assignment for Embedded Assessment 2: Writing a Short Story.

Write a story using dialogue, vivid verbs, and figurative language that captures a real or imagined experience and includes characters, conflict, and a plot with exposition, climax, and resolution.

Also read the Scoring Guide for Embedded Assessment 2 on page 86. With your class, create a graphic organizer to use as a visual reminder of the required knowledge (what you need to know) and skills (what you need to do). Copy the graphic organizer for future reference. After each activity, use this graphic to guide reflection about what you have learned and what you still need to learn in order to be successful on the Embedded Assessment.

### LEARNING STRATEGIES:

QHT, Close Reading, Paraphrasing, Graphic Organizer

### My Notes

# Previewing Embedded Assessment 2 and Preparing to Write a Short Story

## INDEPENDENT READING LINK

To support your learning in the second half of the unit, you might think about reading a collection of short stories by different authors or a collection of short stories by a single author.

### My Notes

3. Based on your current understanding, how do you think writing a personal narrative and a short story are similar? How are they different? Fill in the chart below with your ideas for each genre.

	Personal Narrative	Short Story
Topics		
Setting		
Plot		
Characters		
Dialogue		

4. With a group, discuss your ideas about how personal narratives and short stories may be similar or different. Write down the conclusions you can draw, based on your discussion.

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5. What do these similarities and differences mean for you as a writer? Do you think writing a short story will be more or less challenging than writing a personal narrative?

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- 15 “Then it will get washed this evening,” said the large woman starting up the street, dragging the frightened boy behind her.
- 16 He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.
- 17 The woman said, “You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?”
- 18 “No’m,” said the being-dragged boy. “I just want you to turn me loose.”
- 19 “Was I bothering *you* when I turned that corner?” asked the woman.
- 20 “No’m.”
- 21 “But you put yourself in contact with me,” said the woman. “If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones.”
- 22 Sweat popped out on the boy’s face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half-nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.
- 23 She said, “What is your name?”
- 24 “Roger,” answered the boy.
- 25 “Then, Roger, you go to that sink and wash your face,” said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—and *went to the sink*.
- 26 Let the water run until it gets warm,” she said. “Here’s a clean towel.”
- 27 “You gonna take me to jail?” asked the boy, bending over the sink.
- 28 “Not with that face, I would not take you nowhere,” said the woman. “Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe, you ain’t been to your supper either, late as it be. Have you?”
- 29 “There’s nobody home at my house,” said the boy.
- 30 “Then we’ll eat,” said the woman, “I believe you’re hungry—or been hungry—to try to snatch my pocketbook.”
- 31 “I wanted a pair of blue suede shoes,” said the boy.
- 32 “Well, you didn’t have to snatch my pocketbook to get some suede shoes,” said Mrs. Luella Bates Washington Jones. “You could of asked me.”
- 33 “M’am?”

My Notes

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KEY IDEAS AND DETAILS

How does Mrs. Luella Bates Washington Jones’s comment, “I got a great mind to wash your face for you” define how she treats Roger? Find other textual evidence based on things Mrs. Jones says to support your answer.

KEY IDEAS AND DETAILS

Look at paragraph 25. Why does Roger not try to run away?

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# What's in a Short Story?

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the*

## My Notes

### KEY IDEAS AND DETAILS

The conflict in this story seems to be external. How can it also be described as an internal conflict?

### KEY IDEAS AND DETAILS

Summarize the main incident of this story. Then, list three or four events that lead up to the incident.

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

**35** The woman was sitting on the day-bed. After a while she said, "I were young once and I wanted things I could not get."

**36** There was another long pause. The boy's mouth opened. Then he frowned, but not knowing he frowned.

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

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

**39** "Do you need somebody to go to the store," asked the boy, "maybe to get some milk or something?"

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

**41** "That will be fine," said the boy.

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

**43** "Eat some more, son," she said.

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

**45** She led him down the hall to the front door and opened it. "Goodnight!" Behave yourself, boy!" she said, looking out into the street.

**46** The boy wanted to say something else other than "Thank you, ma'am" to Mrs. Luella Bates Washington Jones, but he couldn't do so as he turned at the barren stoop and looked back at the large woman in the door. He barely managed to say "Thank you" before she shut the door. And he never saw her again.





**LEARNING STRATEGIES:**  
Note-taking, Graphic Organizer

### Literary Terms

**Plot** is the sequence of related events that make up a story.

### My Notes

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### WORD CONNECTIONS

#### Multiple Meaning Words

A single word sometimes has several meanings. For example, the word *exposition* refers to the plot of a short story. It also describes a type of writing. It may also describe a fair or public exhibit.



### WORD CONNECTIONS

#### Roots and Affixes

*Resolution* is the noun form of *resolve*. The root *-sol-* or *-solve-* means “to set loose or free.” This root occurs in *solution*, *absolution*, and *resolute*. The Latin prefix *re-* means “back” or “again.”

### Learning Targets

- Explain how a character responds to change.
- Describe how a story’s plot develops.

### Elements of Storytelling

Storytellers use the following elements of **plot** to develop and organize ideas.

**Exposition:** The events that give the reader background information needed to understand the story. The introduction to the story usually reveals the setting, the major characters, and the conflict.

**Rising Action:** The major events that develop the plot and lead to the climax

**Climax:** The event that is the turning point in the story, at which the conflict could be resolved in different ways

**Falling Action:** The events that begin to conclude the story and lead to the ending

**Resolution:** The events that conclude the story and reveal the theme

### Types of Conflict

You learned in the first part of the unit that conflict is an important part of a story. Writers reveal conflict through the dialogue and events of a story. Conflict is used to move the action forward, reveal information about characters, and create a decision or change.

The two main types of conflict are internal conflict and external conflict.

- *Internal conflict* occurs when a character struggles with his or her own needs, desires, or emotions.
- *External conflict* occurs when a character struggles with an outside force, such as another character or something in nature.

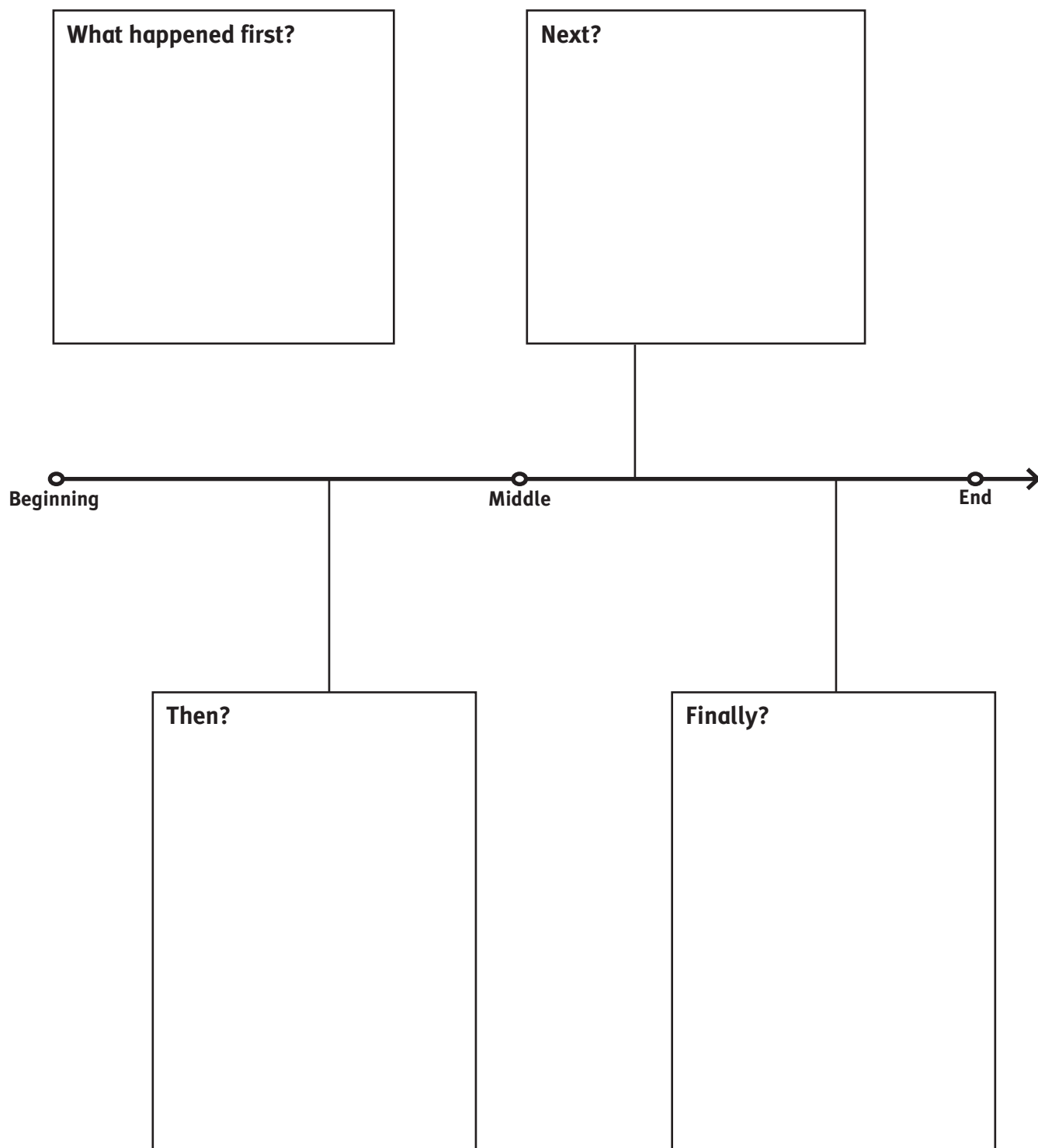
1. Think about an average day at your school. What types of internal and external conflict do students face? List a few example below.

### Reviewing and Analyzing a Story

2. As you listen to the story, complete the graphic organizer on the next page.

## Sequence of Events Time Line

Title: \_\_\_\_\_

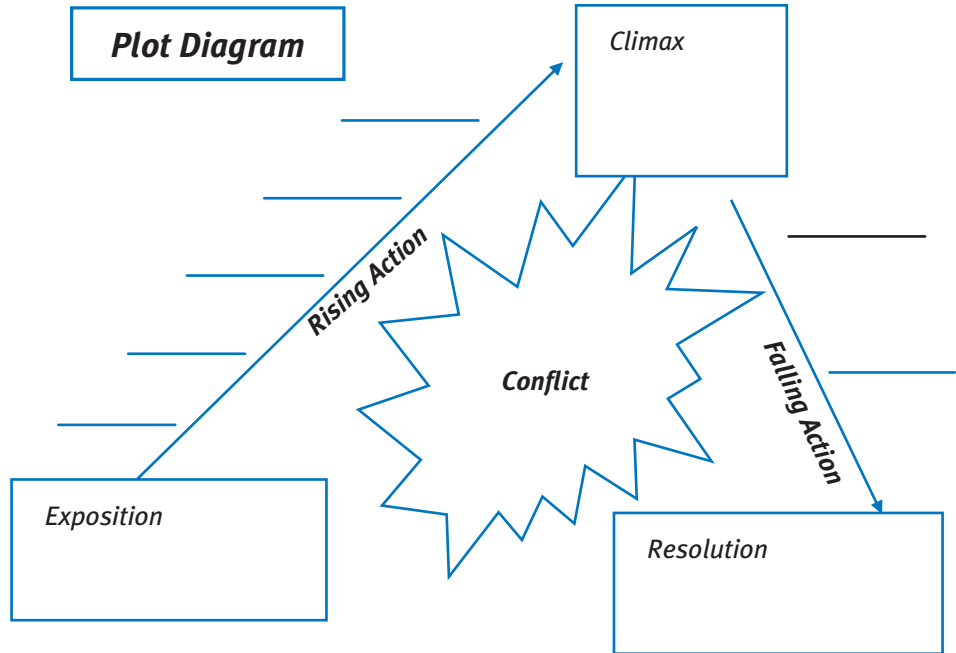


# Plot Elements

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## My Notes

3. Write the events you have listed from the story in the appropriate places on the plot diagram.



4. After analyzing plot, character, conflict, and setting, what would you conclude is the theme of this story?









*pick up  
fish*

**LEARNING STRATEGIES:**

Graphic Organizer, Marking the Text, Rereading, Brainstorming, Skimming/Scanning



**WORD CONNECTIONS**

**Roots and Affixes**

The suffix *-logy* is from Greek and means “the study of.” This much-used word part appears in many words in English, such as *mythology*, *biology*, *bacteriology*, *criminology*, *ecology*.

**My Notes**

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**KEY IDEAS AND DETAILS**

Describe the setting of the story. Use textual evidence in your response.

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**Learning Target**

- Identify the elements of the exposition of a story by accurately recording textual evidence that supports interpretation.

**Before Reading**

1. Read the following sentence and try to interpret what it means: Spreading rumors is like opening a Pandora’s Box.

**During Reading**

2. As you read the following story, look for and mark the different events in the plot. Visualize the event by drawing a quick representation of it in the margin. Remember, marking the text involves highlighting, underlining, using symbols or drawings, or making notes about something you read. As you read, select text for a specific purpose (in this case, events in the plot). Marking makes you focus your reading and makes it easier to find textual evidence you have noted.

**ABOUT THE AUTHOR**

Geraldine McCaughrean was born in London in 1951. She studied teaching but found her greatest talent was writing. She has published more than 160 books, most of them for children, including a sequel to the original *Peter Pan*. For McCaughrean, writing is an escape and a great deal of fun.

**Myth**

“*In the* **BEGINNING AND PANDORA’S BOX**”

from *Greek Myths* by **Geraldine McCaughrean**

**1** At the very beginning, the gods ruled over an empty world. From their home on Mount Olympus, where they lived in halls of sunlight and cloud, they looked out over oceans and islands, woodland and hill. But nothing moved in the landscape because there were no animals or birds or people.

**2** Zeus, king of the gods, gave Prometheus and his brother Epimetheus the task of making living creatures, and he sent them down to live on earth. Epimetheus made turtles and gave them shells; he made horses and gave them tails and manes. He made anteaters and gave them long noses and longer tongues; he made birds and gave them the gift of flight. But although Epimetheus was a wonderful craftsman, he was not nearly as clever as his brother. So Prometheus watched over his brother’s work and, when all the animals and birds, insects and fishes were made, it was Prometheus who made the very last creature of all. He took soil, added water, and mixed it into mud, and out of that he molded First Man.

**3** “I’ll make him just like us gods-- two legs, two arms, and upright-- not crawling on all fours. All the other beasts spend their days looking at the ground, but Man will look at the stars!”

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# In the Beginning

*pick up  
the*

## KEY IDEAS AND DETAILS

What can you infer about the character of Pandora? Support your answer with an element of characterization (what she says, what she does, what others say, and her appearance).

## My Notes

## KEY IDEAS AND DETAILS

What are the effects of Pandora's curiosity?

- 21 "Let us out!"
- 22 "Who said that?"
- 23 "Do let us out, Pandora!"
- 24 Pandora looked out of the window. But in her heart of hearts she knew that the voice was coming from the chest. She pulled back the blankets with finger and thumb. The voice was louder now: "Please, please *do* let us out, Pandora!"
- 25 "I can't. I mustn't." She crouched down beside the chest.
- 26 "Oh, but you *have* to. We *want* you to. We *need* you to, Pandora!"
- 27 "But I promised!" Her fingers stroked the latch.
- 28 "It's easy. The key's in the lock," said the little voice-- a purring little voice.
- 29 It was. A big golden key.
- 30 "No. No, I mustn't," she told herself.
- 31 "But you do *want* to, Pandora. And why shouldn't you? It was your wedding present too, wasn't it? . . . Oh, all right, don't let us out. Just peep inside. What harm can that do?"
- 32 Pandora's heart beat faster.
- 33 *Click.* The key turned.
- 34 *Clack. Clack.* The latches were unlatched.
- 35 BANG!
- 36 The lid flew back and Pandora was knocked over by an icy wind full of grit. It filled the room with howling. It tore the curtains and stained them brown. And after the wind came slimy things, growling snarling things, claws and snouts, revolting things too nasty to look at, all slithering out of the chest.
- 37 "I'm Disease," said one.
- 38 "I'm Cruelty," said another.
- 39 "I'm Pain, and she's Old Age."
- 40 "I'm Jealousy and that one there is War."
- 41 "AND I AM DEATH!" said the smallest purring voice.
- 42 The creatures leaped and scuttled and oozed out through the windows, and at once all the flowers shriveled, and the fruit on the trees grew moldy. The sky itself turned into a filthy yellow, and the sound of crying filled the town.
- 43 Mustering all her strength, Pandora slammed down the lid of the chest. But there was one creature left inside.
- 44 "No, no, Pandora! If you shut me inside, that will be your worst mistake of all! Let me go!"
- 45 "Oh no! You don't fool me twice," sobbed Pandora.
- 46 "But I am Hope!" whispered the little voice faintly. "Without me the world won't be able to bear all the unhappiness you have turned loose!"
- 47 "So Pandora lifted the lid, and a white flicker, small as a butterfly, flitted out and was blown this way and that by the howling winds. And as it fluttered through the open window, a watery sun came out and shone on the wilted garden.

### After Reading

3. Use the graphic organizer to analyze the beginning of the story—its exposition. The exposition of a story introduces the setting, characters, and conflict.

Exposition	Details from the Text	Graphic Representation
<p><b>Setting</b></p>		
<p><b>Character(s)</b></p>		
<p><b>Conflict</b></p>		



# In the Beginning

*pick up  
the*

## My Notes

4. What techniques does the author use to create the exposition?

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5. Myths often try to explain natural phenomenon (such as earthquakes and volcanoes) or teach a lesson (such as “respect your elders”). While this myth attempts to explain the origin of hope in human beings, it also has a lesson for the reader. What is its lesson or theme?

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### Language and Writer’s Craft: Varied Sentence Patterns

Why is it important to vary your sentence patterns? Adding sentence variety gives life and rhythm to writing. Too many sentences with the same structure and length can become boring for readers. Varying sentence style and structure can also reduce repetition and add emphasis. Long sentences work well for incorporating a lot of information, and short sentences can often emphasize crucial points.

- Dialogue most often consists of short sentences in a simple pattern, usually questions, comments, exclamations, or commands.
- The use of “and” as a coordinating conjunction creates longer sentences.

6. Return to the myth of Pandora. Choose a section of text to reread and examine the sentences. Mark a variety of sentence patterns, and analyze the beginnings of sentences. Take notes in the My Notes margin.

- Highlight a short sentence. What was the effect of the sentence length or pattern?
- Underline a long sentence, and note when the coordinating conjunction “and” is used. What is the effect of the sentence length or pattern?
- Identify a sentence that stands out to you. Is it long or short, and what is its effect?

**Writing Prompt:** Think of another natural phenomenon or lesson people should learn. Write the beginning or exposition to your own unique myth. Be sure to:

- Establish the story’s context by introducing the setting, characters, and conflict of the story.
- Use figurative language.
- Use a variety of sentence lengths and patterns.



# A Day of Change: Developing the Story

ACTIVITY  
1.16

## Learning Target

- Analyze how conflicts in a story advance the plot's rising action and climax.

## Before Reading

- Quickwrite:** In the My Notes space, write about a best (or worst) birthday or other special occasion. Include a description of what happened as well as how you felt at the time.

## During Reading

- As you read this short story, mark the elements of exposition (setting, character, and initial conflict) and the major events in the story.

### ABOUT THE AUTHOR

Sandra Cisneros grew up in Chicago and now lives in San Antonio, Texas. One of her best-known novels, *The House on Mango Street*, reveals the life of a young girl growing up in the Latino section of Chicago. In talking about her writing, Cisneros says she creates stories from things that have touched her deeply; "... in real life a story doesn't have shape, and it's the writer that gives it a beginning, a middle, and an end."

## Short Story

# Eleven

from *Woman Hollering Creek and Other Stories*, by Sandra Cisneros

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

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

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

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

### My Notes

### GRAMMAR & USAGE Pronouns

**Indefinite pronouns** refer to nonspecific persons or things. In this excerpt, Rachel mentions *everybody*, *somebody*, *nobody*. These indefinite pronouns refer to people who are not specifically named.

# A Day of Change: Developing the Story



## My Notes

### KEY IDEAS AND DETAILS

What can you infer about the conflict of the story? How is it both internal and external?

### KEY IDEAS AND DETAILS

How does Cisneros show the transition from one event to another?

### KEY IDEAS AND DETAILS

What is the effect of a sentence that repeats short phrases such as, “Not mine, not mine, not mine”? How does this sentence type help develop the story?

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

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

7 “Not mine,” says everybody. “Not me.”

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

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

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

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

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

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

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

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

16 “But it's not—”

17 “Now!” Mrs. Price says.

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









often the Scorpions took on new players, especially fourteen-year-olds, and this was a chance of a lifetime for Greg. He hadn't been allowed to play high school ball, which he had really wanted to do, but playing for the Community Center team was the next best thing. Report cards were due in a week, and Greg had been hoping for the best. But the principal had ended the suspense early when she sent the letter saying Greg would probably fail math if he didn't spend more time studying.

4 “And you want to play *basketball*?” His father’s brows knitted over deep brown eyes. “That must be some kind of a joke. Now you just get into your room and hit those books.”

5 That had been two nights before. His father’s words, like the distant thunder that now echoed through the streets of Harlem, still rumbled softly in his ears.

6 It was beginning to cool. Gusts of wind made bits of paper dance between the parked cars. There was a flash of nearby lightning, and soon large drops of rain splashed onto his jeans. He stood to go upstairs, thought of the lecture that probably awaited him if he did anything except shut himself in his room with his math book, and started walking down the street instead. Down the block there was an old tenement that had been abandoned for some months. Some of the guys had held an impromptu checker tournament there the week before, and Greg had noticed that the door, once boarded over, had been slightly ajar.

7 Pulling his collar up as high as he could, he checked for traffic and made a dash across the street. He reached the house just as another flash of lightning changed the night to day for an instant, then returned the graffiti-scarred building to the grim shadows. He vaulted over the outer stairs and pushed tentatively on the door. It was open, and he let himself in.

8 The inside of the building was dark except for the dim light that filtered through the dirty windows from the streetlamps. There was a room a few feet from the door, and from where he stood in the entrance, Greg could see a squarish patch of light on the floor. He entered the room, frowning at the musty smell. It was a large room that might have been someone’s parlor at one time. Squinting, Greg could see an old table on its side against one wall, what looked like a pile of rags or a torn mattress in the corner, and a couch, with one side broken, in front of the window.

9 He went to the couch. The side that wasn’t broken was comfortable enough, though a little creaky. From the spot he could see the blinking neon sign over the bodega on the corner. He sat awhile, watching the sign blink first green then red, allowing his mind to drift to the Scorpions, then to his father. His father had been a postal worker for all Greg’s life, and was proud of it, often telling Greg how hard he had worked to pass the test. Greg had heard the story too many times to be interested now.

10 For a moment Greg thought he heard something that sounded like a scraping against the wall. He listened carefully, but it was gone.

11 Outside the wind had picked up, sending the rain against the window with a force that shook the glass in its frame. A car passed, its tires hissing over the wet street and its red taillights glowing in the darkness.

**GRAMMAR & USAGE**  
**Possessive Pronouns**

In addition to being subjects and objects, pronouns can also be **possessive**, meaning that they show possession. Possessive pronouns include *mine, hers, his, theirs, ours, and its*. Note the possessive pronouns the author uses in this text.

**My Notes**

**KEY IDEAS AND DETAILS**

What sensory details can you find in paragraphs 8–12? If possible, name one for each sense: taste, smell, touch, sight, and hearing.



# In the End

*pick up  
the*

## My Notes

### KEY IDEAS AND DETAILS

The author distinguishes Greg from Lemon by the way they speak. How would you describe Lemon Brown, based on what he says? How would you describe Greg?

**12** Greg thought he heard the noise again. His stomach tightened as he held himself still and listened intently. There weren't any more scraping noises, but he was sure he had heard something in the darkness—something breathing!

**13** He tried to figure out just where the breathing was coming from; he knew it was in the room with him. Slowly he stood, tensing. As he turned, a flash of lightning lit up the room, frightening him with its sudden brilliance. He saw nothing, just the overturned table, the pile of rags and an old newspaper on the floor. Could he have been imagining the sounds? He continued listening, but heard nothing and thought that it might have just been rats. Still, he thought, as soon as the rain let up he would leave. He went to the window and was about to look when he heard a voice behind him.

**14** "Don't try nothin' 'cause I got a razor sharp enough to cut a week into nine days!"

**15** Greg, except for an involuntary tremor in his knees, stood stock still. The voice was high and brittle, like dry twigs being broken, surely not one he had ever heard before. There was a shuffling sound as the person who had been speaking moved a step closer. Greg turned, holding his breath, his eyes straining to see in the dark room.

**16** The upper part of the figure before him was still in darkness. The lower half was in the dim rectangle of light that fell unevenly from the window. There were two feet, in cracked, dirty shoes from which rose legs that were wrapped in rags.

**17** "Who are you?" Greg hardly recognized his own voice.

**18** "I'm Lemon Brown," came the answer. "Who're you?"

**19** "Greg Ridley."

**20** "What you doing here?" The figure shuffled forward again, and Greg took a small step backward.

**21** "It's raining," Greg said.

**22** "I can see that," the figure said.

**23** The person who called himself Lemon Brown peered forward, and Greg could see him clearly. He was an old man. His black, heavily wrinkled face was surrounded by a halo of crinkly white hair and whiskers that seemed to separate his head from the layers of dirty coats piled on his smallish frame. His pants were bagged to the knee, where they were met with rags that went down to the old shoes. The rags were held on with strings, and there was a rope around his middle. Greg relaxed. He had seen the man before, picking through the trash on the corner and pulling clothes out of a Salvation Army box. There was no sign of a razor that could "cut a week into nine days."

**24** "What are you doing here?" Greg asked.

**25** "This is where I'm staying," Lemon Brown said. "What you here for?" "Told you it was raining out," Greg said, leaning against the back of the couch until he felt it give slightly.

**26** "Ain't you got no home?"

**27** "I got a home," Greg answered.

**28** "You ain't one of them bad boys looking for my treasure, is you?" Lemon Brown cocked his head to one side and squinted one eye. "Because I told you I got me a razor."



- 29 “I’m not looking for your treasure,” Greg answered, smiling. “If you have one.”
- 30 “What you mean, *if* I have one.” Lemon Brown said. “Every man got a treasure. You don’t know that, you must be a fool!”
- 31 “Sure,” Greg said as he sat on the sofa and put one leg over the back. “What do you have, gold coins?”
- 32 “Don’t worry none about what I got,” Lemon Brown said. “You know who I am?”
- 33 “You told me your name was orange or lemon or something like that.
- 34 “Lemon Brown,” the old man said, pulling back his shoulders as he did so,” they used to call me Sweet Lemon Brown.”
- 35 “Sweet Lemon?” Greg asked.
- 36 “Yessir. Sweet Lemon Brown. They used to say I sung the blues so sweet that if I sang at a funeral, the dead would commence to rocking with the beat. Used to travel all over Mississippi and as far as Monroe, Louisiana, and east on over to Macon, Georgia. You mean you ain’t never heard of Sweet Lemon Brown?”
- 37 “Afraid not,” Greg said. “What . . . happened to you?”
- 38 “Hard times, boy. Hard times always after a poor man. One day I got tired, sat down to rest a spell and felt a tap on my shoulder. Hard times caught up with me.”
- 39 “Sorry about that.”
- 40 “What you doing here? How come you don’t go in home when the rain come? Rain don’t bother you young folks none.”
- 41 “Just didn’t.” Greg looked away.
- 42 “I used to have a knotty-headed boy just like you.” Lemon Brown had half walked, half shuffled back to the corner and sat down against the wall. “Had them big eyes like you got. I used to call them moon eyes. Look into them moon eyes and see anything you want.”
- 43 “How come you gave up singing the blues?” Greg asked.
- 44 “Didn’t give it up,” Lemon Brown said. “You don’t give up the blues; they give you up. After a while you do good for yourself, and it ain’t nothing but foolishness singing about how hard you got it. Ain’t that right?”
- 45 “I guess so.”
- 46 “What’s that noise?” Lemon Brown asked, suddenly sitting upright. Greg listened, and he heard a noise outside. He looked at Lemon Brown and saw the old man pointing toward the window.
- 47 Greg went to the window and saw three men, neighborhood thugs, on the stoop. One was carrying a length of pipe. Greg looked back toward Lemon Brown, who moved quietly across the room to the window. The old man looked out, then beckoned frantically for Greg to follow him. For a moment Greg couldn’t move.
- 48 Then he found himself following Lemon Brown into the hallway and up the darkened stairs. Greg followed as closely as he could. They reached the top of the stairs, and Greg felt Lemon Brown’s hand first lying on his shoulder, then probing down his arm until he took Greg’s hand into his own as they crouched in the darkness.

## My Notes

## In the End

*pick up  
the*

### My Notes

49 “They’s bad men,” Lemon Brown whispered. His breath was warm against Greg’s skin.

50 “Hey! Rag man!” A voice called. “We know you in here. What you got up under them rags? You got any money?”

51 Silence.

52 “We don’t want to have to come in and hurt you, old man, but we don’t mind if we have to.”

53 Lemon Brown squeezed Greg’s hand in his own hard, gnarled fist. There was a banging downstairs and a light as the men entered.

54 They banged around noisily, calling for the rag man.

55 “We heard you talking about your treasure.” The voice was slurred. “We just want to see it, that’s all.”

56 “You sure he’s here?” One voice seemed to come from the room with the sofa.

57 “Yeah, he stays here every night.”

58 “There’s another room over there; I’m going to take a look. You got that flashlight?”

59 “Yeah, here, take the pipe too.”

60 Greg opened his mouth to quiet the sound of his breath as he sucked it in uneasily. A beam of light hit the wall a few feet opposite him, then went out.

61 “Ain’t nobody in that room,” a voice said. “You think he gone or something?”

62 “I don’t know,” came the answer. “All I know is that I heard him talking about some kind of treasure. You know they found that shopping bag lady with that load of money in her bags.”

63 “Yeah. You think he’s upstairs?”

64 “HEY, OLD MAN, ARE YOU UP THERE?” Silence.

65 “Watch my back. I’m going up.”

66 There was a footstep on the stairs, and the beam from the flashlight danced crazily along the peeling wallpaper. Greg held his breath. There was another step and a loud crashing noise as the man banged the pipe against the wooden banister. Greg could feel his temples throb as the man slowly neared them. Greg thought about the pipe, wondering what he would do when the man reached them—what he could do.

67 Then Lemon Brown released his hand and moved toward the top of the stairs. Greg looked around and saw stairs going up to the next floor. He tried waving to Lemon Brown, hoping the old man would see him in the dim light and follow him to the next floor. Maybe, Greg thought, the men wouldn’t follow them up there. Suddenly, though, Lemon Brown stood at the top of the stairs, both arms raised high above his head.

68 “There he is!” A voice cried from below.

69 “Throw down your money, old man, so I won’t have to bash your head in!”

**70** Lemon Brown didn't move. Greg felt himself near panic. The steps came closer, and still Lemon Brown didn't move. He was an eerie sight, a bundle of rags standing at the top of the stairs, his shadow on the wall looming over him. Maybe, the thought came to Greg, the scene could be even eerier.

**71** Greg wet his lips, put his hands to his mouth and tried to make a sound. Nothing came out. He swallowed hard, wet his lips once more and howled as evenly as he could.

**72** "What's that?"

**73** As Greg howled, the light moved away from Lemon Brown, but not before Greg saw him hurl his body down the stairs at the men who had come to take his treasure. There was a crashing noise, and then footsteps. A rush of warm air came in as the downstairs door opened, then there was only an ominous silence. Greg stood on the landing. He listened, and after a while there was another sound on the staircase.

**74** "Mr. Brown?" he called.

**75** "Yeah, it's me," came the answer. "I got their flashlight."

**76** Greg exhaled in relief as Lemon Brown made his way slowly back up the stairs.

**77** "You OK?"

**78** "Few bumps and bruises," Lemon Brown said.

**79** "I think I'd better be going," Greg said, his breath returning to normal. "You'd better leave, too, before they come back."

**80** "They may hang around for a while," Lemon Brown said, "but they ain't getting their nerve up to come in here again. Not with crazy rag men and howling spooks. Best you stay a while till the coast is clear. I'm heading out west tomorrow, out to East St. Louis."

**81** "They were talking about treasures," Greg said. "You really have a treasure?"

**82** "What I tell you? Didn't I tell you every man got a treasure?" Lemon Brown said. "You want to see mine?"

**83** "If you want to show it to me," Greg shrugged.

**84** "Let's look out the window first, see what them scoundrels be doing," Lemon Brown said.

**85** They followed the oval beam of the flashlight into one of the rooms and looked out the window. They saw the men who had tried to take the treasure sitting on the curb near the corner. One of them had his pants leg up, looking at his knee.

**86** "You sure you're not hurt?" Greg asked Lemon Brown.

**87** "Nothing that ain't been hurt before," Lemon Brown said. "When you get as old as me all you say when something hurts is, 'Howdy, Mr. Pain, sees you back again.' Then when Mr. Pain see he can't worry you none, he go on mess with somebody else."

**88** Greg smiled.

**89** "Here, you hold this." Lemon Brown gave Greg the flashlight.

### My Notes

#### KEY IDEAS AND DETAILS

What is the effect of the short sentences of dialogue? What does it show about how the characters are feeling at this point in the story?

#### KEY IDEAS AND DETAILS

In what ways does the introduction of the "scalawags" or the "bad men" change the relationship between Lemon Brown and Greg?

# In the End

*pick up  
the*

## My Notes

### KEY IDEAS AND DETAILS

Literally, what is Lemon Brown's treasure? Why does it mean so much to him?

### KEY IDEAS AND DETAILS

Why is the third-person point of view an effective way to tell this story? What would happen if it were told in first-person point of view? How would the story change?

**90** He sat on the floor near Greg and carefully untied the strings that held the rags on his right leg. When he took the rags away, Greg saw a piece of plastic. The old man carefully took off the plastic and unfolded it. He revealed some yellowed newspaper clippings and a battered harmonica.

**91** "There it be," he said, nodding his head. "There it be."

**92** Greg looked at the old man, saw the distant look in his eye, then turned to the clippings. They told of Sweet Lemon Brown, a blues singer and harmonica player who was appearing at different theaters in the South. One of the clippings said he had been the hit of the show, although not the headliner. All of the clippings were reviews of shows Lemon Brown had been in more than fifty years ago. Greg looked at the harmonica. It was dented badly on one side, with the reed holes on one end nearly closed.

**93** "I used to travel around and make money to feed my wife and Jesse—that's my boy's name. Used to feed them good, too. Then his mama died, and he stayed with his mama's sister. He grewed up to be a man, and when the war come he saw fit to go off and fight in it. I didn't have nothing to give him except these things that told him who I was, and what he come from. If you know your pappy did something, you know you can do something too.

**94** "Anyway, he went off to war, and I went off still playing and singing. 'Course by then I wasn't as much as I used to be, not without somebody to make it worth the while. You know what I mean?"

**95** "Yeah." Greg nodded, not quite really knowing.

**96** "I traveled around, and one time I come home, and there was this letter saying Jesse got killed in the war. Broke my heart, it truly did.

**97** "They sent back what he had with him over there, and what it was is this old mouth fiddle and these clippings. Him carrying it around with him like that told me it meant something to him. That was my treasure, and when I give it to him he treated it just like that, a treasure. Ain't that something?"

**98** "Yeah, I guess so," Greg said.

**99** "You guess so?" Lemon Brown's voice rose an octave as he started to put his treasure back into the plastic. "Well, you got to guess 'cause you sure don't know nothing. Don't know enough to get home when it's raining."

**100** "I guess ... I mean, you're right."

**101** "You OK for a youngster," the old man said as he tied the strings around his leg, "better than those scalawags what come here looking for my treasure. That's for sure."

**102** "You really think that treasure of yours was worth fighting for?" Greg asked. "Against a pipe?"

**103** "What else a man got 'cepting what he can pass on to his son, or his daughter, if she be his oldest?" Lemon Brown said. "For a big-headed boy you sure do ask the foolishhest questions."

**104** Lemon Brown got up after patting his rags in place and looked out the window again. “Looks like they’re gone. You get on out of here and get yourself home. I’ll be watching from the window so you’ll be all right.”

**105** Lemon Brown went down the stairs behind Greg. When they reached the front door the old man looked out first, saw the street was clear and told Greg to scoot on home.

**106** “You sure you’ll be OK?” Greg asked.

**107** “Now didn’t I tell you I was going to East St. Louis in the morning?” Lemon Brown asked. “Don’t that sound OK to you?”

**108** “Sure it does,” Greg said. “Sure it does. And you take care of that treasure of yours.”

**109** “That I’ll do,” Lemon said, the wrinkles around his eyes suggesting a smile. “That I’ll do.”

**110** The night had warmed and the rain had stopped, leaving puddles at the curbs. Greg didn’t even want to think how late it was. He thought ahead of what his father would say and wondered if he should tell him about Lemon Brown. He thought about it until he reached his stoop, and decided against it. Lemon Brown would be OK, Greg thought, with his memories and his treasure.

**111** Greg pushed the button over the bell marked Ridley, thought of the lecture he knew his father would give him, and smiled.

### My Notes

*pick up  
the*

## My Notes

### After Reading

- 3. Collaborative Discussion:** What are your initial reactions to the ending of this story? Were you surprised? If so, what surprised you?
- 4.** What is the theme of “The Treasure of Lemon Brown”? Complete this sentence: “The Treasure of Lemon Brown” is a story about...

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- 5.** Write a theme statement, a sentence, using the theme you described.

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- 6.** Now, transform your theme statement into a question to use in a collaborative discussion.

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- 7.** Return to the story and mark the text to answer the following question:  
What is the portion of the story that makes up the falling action and resolution?

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### Check Your Understanding

**Writing Prompt:** Think of an extension to the ending of this story. What could have happened differently to resolve the conflict? What will be different when Greg returns home? Transform the original ending of the story by writing a new ending. Be sure to:

- Focus on resolving the conflict in the falling action and resolution in order to convey a theme.
- Use dialogue and dialogue tags.
- Use figurative language and varied sentence structure.

## Learning Targets

- Analyze how objects change over time.
- Interpret text passages and create images to represent meaning.

## Before Reading

1. **Quickwrite:** How has technology changed just since you were born?

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## During Reading

2. The short story you are about to read was written in 1951. Think about the developments in technology since that time. IBM introduced the personal computer in August of 1981—30 years after this story was written. As your teacher first reads the story aloud, listen for clues about the setting of the story.

### ABOUT THE AUTHOR

Isaac Asimov (1920–1992) was a very prolific writer. He wrote nearly five hundred books on a variety of subjects—science, history, literature, medicine, but mainly science fiction. He started writing **science fiction** stories as a teenager. Always interested in robots, he anticipated the many uses they have today. The movie *I, Robot* was based on Asimov’s writings about robots and technology. *I, Robot* was also the title of Asimov’s first book of short stories.

### Short Story

# “The Fun They Had”

by Isaac Asimov

1 Margie even wrote about it that night in her diary. On the page headed May 17, 2157, she wrote, “Today, Tommy found a real book!”

2 It was a very old book. Margie’s grandfather once said that when he was a little boy his grandfather told him that there was a time when all stories were printed on paper.

3 They turned the pages, which were yellow and crinkly, and it was awfully funny to read words that stood still instead of moving the way they were supposed to—on a screen, you know. And then, when they turned back to the page before, it had the same words on it that it had had when they read it the first time.

4 “Gee,” said Tommy, “what a waste. When you’re through with the book, you just throw it away, I guess. Our television screen must have had a million books on it and it’s good for plenty more. I wouldn’t throw it away.”

### LEARNING STRATEGIES:

Close Reading, Marking the Text, Rereading, Think Aloud, Visualizing, Sketching

### My Notes

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### Literary Terms

**Science fiction** is a genre in which the imaginary elements of the story could be scientifically possible. It differs from fantasy in that it is possible that the story could happen. Stories that are fantasy are based on things that could not happen in real life.

### KEY IDEAS AND DETAILS

What details of the exposition make the time of the story specific? Notice that the author has made a point of creating a specific setting and has made the main characters children. How does this help you predict the conflict?

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# Analyzing a Story

*pick up  
the*

## My Notes

### KEY IDEAS AND DETAILS

Part of this story tells of an incident in a different time, which is called a **flashback**. Mark the part of the story that occurs at another time in Margie's life. What is the purpose of this flashback?

5 "Same with mine," said Margie. She was eleven and hadn't seen as many telebooks as Tommy had. He was thirteen. She said, "Where did you find it?"

6 "In my house." He pointed without looking, because he was busy reading. "In the attic." "What's it about?" "School."

7 Margie was scornful. "School? What's there to write about school? I hate school."

8 Margie always hated school, but now she hated it more than ever. The mechanical teacher had been giving her test after test in geography and she had been doing worse and worse until her mother had shaken her head sorrowfully and sent for the County Inspector.

9 He was a round little man with a red face and a whole box of tools with dials and wires. He smiled at Margie and gave her an apple, then took the teacher apart. Margie had hoped he wouldn't know how to put it together again, but he knew how all right, and, after an hour or so, there it was again, large and black and ugly, with a big screen on which all the lessons were shown and the questions were asked. That wasn't so bad. The part Margie hated most was the slot where she had to put homework and test papers. She always had to write them out in a punch code they made her learn when she was six years old, and the mechanical teacher calculated the mark in no time.

10 The Inspector had smiled after he was finished and patted Margie's head. He said to her mother, "It's not the little girl's fault, Mrs. Jones. I think the geography sector was geared a little too quick. Those things happen sometimes. I've slowed it up to an average ten-year level. Actually, the over-all pattern of her progress is quite satisfactory." And he patted Margie's head again.

11 Margie was disappointed. She had been hoping they would take the teacher away altogether. They had once taken Tommy's teacher away for nearly a month because the history sector had blanked out completely.

12 So she said to Tommy, "Why would anyone write about school?"

13 Tommy looked at her with very superior eyes. "Because it's not our kind of school, stupid. This is the old kind of school that they had hundreds and hundreds of years ago." He added loftily, pronouncing the word carefully, "Centuries ago."

14 Margie was hurt. "Well, I don't know what kind of school they had all that time ago." She read the book over his shoulder for a while, then said, "Anyway, they had a teacher."

15 "Sure they had a teacher, but it wasn't a regular teacher. It was a man." "A man? How could a man be a teacher?" "Well, he just told the boys and girls things and gave them homework and asked them questions." "A man isn't smart enough." "Sure he is. My father knows as much as my teacher." "He can't. A man can't know as much as a teacher." "He knows almost as much, I betcha."

16 Margie wasn't prepared to dispute that. She said, "I wouldn't want a strange man in my house to teach me."

17 Tommy screamed with laughter. "You don't know much, Margie. The teachers didn't live in the house. They had a special building and all the kids went there." "And all the kids learned the same thing?" "Sure, if they were the same age."

18 "But my mother says a teacher has to be adjusted to fit the mind of each boy and girl it teaches and that each kid has to be taught differently."

19 "Just the same, they didn't do it that way then. If you don't like it, you don't have to read the book."



**20** “I didn’t say I didn’t like it,” Margie said quickly. She wanted to read about those funny schools.

**21** They weren’t even half-finished when Margie’s mother called, “Margie! School!” Margie looked up. “Not yet, Mamma.”

**22** “Now!” said Mrs. Jones. “And it’s probably time for Tommy, too.”

**23** Margie said to Tommy, “Can I read the book some more with you after school?”

**24** “Maybe,” he said nonchalantly. He walked away whistling, the dusty old book tucked beneath his arm.

**25** Margie went into the schoolroom. It was right next to her bedroom, and the mechanical teacher was on and waiting for her. It was always on at the same time every day except Saturday and Sunday, because her mother said little girls learned better if they learned at regular hours.

**26** The screen was lit up, and it said: “Today’s arithmetic lesson is on the addition of proper fractions. Please insert yesterday’s homework in the proper slot.”

**27** Margie did so with a sigh. She was thinking about the old schools they had when her grandfather’s grandfather was a little boy. All the kids from the whole neighborhood came, laughing and shouting in the schoolyard, sitting together in the schoolroom, going home together at the end of the day. They learned the same things, so they could help one another on the homework and talk about it.

**28** And the teachers were people...

**29** The mechanical teacher was flashing on the screen: “When we add the fractions  $\frac{1}{2}$  and  $\frac{1}{4}$ ...”

**30** Margie was thinking about how the kids must have loved it in the old days. She was thinking about the fun they had.

### My Notes

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#### KEY IDEAS AND DETAILS

Does Margie’s attitude toward school change by the end of the story? Explain.

#### KEY IDEAS AND DETAILS

Did the author intend the last sentence to be humorous or serious? Explain your answer.

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## Learning Targets

- Analyze picture books for images that spark writing ideas.
  - Write a short story with characters, conflict, plot, and sensory details.
- When you hear the word “mystery,” what do you think of? What do you think makes a good mystery?
  - Chris Van Allsburg has written several books that are mysteries. Among some of his best-known books are the following:
    - The Polar Express*
    - The Mysteries of Harris Burdick*
    - The Wreck of the Zephyr*
    - Jumanji*
    - The Stranger*
    - The Garden of Abdul Gasazi*

Find copies of these or other picture books and write questions about particular pictures that intrigue you. Using one or more of the images as your inspiration, write freely to draft a story.
  - Select one of your freewrites to develop further. Before you continue to draft, plan your story. Think about your main character, such as a name, age, favorite hobby, behaviors and actions, accomplishments. Use a graphic organizer like the one below to plan your characters.

**LEARNING STRATEGIES:**  
Predicting, Previewing, Visual Prompt, Graphic Organizer, Brainstorming, Mapping, Prewriting, Drafting

### My Notes

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Characterization	
Describe your main character's appearance.	What does this appearance say about your character?
Describe some of your main character's actions.	What do these actions say about your character?
Other Characters	Details About These Characters

# Sparking Ideas

*pick up  
the*

## INDEPENDENT READING LINK

Investigate how the author of your independent reading book uses sensory details. Record your favorite sensory words, phrases, and sentences from this book in your Reader/Writer Notebook.

## My Notes

4. What words or phrases could you include from each sense (taste, touch, sight, smell, hearing) in your story? What vivid verbs and connotative diction help show that sense? What figurative language could you use?

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5. Consider your plot. What is the main conflict or problem? How will it be solved? How can you add a twist? How will you introduce the setting and characters? How can you build to the climax?

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**Writing Prompt:** Draft a short story, adding the elements you've brainstormed as you write. Be sure to:

- Sequence events logically using elements of plot.
- Use characterization and dialogue to develop conflict.
- Use language purposefully (e.g., figurative and/or sensory details and a variety of sentences).

Save this writing prompt response so that you can revisit it when generating ideas for the original short story you will create for Embedded Assessment 2.





## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The short story</p> <ul style="list-style-type: none"> <li>develops a focused and compelling conflict</li> <li>establishes an interesting setting, character(s), and point of view</li> <li>uses a variety of narrative techniques effectively to advance the plot.</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>presents and develops a focused conflict</li> <li>establishes a setting, character(s), and point of view</li> <li>uses sufficient narrative techniques to advance the plot, such as dialogue and descriptive detail.</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>presents an undeveloped or unclear conflict</li> <li>establishes setting, character(s), and point of view unevenly</li> <li>uses partial or weak narrative techniques to advance the plot.</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>lacks a conflict</li> <li>does not establish setting, character(s), and/or point of view</li> <li>uses minimal narrative techniques.</li> </ul>
<b>Structure</b>	<p>The short story</p> <ul style="list-style-type: none"> <li>engages and orients the reader with exposition</li> <li>sequences events in the plot logically and naturally to add interest or suspense</li> <li>uses a variety of transitional strategies effectively and purposefully</li> <li>provides a thoughtful resolution.</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>orients the reader with adequate exposition</li> <li>sequences events in the plot logically (rising action, climax, falling action)</li> <li>uses transitional words, phrases, and clauses to link events and signal shifts</li> <li>provides a logical resolution.</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>provides weak or vague exposition</li> <li>sequences events in the plot unevenly</li> <li>uses inconsistent, repetitive, or basic transitional words, phrases, and clauses</li> <li>provides a weak or disconnected resolution.</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>lacks exposition</li> <li>sequences events in the plot illogically or incompletely</li> <li>uses few or no transitional strategies</li> <li>lacks a resolution.</li> </ul>
<b>Use of Language</b>	<p>The short story</p> <ul style="list-style-type: none"> <li>uses connotative diction, vivid verbs, figurative language, and sensory language effectively</li> <li>demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronouns, sentence patterns, and dialogue).</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>uses adequate connotative diction, vivid verbs, figurative language, and sensory language</li> <li>demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronouns, sentence patterns, and dialogue).</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>uses weak or inconsistent diction, verbs, figurative language, and sensory language</li> <li>demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronouns, sentence patterns, and dialogue).</li> </ul>	<p>The short story</p> <ul style="list-style-type: none"> <li>uses limited, vague, and unclear diction and language</li> <li>lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors interfere with meaning.</li> </ul>