



# The Power to Change

**Visual Prompt:** Plants change from one season to another and often grow in unexpected places. What trait would this plant show that you might use in your own goals for change?

## Unit Overview

Where do we get the power to change? How do both internal and external forces help us see the world from a new perspective and possibly even change the course of our lives? In this unit, you will go on a journey with Salamanca Tree Hiddle, the main character of the novel *Walk Two Moons*, as she searches for her missing mother. You will travel to Paradise

adventure and finds instead a talking dog. You will reflect and write about changes in fictional characters, in the world, and in yourself. Finally, you will conduct research and read nonfiction in order to write about how animals have the power to change our lives for the better.

**GOALS:**

- To analyze literary elements
- To apply a variety of reading strategies to fiction and nonfiction texts
- To collaborate and communicate effectively
- To write an expository essay
- To practice using verb tenses and creating sentence variety

**ACADEMIC VOCABULARY**

- reflection
- compare
- contrast
- inference
- prediction
- communication  
(verbal/nonverbal)
- synthesize

**Literary Terms**

- expository writing
- topic sentence
- commentary
- supporting details
- novel
- subplot
- setting
- literary analysis
- stanza
- introduction
- hook
- thesis statement
- conclusion
- nonfiction
- fiction
- imagery
- textual evidence

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### Language & Writer’s Craft

- Pronoun Usage and Agreement (2.3)
- Sentence Variety (2.7)
- Revising for Figurative Language (2.9)
- Parallel Structure (2.17)

\*Texts not included in these materials.

# Previewing the Unit

**LEARNING STRATEGIES:**

Close Reading, QHT, Marking the Text, Skimming/Scanning

My 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

In the last unit, you explored change in your own life. As part of that exploration, you learned to write narratives—both a personal narrative and a short story. In this unit, you will continue to explore change, but now you will broaden your exploration to look at change in the world around you.

## Essential Questions

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

1. How can talking and working with others help one analyze a novel?
2. How do internal and external forces help people grow?

## Developing Vocabulary

Look at the Academic Vocabulary and Literary Terms on the Contents page. Use the QHT strategy to analyze which terms you may know and which you need to learn more deeply.

## Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1: Responding to Literature.

Your assignment is to write an expository response to the novel *Walk Two Moons*. Select one of the following prompts:

- Explain how internal or external forces cause one character from the novel to grow or change.
- Identify one subplot from the novel and explain how it relates to the main plot of the novel.
- Describe one setting from the novel and explain why it is important to a character or to the plot.
- Discuss how plot, setting, character, or conflict contributes to one of the novel’s themes.

**Summarize** what you will need to know in order 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.

## Learning Targets

- Analyze the effect of internal and external forces on a character in a film.
- Respond to an expository writing prompt.

**LEARNING STRATEGIES:**  
Graphic Organizer, Think-Pair-Share, Drafting, Self-Editing / Peer Editing

## Before Reading

1. Review the meaning of the words *internal* and *external* and decide what might be meant by *internal forces* and *external forces*.

*Internal* means . . .

*External* means . . .

2. You will next watch film clips from the movie *Up*. As you watch each clip, use the graphic organizer to take notes on the internal and external changes in Carl Fredrickson’s life and on how he responds to them.

Scene:	What changes does Carl Fredrickson experience?	External Forces: Events or other people that cause change	Internal Forces: Carl’s own decisions or emotions that cause change
Meeting Ellie			
Scenes from Their Lives			
Construction			
Up and Away			

# Forces of Change

## Literary Terms

**Expository writing** is a type of writing that explains, defines, clarifies, or gives information about a topic. A **topic sentence** states the main ideas of a paragraph. **Commentary** is the writer's statements about the meaning and importance of the details and examples.

## My Notes

### Expository Writing

In the last unit, you learned about narrative writing. Another form of writing is exposition, or **expository writing**. The purpose of expository writing is to communicate information to a reader. In contrast to narrative writing, which can be based on true incidents or made-up stories, expository writing is focused on explaining something.

3. Following is a sample expository paragraph that explains how Carl Fredrickson's life changes from external forces in the film *Up*. Mark the text as follows:

- Circle the **topic sentence** that states the main idea.
- Underline details and examples from the film.
- Highlight **commentary** about how the external forces cause character change.
- Put an asterisk (\*) next to transition words.

In the film, *Up*, Carl Fredrickson's life changes due to several external forces. Ellie is one of the first external forces of change in his life. She makes Carl a member of her club and doesn't really give him any choice about it. She also pushes him to walk the plank to get his balloon, which is how he breaks his arm. Although this seems like a bad thing, she really is making his life more of an adventure.

**Expository Writing Prompt:** Work with your class to write another paragraph explaining how Carl Fredrickson's life changes from internal forces in the film *Up*. Be sure to:

- Include a topic sentence that states the main idea.
- Use supporting details and examples from your graphic organizer.
- Add commentary about how the internal forces cause character change.

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## Language and Writers Craft: Verb Tenses

Verbs show time through tenses. Incorrectly mixing tenses is a common problem in writing. The present, past, and future tenses usually are easy to keep consistent.

### Examples:

Present: She *sings* in the chorus.

Past: She *sang* in the chorus.

Future: She *will sing* in the chorus.

Consistent: She *sings* in the chorus, and he *plays* in the band.

Inconsistent: She *sings* in the chorus, and he *played* in the band. (mixes present and past)

Most problems usually occur with the perfect tenses. The perfect tenses are formed by adding such common words as *can, do, may, must, ought, shall, will, has, have, had*, and forms of *be*.

### Examples:

Present Perfect: She *has sung* in the chorus.

Past Perfect: She *had sung* in the chorus.

Future Perfect: She *will have sung* in the chorus.

As you write, be aware of your verb tenses. Here are some examples of consistent and inconsistent use of tenses.

Consistent: I *was talking* to Sarah, and I *said*, “Will you be at the party?”

Inconsistent: I *was talking* to Sarah, and I *say*, “Will you be at the party?”

### Practice:

Circle the present-tense verbs in the paragraph below.

*Up* is the story of Carl Fredrickson, who decides to finally follow his dreams. But rather than jump in the car or take a plane, he attaches thousands of balloons to his house and floats away. “So long boys!” he calls to some men below.

## Check Your Understanding

Find the verbs in the paragraph you wrote for the previous expository writing prompt. Revise them as needed to use the correct verb tense.

## GRAMMAR & USAGE Literary Analysis

When writing about literature and film, use the present tense. For example, in *Up* Carl Fredrickson *attaches* balloons to his house.

## My Notes

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**LEARNING STRATEGIES:**  
Graphic Organizer, Drafting,  
Sketching

**ACADEMIC VOCABULARY**

When you **reflect**, you think about or consider something. This act of **reflection** may ask you to think and/or write to explore the significance of an experience, idea, or observation.

**My Notes**

### Learning Targets

- Respond to a writing prompt and create a visual representation.
  - Edit writing to avoid inappropriate pronoun shifts in number and person.
1. The way others see a person from the outside is not always the same as the way the person sees himself or herself. Brainstorm and create a visual representation of your external and internal selves.
- Divide your paper in half (either horizontally or vertically is okay).
  - On one half of your paper, draw a small face or profile. Around the face, draw pictures and write words, phrases, sentences, or quotes that others (parents, relatives, teachers, friends, classmates, etc.) might choose to describe you. These pictures and words are your *external reflections*.



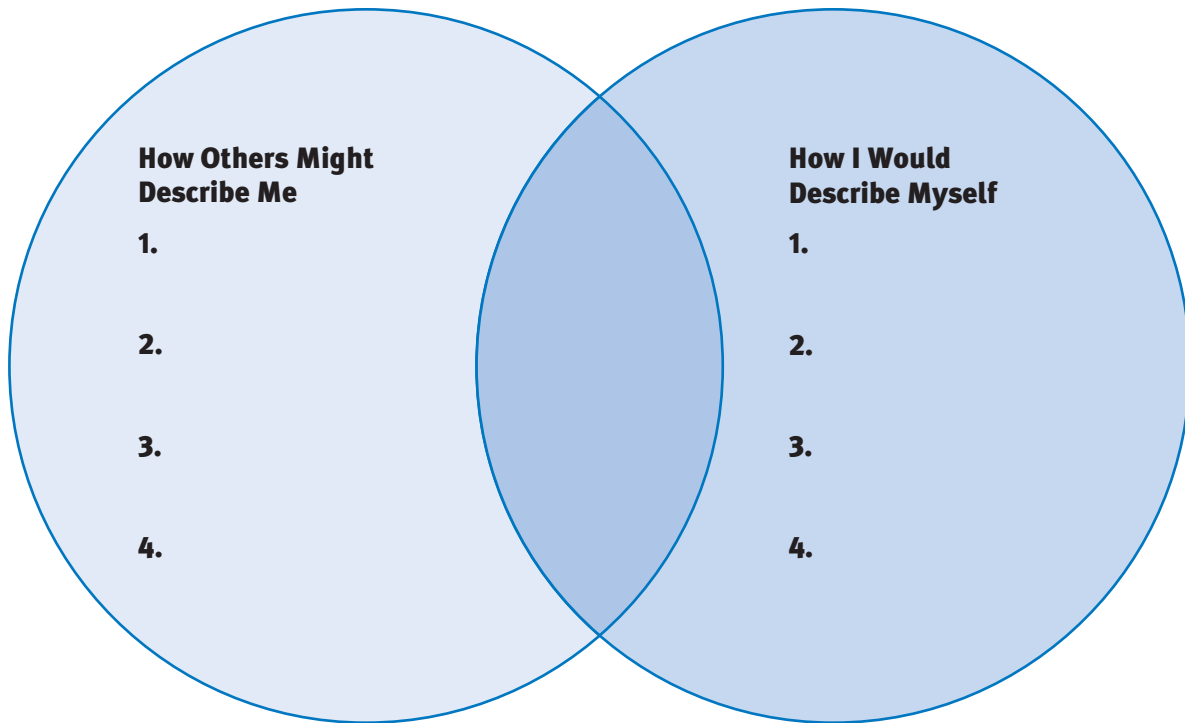
- On the other half of your paper, draw a larger face or profile with very simple details. Inside the face, draw pictures and write words, phrases, sentences, or quotes that demonstrate how YOU see yourself. These are your *internal reflections*.



- On each half of the paper, write a name for yourself that reflects how others see you and another name that reflects the way you see yourself. For example: Robert (how others see you), Bobby (how you see yourself) or Jennifer (how others see you), Jokester (how you see yourself).



2. Think about the ideas from your visual representation that stand out to you. Select a few of these ideas to list in the graphic organizer. Listing your ideas will help you narrow them prior to drafting an expository paragraph.



**Expository Writing Prompt:** Reflect on the similarities and differences between your internal and external selves. On a separate piece of paper, write a paragraph explaining how others might describe you (your external reflection) and another paragraph explaining how you would describe yourself (your internal reflection). Be sure to:

- Use topic sentences.
- Include **supporting details** and commentary.
- Use transition words.
- Use consistent verb tense.
- Pay attention to spelling and grammar.

### Literary Terms

**Supporting details** include evidence (facts, statistics, examples) that support the topic sentence.

# Looking Inside and Out

## GRAMMAR & USAGE

### Noun-Pronoun Agreement

To ensure that pronouns agree with their related nouns, check agreement in **person** and in **number**. Agreement in person means that both are in the same point of view: first, second, or third person. Agreement in number means that both are either singular or plural.

### My Notes

## Language and Writer’s Craft: Pronoun Usage and Agreement

A **pronoun** refers back to a noun or takes the place of that noun. In Unit 1, you learned about several different kinds of pronouns, including subjective, objective, intensive, and possessive. Write a brief explanation of each type.

Subjective pronoun:

Objective pronoun:

Intensive pronoun:

Possessive pronoun:

When a pronoun refers back to a noun, it is important that the noun and pronoun have certain characteristics in common. This concept is called noun-pronoun agreement, which means that each pronoun must agree in **person** and in **number** with the noun it represents.

**Agreement in person:** If you are writing in the first person (*I*), avoid confusing your reader by switching to the second person (*you*) or third person (*he, she, it, they, etc.*).

**Example:** I sometimes get nervous because I don’t know what other people are thinking of **me**. (NOT: I sometimes get nervous because **you** don’t know what other people are thinking of **you**.)

**Agree in number:** If a pronoun takes the place of a singular noun, you must use a singular pronoun. If it takes the place of a plural noun, use a plural pronoun.

**Example:** Just because a **man** looks old on the outside doesn’t mean that **he** isn’t still young at heart. (NOT: Just because a **man** looks old on the outside doesn’t mean **they** aren’t still young at heart.)

## Check Your Understanding

Revisit the paragraphs you wrote on your internal and external reflections. Highlight all the pronouns you used. Check that they agree in person and in number with the nouns to which they refer. Revise your paragraphs so that your nouns and pronouns agree.

## Learning Targets

- Preview the class novel by completing a graphic organizer.
  - Record textual evidence and commentary in a double-entry journal while reading the class novel.
1. You will next begin reading Sharon Creech’s **novel** *Walk Two Moons*. Just like a short story, a novel is a work of fiction. A short story tends to be written about a few characters with one major conflict. In contrast, a novel tends to include more characters and more conflicts throughout the book. Whenever you pick up a new book to read, it is a good idea to preview it. Begin with the front and back covers and the first few pages just inside the front cover.

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

## Literary Terms

A **novel** is a type of literary genre that tells a fictional story. It reveals its plot through the actions, speech, and thoughts of its characters.

<b>Title</b>	<p>Why do you think the novel is called <i>Walk Two Moons</i>?</p> <p>Describe the lettering used for the title (color, size, style). Does the title look interesting to you?</p>
<b>Author</b>	<p>What do you know about the author?</p> <p>Have you ever read any other works by this author?</p>
<b>Pictures</b>	<p>Do you see any pictures or illustrations? If so, describe what you see.</p> <p>Why do you think these images were selected?</p>
<b>Words</b>	<p>Is a description of the book provided? If so, summarize it in one or two sentences.</p> <p>Has the novel or its author won any awards? If so, what were they for?</p>
<b>First Pages</b>	<p>What do you think the quote on the page before the Table of Contents means?</p> <p>Pick one chapter title and explain what that chapter might be about.</p>

## My Notes

# Beginning the Journey

## My Notes

### Introducing the Strategy: Double-Entry Journal

A double-entry journal is a two-column journal in which a passage is written on the left side (textual evidence) and a response to the passage is written in the right column (commentary). Responses might include asking questions of the text, forming personal opinions about the text, interpreting the text, or reflecting on the process of making meaning of the text.

2 As you read *Walk Two Moons*, you will be taking notes in a double-entry journal to record your thoughts and questions in response to your reading. You may respond in these ways:

- Write about an experience in your own life that relates to what is happening in the novel.
- Write your opinions about what is happening in the novel.
- Write your questions about what is happening in the novel.

Draw a horizontal line under each entry. Complete this example as you read Chapter 1 of *Walk Two Moons*.

Passage from Text	Page #	Personal Response / Commentary
<p>“Just over a year ago, my father plucked me up like a weed and took me and all our belongings (no, that is not true—he did not bring the chestnut tree, the willow, the maple, the hayloft, or the swimming hole, which all belonged to me) and we drove three hundred miles straight north and stopped in front of a house in Euclid, Ohio.”</p>	1	<p>This passage reminds me of when I had to move away from my old house in the city. I was really angry that we couldn’t bring the playground with us. It sounds like she really likes trees and being outdoors and that she will have to give up those things in her new home. Why is she moving, and where is her mother?</p>

If you are having trouble thinking of what to write, use these response starters:

- I really like (or dislike) this part because . . .
- I wonder why . . .
- I predict that . . .
- I think the character should . . .
- This reminds me of the time when I . . .
- This reminds me of a book I read (movie I watched, and so on) . . .

3. Following is an example of a blank double-entry journal form to use for the next few chapters. You will also find this form in the back of your book in the Resources section. Consider copying the form, folding it in half, and using it as a book mark for the novel. You might also consider copying this form into your Reader/Writer Notebook. You may need several pages for writing your thoughts while you are reading the rest of *Walk Two Moons*.

Title of Novel:  
Author:

Passage from Text	Page #	Personal Response/ Commentary

### Check Your Understanding

Describe how a double-entry journal is used. Also explain the difference between the text passage and the personal response or commentary.

#### My Notes

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# Planting the Seeds of Character Analysis

**LEARNING STRATEGIES:**

Graphic Organizer, Rereading, Note-taking, Skimming/Scanning

My Notes

**Learning Targets**

- Use knowledge of characterization to write expository literary analysis paragraphs that compare or contrast characters.
- Record textual evidence and write commentary explaining or analyzing it.

1. Skim and scan Chapters 1–4 of *Walk Two Moons* to find details about the characters and add them to the graphic organizer below. Your double-entry journal may help you locate passages, since you have been noting page numbers. Remember that authors use the following techniques to develop a character:

- character’s appearance
- character’s actions
- what the character says
- what others say about the character

Name	Details About Character
Sal	
Phoebe	

2 Take a closer look at the two main characters in *Walk Two Moons* by taking notes below on all the ways the author uses characterization.

Characterization Notes		
	Salamanca Tree Hiddle	Phoebe Winterbottom
What does the character look like?		
What does the character do?		
What does the character say?		
What do others say about them?		

A part of analyzing and responding to what you read is **comparing** and **contrasting** characters, settings, and incidents in a story. In writing exposition in which you compare and contrast, you will want to use transitions that help the reader see what you are comparing or contrasting. Read the examples of compare and contrast transition words and phrases in the Grammar & Usage box.

**Expository Writing Prompt:** Write an expository paragraph that compares or contrasts the two main characters in *Walk Two Moons*. Include examples from different types of characterization: appearance, actions, words, and the reactions of others. Be sure to:

- Use a topic sentence.
- Include supporting details and commentary.
- Use transition words.
- Use present-tense verbs and avoid incorrect shifts in pronouns.

**ACADEMIC VOCABULARY**

To **compare** and to **contrast** is to identify similarities and differences. Exploring ideas or objects by comparing and contrasting them is an effective way to analyze ideas.

**GRAMMAR & USAGE**

Compare and Contrast

**Transitions of comparison:** *in the same way, likewise, as, also, similarly*

**Transitions of contrast:** *but, although, however, yet, nevertheless, on the other hand*

# Mapping the Journey: Plot and Subplot

### LEARNING STRATEGIES:

Graphic Organizer, Predicting, Note-taking

### My Notes

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### Learning Targets

- Make inferences and predictions about character change.
- Apply understanding of plot and subplot to a discussion of the novel *Walk Two Moons*.

1. **Quickwrite:** How can going on a physical (external) journey change your emotional (internal) self?

2. Events in a novel or film often contribute to a character’s growth or change. Sometimes the changes are immediate; at other times, you do not realize how the character has changed until the story’s end. Use the graphic organizer below to record plot events and to make an **inference** or a **prediction** about how those events might affect a character.

Events in the Plot	Inferences/Predictions About Character Change

### ACADEMIC VOCABULARY

When you **infer** something or make an **inference**, you are making a logical guess or conclusion based on textual evidence.

A **prediction** is a kind of inference since it is a logical guess or assumption about something that has not happened yet.



3. There are two kinds of journeys in the book *Walk Two Moons*. Use the space below to record some of the key events from both.
- Brainstorm or illustrate events from the **physical** (external) journey Sal takes with her grandparents.
  - Brainstorm or illustrate events from the **emotional** (internal) journeys Phoebe and Sal experience.

Events from physical journey:

Events from emotional journey:

4. Novels often have both a main plot and subplots. Which journey in *Walk Two Moons* is the plot of the novel? Explain your reasoning.

### Check Your Understanding

Describe the plot and subplot of the book you are reading independently. Or you might choose another book, a television show, or a movie you know well or have recently read or viewed.

#### My Notes

#### Literary Terms

**Subplot** is a secondary plot that occurs along with a main plot.

# A Tree of One's Own: Setting

**LEARNING STRATEGIES:**

Graphic Organizer, Reviewing, Visualizing, Sketching

**Learning Targets**

- Write a reflection about the setting of a personal incident.
- Revise writing to include compound sentences.

1. Read Sal's description of the singing tree in Chapter 16. Fill in the columns below, noting how she feels when she is at the singing tree and the details that help create that feeling.

Place	Time	Feeling or Mood	Details

2. Think of a place that means a great deal to you. Imagine that you are there. Fill in the columns below with details about this setting, trying to remember and visualize everything about it, especially how you feel when you are there and the details that help create that feeling, including people, animals, and objects.

Place	Time	Feeling or Mood	Details

3. On a separate piece of paper, sketch either your own **setting** or the way you imagine Sal's singing tree. Include details from your graphic organizer, but also feel free to add details that will help your sketch reflect the feelings that you associate with that particular setting.

**Expository Writing Prompt:** Write a paragraph about a setting that is important to you. Explain how the external setting affects your internal feelings. Be sure to:

- Use a topic sentence.
- Include several supporting details describing the setting.
- Include commentary about how it makes you feel.
- Use transition words and demonstrate correct verb tense and correct pronoun usage.

### Language and Writer's Craft: Sentence Variety

Writing that uses only one type of sentence, such as simple sentences, seems dull after awhile. Using a variety of sentence types helps you keep a reader interested. One way to improve the sentence variety in your writing is to combine short, simple sentences to create compound sentences. In Chapter 16 of *Walk Two Moons*, Sharon Creech uses two kinds of compound sentences in her description of Sal's singing tree.

#### Independent clauses linked by a semicolon:

*It was not a call; it was a true birdsong, with trills and warbles.*

#### Independent clauses linked by a comma and a coordinating conjunction:

*I had pleaded to go along, but my father said he didn't think I should have to go through that.*

4. Revise the sentences below by combining independent clauses to create at least two new compound sentences.

*I am proud, awestruck, and exhausted. I am at the top of Anderson Reservoir Dam. I have been hiking with my friends. I am the first one to get to the top. I look down at the swaying trees. The Guadalupe Stream is rushing down the valley. I can feel the breeze on my neck.*

### Check Your Understanding

Revisit the response you wrote to the prompt above. Find places where you can combine independent clauses to create compound sentences.

#### My Notes

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#### Literary Terms

The **setting** of a scene or story includes both where and when the action takes place. Details of setting help establish a context for the events of the story.

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#### GRAMMAR & USAGE Compound Sentences

A **compound sentence** is two or more independent clauses linked by a semicolon or by a comma and a **coordinating conjunction**. The most common coordinating conjunctions are *and*, *but*, and *or*.

## LEARNING STRATEGIES:

Discussion Groups, Visualizing, Sketching, Questioning the Text

## My Notes

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## Literary Terms

**Literary analysis** is the study of a work of literature to evaluate and interpret elements that affect a reader's understanding or opinion of the work.



## WORD CONNECTIONS

### Roots and Affixes

The word *literal* contains the root *-liter-* from the Latin word *littera*, meaning "letter." This root also appears in *literacy*, *literature*, and *alliteration*. *Interpretive* contains the root *interpret*, which means "to come to an understanding." *Universal* contains the Latin prefix *uni-*, meaning "one," and the root *-ver-*, meaning "turn." The root *-ver-* appears in *reverse*, *adversary*, *introvert*, *vertigo*, and *conversation*. The suffix *-al* indicates an adjective.

## Learning Targets

- Analyze the text of the novel *Walk Two Moons* by posing literal, interpretive, and universal questions.
- Identify and implement effective discussion techniques.

## Literary Analysis

For Embedded Assessment 1, you will be writing an essay responding to a prompt on the novel *Walk Two Moons*. In the past few activities, you began your reading and analysis of the novel, identifying plot and subplot, analyzing characterization, and identifying narrative elements such as setting.

In the next few activities, you will learn additional skills and strategies for a deeper **literary analysis**, skills that you will use in writing your response to literature.

## Introducing the Strategy: Questioning the Text

A strategy for thinking actively and interpretively about your reading is to ask questions. As you read any text, you can ask questions that aid your understanding with different levels of ideas. Questioning helps you experience a text in depth.

- **Literal questions** (Level 1): You can answer questions on the literal level by looking to the text directly. These questions often begin with *who*, *what*, *where*, or *when*.  
**Example:** *What did Ellie pin onto Carl's shirt when she made him a member of her club?*
- **Interpretive questions** (Level 2): You cannot find answers to interpretive questions directly in the text; however, textual evidence points to and supports your answers.  
**Example:** *Why do you think Carl didn't want to move into the retirement home?*
- **Universal questions** (Level 3): These questions go beyond the text. They require you to think about the larger issues or ideas raised by a text.  
**Example:** *Why do people dream of traveling to strange and faraway lands?*

1. In your own words, describe each type of question.

2. Write examples of the three levels of questions, based on your reading so far of the novel *Walk Two Moons*.

- Literal:
- Interpretive:
- Universal:

3. Your teacher will assign a section of the novel for your small group to study. As a group, prepare for your discussion by creating at least two questions for each level of questioning.

- Literal:
- Interpretive:
- Universal:

My Notes

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**Communicating in Discussion Groups**

You have participated in discussions in the past. Think about what made them effective. What did not work so well? A discussion group works together to consider a topic, text, or question.

All members of a discussion group need to **communicate** effectively to help the group work smoothly and achieve its goals. Group members should allow opportunities for everyone to participate. With your class, create a list of guidelines to help ensure good communication.

**ACADEMIC VOCABULARY**  
You may already know that to communicate is to give and receive information. **Communication** can be either **verbal**, which involves the written or spoken word, or **nonverbal**, which involves movement, gestures, or facial expressions.

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# Questions and Discussions

## My Notes

4. Think about the communication process from the speaker's viewpoint as well as the listener's viewpoint.

As a speaker:

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As a listener:

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5. All discussion groups need a process or a strategy to help them accomplish their goals. It also helps to have formal or informal roles in discussion groups. What are some of the roles that people might have, and what would they do?

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6. Follow your teacher's directions to form a new group of students who wrote levels of questions on different sections of *Walk Two Moons*. As your new group discusses these different questions, use the graphic organizer on the next page to record key ideas. Remember to follow the communication norms for speakers and listeners as well as the discussion roles you identified with your class in questions 4 and 5. Give each other feedback on which questions were the most effective at encouraging interesting discussions and bringing out new ideas about meaning in the novel.

An Interesting Point Made by a Member of My Group	Evidence the Person Provided	My Thoughts

### Check Your Understanding

- What were your strengths as a discussion group? What were your challenges, and how did you overcome them?

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- Revisit the Essential Question: How can talking and working with others help one understand a novel?

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### My Notes

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**LEARNING STRATEGIES:**

Graphic Organizer, Skimming/  
Scanning

My Notes

## Learning Targets

- Closely read text to analyze an author’s use of diction to portray a character.
- Revise writing by adding figurative language.

1. In Unit 1, you learned that *diction* refers to an author’s word choice, which is one way an author can develop character. Skim/scan the chapters of *Walk Two Moons* that you have read, and list below some of the words Sharon Creech chooses that give Sal, Phoebe, Gram, Gramps, and the other characters their unique voices.

2. Chapter 22 is titled “Evidence” because Phoebe and Sal are both looking for clues about why their mothers went missing. With a partner or small group, read the chapter closely, looking for clues about the author’s purpose for selecting specific words. Try to think about what the author was trying to show or achieve. Search for words, phrases, or passages that are especially descriptive, interesting, or even confusing. Analyze them and record your evidence in the graphic organizer below.

Page #	Word, Phrase, or Passage	Why did you choose this word, phrase, or passage?	Why do you think the author used this word, phrase, or passage?
	Word:		
	Phrase:		
	Passage:		



3. The words and sentences around a word are called its *context*. You may find clues in the context to help you determine the meaning of unfamiliar words. When Phoebe asks her father about the word *malingering*, he has her look it up in the dictionary. Read the passage below, and underline context clues that could have helped Phoebe.

*Her father placed his hand on her forehead, looked deep into her eyes and said, "I'm afraid you have to go to school."*

*"I'm sick. Honest," she said. "It might be cancer."*

*"Phoebe, I know you're worried, but there's nothing we can do but wait. We have to go on with things. We can't malingering."*

4. Skim/scan the paragraphs following this passage, and try to find context clues that you can use to define *frenzy*, *cardigan*, *skittish*, and *sullen*. Use a dictionary to check your definitions.

5. In Unit 1, you learned about how **figurative language** can enhance your own writing by forming an image in your reader's mind that will create a specific emotion or emphasize an important idea.

Look closely at the diction in Sharon Creech's figurative language. Try to walk around in her shoes (metaphorically) and deduce the reasoning behind her choices. Record examples below.

My Notes

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Page #	Figurative Language	Why did you choose this word, phrase, or passage to examine?	Why do you think the author used this word, phrase, or passage?

# Diction Detectives and “Evidence”



## WORD CONNECTIONS

### Roots and Affixes

The word **metaphor** comes from the Greek root *meta-*, meaning “after” or “beyond” and *-phor*, meaning “to carry.” *Meta-* appears in *metacognitive*, *metamorphosis*, and *metabolism*. The root *-phor-* occurs in the words *euphoria* and *phosphorescent*.

**Personification** has the Latin root *-person-*, from *persona*, referring to the masks representing characters in ancient dramas.

## My Notes

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## Language and Writer’s Craft: Revising for Figurative Language

Adding figurative language to your writing is one way to revise. Your use of figurative language is also part of your own style, or voice. Review the following types of figurative language that you learned in Unit 1 and then write your own example.

A **simile** is a creative comparison between two unlike things, using the word *like* or *as*:

- Her smile is as bright as the sun.
- The NBA player is as tall as a tree.

1. My example of simile:

A **metaphor** is a creative comparison between two unlike things where one thing becomes another:

- Her smile is a sunbeam warming up the room.
- The NBA player was a tree, blocking everything in its way.

2. My example of metaphor:

**Personification** is a kind of metaphor that gives objects or abstract ideas human characteristics:

- The sun smiled down at the girl.
- The ball bounced playfully away.

3. My example of personification:

4. Underline one idea in the paragraph below and revise it to add figurative language.

My family and I had an exhilarating time on our rafting trip in Colorado. We spent most of our days on the river, braving the rapids. Although it seemed we would never make it down the river without plunging in, the thrill was definitely worth it. Our intense experience created a stronger family bond as we pushed ourselves beyond our previously defined limits.

## Check Your Understanding

Choose any piece of writing you have done in this unit. Underline several details and revise them to add figurative language.

## Learning Targets

- Learn and apply the skill of summarizing to text being read.
  - Write and present a summary to a small group.
1. Earlier in this unit, you analyzed setting, plot, and character in literature, film, and your own life. Look back at those activities, and then write a brief definition of each literary term below in your own words.

Setting (Activity 2.7):

Plot (Activity 2.6):

Character (Activity 2.5):

2. You will next watch some film clips. Working with a small group, divide the work so that one person is taking notes on each literary element as you watch the clips. Especially note changes in each element.

Setting

Plot

Character

**LEARNING STRATEGIES:**  
Graphic Organizer,  
Summarizing, Drafting

My Notes

# Reporting from Paradise Falls

## My Notes

**Summarizing** involves reading text or listening to a speaker and then restating the main ideas in your own words. The purpose of a summary is to capture the essential information without using the author’s or speaker’s exact words.

3. Write a brief summary of your notes on setting, plot, or character.

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4. Share your notes with your group, and take notes to complete the chart for the other two elements while other group members are reporting.

5. With your class, identify possible themes, or central messages, for the film *Up*. Remember that a theme should be a message, not just a topic. If *Up* is about the topic of adventure, the theme is the message the film communicates about adventure.

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6. With your group, discuss plot, setting, and character in *Walk Two Moons*. Identify and discuss possible themes.

**Expository Writing Prompt:** Write a paragraph about how the setting, plot, or characters in the film *Up* contribute to the theme. Be sure to:

- Use a topic sentence that states a theme.
- Include supporting details and commentary.
- Refer to specific literary elements (theme, setting, plot, character).
- Use transitions and correct verb tense and pronoun agreement.

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## Learning Targets

- Analyze internal and external conflict in a text.
  - Make connections within a text, between texts, between a text and self, and between a text and the broader world.
  - Create a collaborative visual representation of the literary elements in *Walk Two Moons*.
1. As you viewed clips from the film *Up*, you analyzed many internal and external forces that cause Carl Fredrickson to change. Whenever the main character struggles against internal and external forces, there is a **conflict** in the story.  
  
List one internal conflict, such as a difficult decision or emotion, that Carl Fredrickson struggles with.  
  
List one external conflict, such as a force of nature or another character, that Carl Fredrickson struggles against.
  2. Give one of the faces below long straight hair (Sal) and the other one curly hair (Phoebe). Review your note-taking in your double-entry journal for *Walk Two Moons*. Add examples of conflict to the faces. Put at least one internal conflict inside each face and one external conflict outside each face.



3. In a collaborative group, compare and contrast your visualization of conflicts in the two characters above. Based on your analysis, discuss who is struggling more with internal conflict and who is struggling more with external conflict.

**LEARNING STRATEGIES:**  
Visualizing, Graphic Organizer,  
Rereading, Word Maps

### My Notes

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# Making Connections and Visualizing Art

## My Notes

4. An important element of literary analysis is recognizing that the events and conflicts in a text are similar to events in other texts and to those in real life. Making connections between texts and between texts and life helps you not only understand the text, but also to understand life lessons it may teach. Make connections between *Walk Two Moons*, other texts, yourself, and the world. Record your ideas in the graphic organizer.

Event from Book	Type of Connection	Explain Connection
	<b>Text to Same Text: Make a connection to another event in the same novel.</b>	
	<b>Text to Different Text: Make a connection to an event in a different novel or text.</b>	
	<b>Text to Self: Make a connection to an event in your own life.</b>	
	<b>Text to World: Make a connection to an event in history or society.</b>	

5. Making text connections also involves reflecting on what has happened in the book up to this point and predicting what will happen next. Use the graphic organizer below to connect the past to the future in *Walk Two Moons*.

<b>What has happened previously in the book?</b>	<b>What do you predict will happen as the book continues?</b>
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6. Reread the section below from Chapter 30, in which Sal talks about the power of visualization. Mark the text by highlighting or underlining every time Sal uses any form of the word “visualize.”

Once, before she left, my mother said that if you visualize something happening, you can make it happen. For example, if you are about to run a race, you visualize yourself running the race and crossing the finish line, and presto! When the time comes, it really happens. The only thing I did not understand was what if everyone visualized himself winning the race?

Still, when she left, this is what I did. I visualized her reaching for the phone. Then I visualized her dialing the phone. I visualized our phone number clicking through the wires. I visualized the phone ringing.

It did not ring.

I visualized her riding the bus back to Bybanks. I visualized her walking up the driveway. I visualized her opening the door.

It did not happen.

7. **Quickwrite:** Do you think it is possible to affect the future by picturing something happening? Explain your reasoning in the My Notes space.
  
8. In Chapter 32, Mr. Birkway shows the class a picture. Use the My Notes space to describe what you see when your teacher shows you this picture.
  
9. Discuss how talking about a picture with other people can help you see it in different ways. Do you think the same thing can happen with a novel?
  
10. On the following page, you will find an outline of a tree. As you read or review a chapter of *Walk Two Moons*, use the tree to take notes on different literary elements.
  - Write the **chapter title** on the trunk.
  - Describe or draw images on the tree’s branches to represent different **events**.
  - Draw birds or animals in the tree to represent the **characters**, and label them with names.
  - Describe the **setting(s)** with words or images on the ground at the base of the tree.
  - Use the roots to describe **events that happened earlier** in the book.
  - In the sky above the tree, make **predictions** about what will happen next.
  - Add leaves to the tree with interesting **diction** from the chapter.

My Notes

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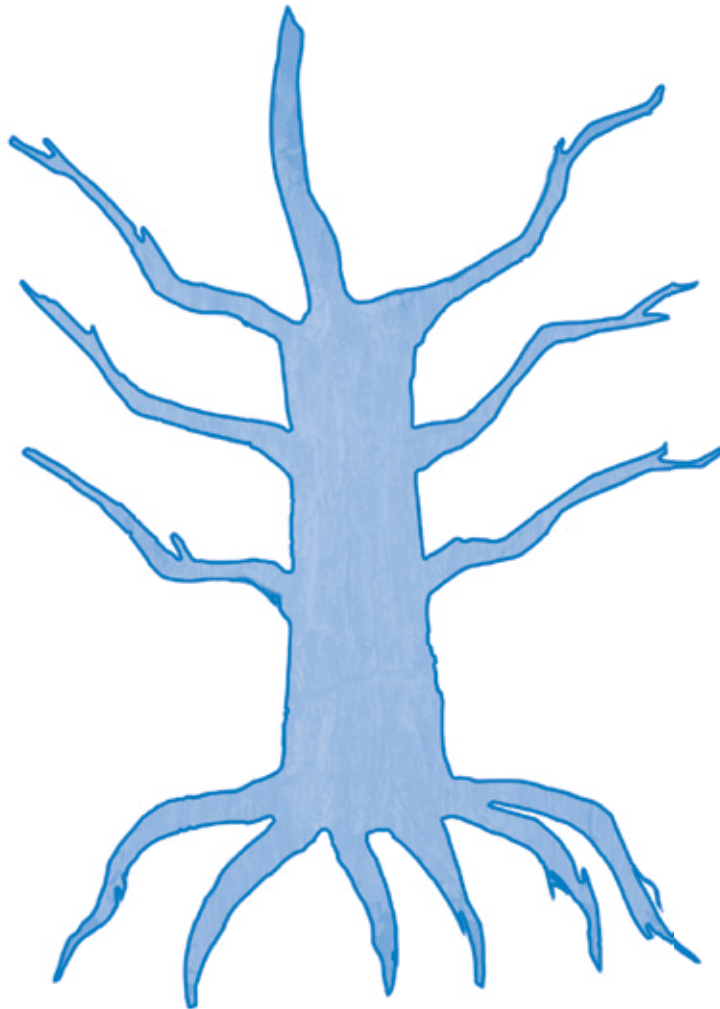
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# Making Connections and Visualizing Art

## My Notes

### ACADEMIC VOCABULARY

To **synthesize** is to form by combining parts or elements into a single or unified piece.



11. Collaborative Group: Share your sketches and then collaborate to create a new tree outline on poster paper that **synthesizes** all of your ideas into one project. Assign a different color to each person, and provide a key so that you can see which details came from each group member.

### Check Your Understanding

**Writing Prompt:** Reflect on visualizing and collaborating. How did sketching the tree help you understand the chapter better? How and what did you contribute to the tree that you created in your small group? What were the challenges of working with the group, and how did you deal with them? Write a response explaining your experience with visualizing and collaborating. Be sure to:

- Use a topic sentence.
- Elaborate with supporting detail and commentary.
- Use transitions.
- Use a variety of sentence structures.



## Learning Targets

- Analyze elements of the structure and content of a text with a Literature Circles strategy.
- Evaluate Literature Circles as a strategy to facilitate close reading and discussion of meaning in a text.

**LEARNING STRATEGIES:**  
Literature Circles, Discussion Groups, Collaborating

## Introducing the Strategy: Literature Circles

A Literature Circle is made up of a group that all reads the same text and then participates in a discussion of that text. Each person in the group takes on a different role, with the roles rotating to each group member. The group discussion roles are Discussion Leader, Diction Detective, Bridge Builder, Reporter, and Artist.

## Literature Circle Roles

Each role within a Literature Circle group has specific responsibilities. Performance of the roles rotates so that each person in the group has an opportunity to serve in each role.

**Discussion Leader:** Your job is to develop a list of questions you think your group should discuss about the assigned section of the book. Use your knowledge of Levels of Questions to create thought-provoking interpretive and universal questions. Try to create questions that encourage your group to consider many ideas. Help your group explore these important ideas and share their reactions. You will be in charge of leading the day's discussion.

**Diction Detective:** Your job is to carefully examine the diction (word choice) in the assigned section. Search for words, phrases, and passages that are especially descriptive, powerful, funny, thought-provoking, surprising, or even confusing. List the words or phrases and explain why you selected them. Then, write your thoughts about why the author might have selected these words or phrases. What is the author trying to say? How does the diction help the author achieve his or her purpose? What tone do the words indicate?

**Bridge Builder:** Your job is to build bridges between the events of the book and other people, places, or events in school, the community, or your own life. Look for connections between the text, yourself, other texts, and the world. Also make connections between what has happened before and what might happen as the narrative continues. Look for the characters' internal and external conflicts and the ways these conflicts influence their actions.

**Reporter:** Your job is to identify and report on the key points of the reading assignment. Make a list or write a summary that describes how the setting, plot, and characters are developed in this section of the book. Consider how characters interact, major events that occur, and shifts in the setting or the mood that seem significant. Share your report at the beginning of the group meeting to help your group focus on the key ideas presented in the reading. Like that of a newspaper reporter, your report must be concise yet thorough.

## My Notes

# Stepping into the Literature Circle

## My Notes

**Artist:** Your job is to create an illustration related to the reading. It can be a sketch, cartoon, diagram, flow chart, or other image. It can be of a scene, an idea, a symbol, or a character. Show your illustration to the group without any explanation. Ask each group member to respond, either by making a comment or asking a question. After everyone has responded, then you may explain your picture and answer any questions that have not been answered.

## Before Reading

1. Your teacher will assign roles and put you in Literature Circle groups to practice close reading and discussion of texts with a classic fairy tale. Review the directions for your role on the previous page. Also review the skills you learned in the following activities, where you were actually practicing the skills needed for each role:

Discussion Leader (Activity 2.8)

Diction Detective (Activity 2.9)

Reporter (Activity 2.10)

Bridge Builder (Activity 2.11)

Artist (Activity 2.11)

Create a placecard to use during the meeting. Include the role title and a symbolic visual on the front. On the back, write a brief description of your role.

## During Reading

2. Keep a double-entry journal with notes that will help you prepare for your role. Remember to copy or summarize important passages on the left side of your journal. On the right-hand side
  - The Discussion Leader will keep track of questions to ask.
  - The Diction Detective will record interesting words and phrases, especially figurative language.
  - The Reporter will take notes on the setting, plot, and characters, especially shifts or changes.
  - The Bridge Builder will take notes on predictions, connections (text to self, text to text, and text to world) and conflict.
  - The Artist will take notes on how to create a visual representation.
3. Meet with the other students who are also preparing for the role you have been given. Share the notes that you took and discuss how you can use them in your Literature Circle meetings.
4. When your role is prepared, go back to your Literature Circle group. Review the guidelines for communicating in discussion groups, which you made in Activity 2.8.

5. At your teacher’s direction, team up with another group to use the fishbowl strategy. While the inner circle is discussing the text, the outer circle will take notes on the Discussion Group Note-taking Graphic Organizer. After the first discussion, switch places so that the inner circle becomes the outer circle for the second discussion.
  
6. Give each circle (inner and outer) a chance to respond to the discussion, commenting on the strengths and challenges that each group had in its analysis of the text. Fill out the Group Meeting Reflection Chart on the following page. Reflect on what you can improve on during your Literature Circle meeting for the upcoming Embedded Assessment.

### Discussion Note-taking Graphic Organizer

An Interesting Point Made by a Member of the Discussion Group	Support the Person Provided	My Thoughts

# Stepping into the Literature Circle

Group Meeting Reflection Chart

	Challenges	Goals
Speaking		
Listening		
Understanding the Text		

## Check Your Understanding

Reflect on your discussion group experiences and how Literature Circle discussions contributed to your close reading of text and your ability to analyze meaning and make connections to ideas within and outside of the text.

# Circling the Moon: Literature Circle Discussion

ACTIVITY  
2.13

## Learning Targets

- Analyze a novel's literary elements through close reading and collaborative discussion.
  - Collaboratively create a poster representing the synthesis of ideas from close reading and analysis.
1. Work with your teacher to learn your group assignment and the role you will play in the group analysis and discussions of the final reading of *Walk Two Moons*. Then, record information about your role and your group goals below. Use the graphic organizer for your group discussions.

My Role \_\_\_\_\_

My Goal: During the Literature Circle discussion, I will be sure to:

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My Group Members: \_\_\_\_\_

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**LEARNING STRATEGIES:**  
Literature Circles, Discussion Groups, Collaborating, Note-taking

## My Notes

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## Discussion Note-taking Graphic Organizer

An Interesting Point Made by a Member of the Discussion Group	Support the Person Provided	My Thoughts

# Circling the Moon: Literature Circle Discussion

## My Notes

### Creating a Synthesis Poster

2. Work collaboratively with your Literature Circle group to synthesize the analysis from your meeting(s) into a creative poster. You should include elements of each Literature Circle role as follows:

- Interesting and thought-provoking questions from the Discussion Leader.
- Insightful connections or predictions made by the Bridge Builder.
- Images and/or graphic organizers created by the Artist.
- Key quotes identified and interpreted by the Diction Detective.
- Summary statements written by the Reporter.
- A title for your poster based on a theme of the novel *Walk Two Moons*.

3. After observing other posters, record an important idea that stands out to you from *Walk Two Moons* for each literary element.

An important idea about a <b>character(s)</b> is...	An important idea about a <b>conflict</b> is...	An important idea about the <b>plot or subplot</b> is...
An important idea about the <b>setting</b> is...	An important idea about a <b>theme</b> is...	Other thoughts I have...

**Expository Writing Prompt:** Think about your collaborative group experiences during this unit and your personal response to the experience. Write a paragraph explaining how communication and collaboration with your Literature Circle group helped you understand, appreciate, and analyze the novel. Be sure to:

- Use a topic sentence.
- Elaborate with supporting detail and commentary.
- Use transitions.
- Use a variety of sentence structures.
- Use correct grammar, spelling, and punctuation.

## Assignment

Write an expository response to the novel *Walk Two Moons*. Choose one of the following prompts:

- Explain how internal or external forces cause one character from the novel to grow or change.
- Identify one subplot from the novel and explain how it relates to the main plot of the novel.
- Describe one setting from the novel and explain why it is important to a character or to the plot.
- Discuss how plot, setting, character, or conflict contributes to one of the novel’s themes.

### **Planning and Prewriting: Take time to choose and make a plan for your expository response.**

- Which prompt do you feel best prepared to respond to in writing?
- How have the activities in this unit and the Literature Circle roles helped prepare you for this prompt?
- How can notes from your Literature Circle discussions and the synthesis posters support your response?

### **Drafting: Determine the key ideas to include.**

- How can your response demonstrate your understanding of literary terms such as plot/subplot, setting, character, conflict, or theme?
- What elements of an effective expository essay will you use to organize your response?
- Which details from the novel will you use to support your ideas?

### **Evaluating and Revising the Draft: Create opportunities to review and revise your work.**

- During the process of writing, when can you pause to share and respond with others?
- What is your plan to include suggestions and revision ideas into your draft?
- How can you revise your draft to use transitions and a variety of sentence structures?
- How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?

### **Checking and Editing for Publication: Confirm that your final draft is ready for publication.**

- How will you check for grammatical and technical accuracy, such as proper spelling and punctuation?

## Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- How would you adjust or change the Literature Circle experience to help you better analyze text?

### My Notes

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### Technology TIP:

Use a shared drive or online document storage site to share and publish your work.

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## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The response</p> <ul style="list-style-type: none"> <li>conveys original ideas by analyzing a work of literature and explaining thoroughly how one or more literary elements contribute to the overall text</li> <li>develops ideas with relevant supporting details and examples.</li> </ul>	<p>The response</p> <ul style="list-style-type: none"> <li>conveys focused ideas by analyzing a work of literature and explaining how one or more literary elements contribute to the overall text</li> <li>develops ideas with supporting details and examples.</li> </ul>	<p>The response</p> <ul style="list-style-type: none"> <li>conveys ideas unevenly or partially explains how one or more literary elements contribute to the overall text</li> <li>develops ideas with insufficient or irrelevant supporting details and examples.</li> </ul>	<p>The response</p> <ul style="list-style-type: none"> <li>lacks analysis or explanation of how literary elements contribute to an overall text</li> <li>uses minimal supporting details and examples.</li> </ul>
<b>Structure</b>	<p>The response</p> <ul style="list-style-type: none"> <li>introduces the main idea in an engaging manner.</li> <li>uses a well-chosen organizational structure that progresses smoothly to connect ideas.</li> <li>uses a variety of effective transitions purposefully.</li> <li>provides a satisfying conclusion.</li> </ul>	<p>The response</p> <ul style="list-style-type: none"> <li>introduces the main idea clearly</li> <li>uses an organizational structure that progresses logically to connect ideas</li> <li>uses appropriate transitions to clarify the relationships among ideas</li> <li>provides a logical conclusion.</li> </ul>	<p>The response</p> <ul style="list-style-type: none"> <li>provides a weak or unclear introduction</li> <li>uses a flawed or inconsistent organizational structure</li> <li>uses inconsistent, repetitive, or basic transitions</li> <li>provides a weak or disconnected conclusion.</li> </ul>	<p>The response</p> <ul style="list-style-type: none"> <li>lacks an introduction</li> <li>has little or no organizational structure</li> <li>uses few or no transitions</li> <li>lacks a conclusion.</li> </ul>
<b>Use of Language</b>	<p>The response</p> <ul style="list-style-type: none"> <li>uses literary terms such as <i>plot/subplot</i>, <i>setting</i>, <i>character</i>, <i>conflict</i>, or <i>theme</i> in an insightful manner</li> <li>demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronoun agreement, sentence variety, and verb tense).</li> </ul>	<p>The response</p> <ul style="list-style-type: none"> <li>uses literary terms such as <i>plot/subplot</i>, <i>setting</i>, <i>character</i>, <i>conflict</i>, or <i>theme</i> correctly</li> <li>demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronoun agreement, sentence variety, and verb tense).</li> </ul>	<p>The response</p> <ul style="list-style-type: none"> <li>uses literary terms incorrectly or insufficiently</li> <li>demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronoun agreement, sentence variety, and verb tense).</li> </ul>	<p>The response</p> <ul style="list-style-type: none"> <li>fails to use literary terms</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 Expository Writing

## Learning Targets

- Analyze and summarize the components of Embedded Assessment 2.
- Explore the positive and negative connotations of change, and write a frame poem.

## Making Connections

In the first half of the unit, you saw how people sometimes turn to nature for comfort when going through a significant change in life, just as Sal relied on a tree for comfort in *Walk Two Moons*. Similarly, in this half of the unit, you will discover how animals, a part of nature, can also play a significant role in creating positive change in a person's everyday life.

## Essential Questions

Now that you have participated in a Literature Circle, would you change your answer to the first Essential Question on how talking and working with others can help one analyze a novel? If so, how would you change your answer? If not, why not?

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## Developing Vocabulary

Look in your Reader/Writer Notebook at the new Academic Vocabulary words and Literary Terms you learned in the first half of this unit. Which words do you now know well, and which do you still need to learn more about?

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## Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2: Writing an Expository Essay.

Your assignment is to write a multiparagraph expository essay explaining how people can enhance their lives through observing and interacting with animals. What can human beings learn from animals? In what ways can they help us? In your essay, give examples from your own life, from texts you have studied in this unit, from your independent reading, or from society that help support your explanation.

In your own words, 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.

**LEARNING STRATEGIES:**  
Graphic Organizer, Drafting,  
Adding, Looping

## My Notes

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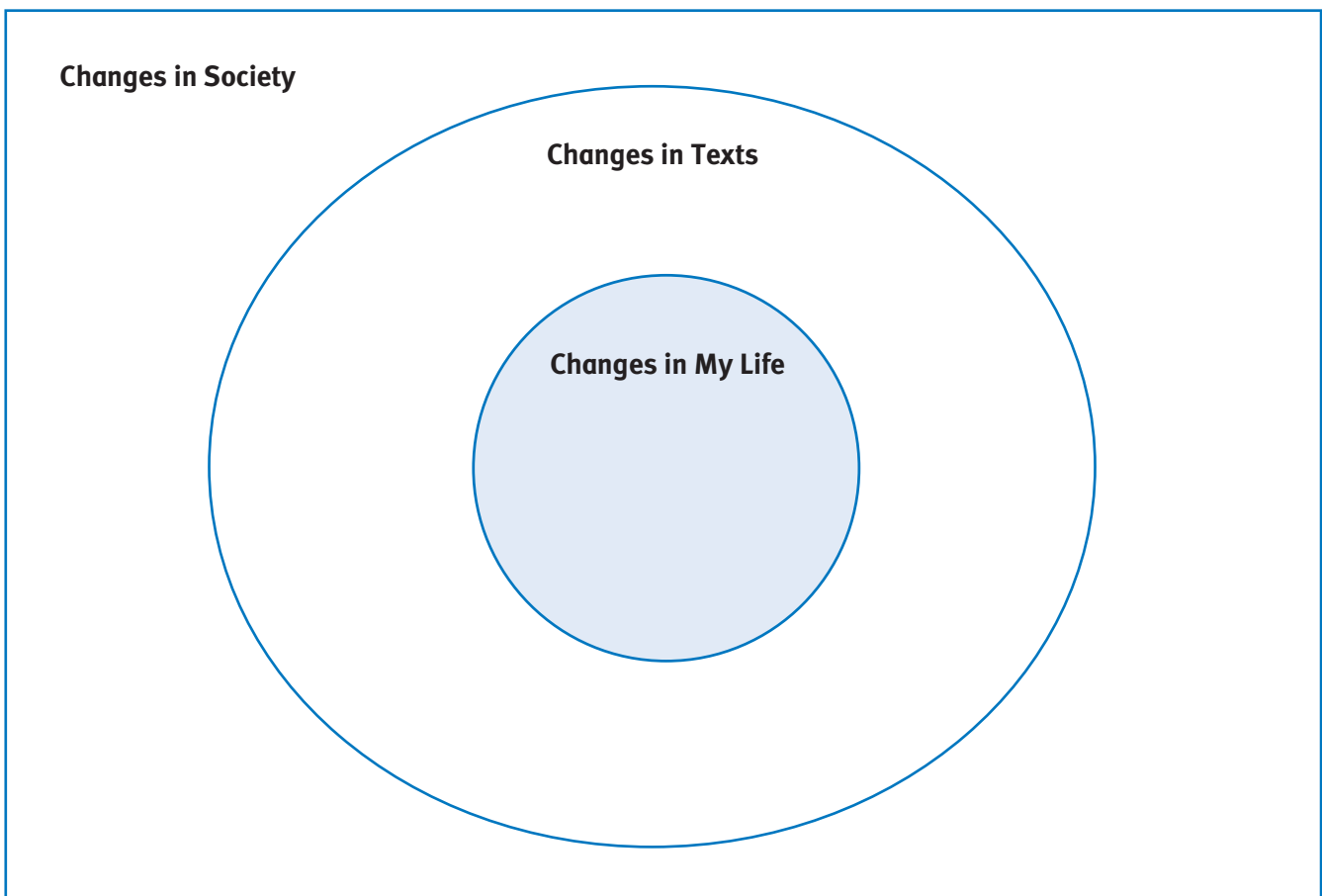
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# Previewing Embedded Assessment 2 and Expository Writing

## My Notes

1. Think about how *change* can have positive or negative connotations—the feelings and ideas associated with a word in addition to its actual meaning. Brainstorm the feelings associated with a variety of changes. As you fill in the graphic organizer below, use three different colors: one color for positive changes, another for negative changes, and a third for neutral changes.
  - In the inner circle: List words and images to represent changes that have happened in ***your life***.
  - In the outer circle: List words and images to represent changes that characters have experienced in ***texts you have read***.
  - Between the lines of the box and the edge of the outer circle, list words and images to represent changes that you have observed in ***society*** (think about changes in science/technology, entertainment, the economy, your country, or your community).



2. You have now read several texts and explored different types of change. Revisit your frame poem from Unit 1. Transform that poem or create a new one that shows what you have learned about the concept of change so far and that adds details from the changes you have seen in your reading and society.

Consider using the following frame:

Title \_\_\_\_\_

1 I used to think change was \_\_\_\_\_;  
now I understand \_\_\_\_\_.

2 Change is \_\_\_\_\_. [one word]

3 I changed. I used to \_\_\_\_\_;  
now I \_\_\_\_\_.

4 **Sal** changed. \_\_\_\_\_  
\_\_\_\_\_  
[character/example from a text].

5 The things around me changed. We used to think \_\_\_\_\_  
now \_\_\_\_\_ [example from society].

6 Change \_\_\_\_\_.

7 Change is \_\_\_\_\_ [repeat word from line 2].

### Check Your Understanding

How does the process of writing a poem compare and contrast with the process of writing an expository essay?

#### My Notes

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#### INDEPENDENT READING LINK

With help from your teacher, librarian, and peers, find a book in which humans observe or interact with animals. It could be a biography or autobiography. A biography is the story of another person's life. An autobiography is the story of one's own life.

#### My Notes

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# Changing Genres: Transforming a Tale

**LEARNING STRATEGIES:**

Brainstorming, Marking the Text, Summarizing

My Notes

### Learning Targets

- Apply reading strategies to the same fairy tale in different genres.
- Mark the text of a sample expository essay to identify key elements.

### Before Reading

1. Many classic fairy tales involve animals or magical creatures. Add more titles of such fairy tales to the list below.

*The Little Mermaid*

2. With a partner or a small group, identify the animals or magical creatures in as many fairy tales as you can. The first person will name a story, and the next person will identify an animal or magical creature from that story and then name another story. Continue until you run out of stories.

3. In the Disney film *The Little Mermaid*, the story ends with Ariel and the prince getting married and living happily ever after. The original fairy tale by Hans Christian Anderson ends quite differently. Read the excerpt below and mark the text by highlighting sensory details and clues that help show you that this ending is different from the Disney ending.

The little mermaid drew back the crimson curtain of the tent, and beheld the fair bride with her head resting on the prince's chest. She bent down and kissed his fair brow, then looked at the sky on which the rosy dawn grew brighter and brighter; then she glanced at the sharp knife, and again fixed her eyes on the prince, who whispered the name of his bride in his dreams. She was in his thoughts, and the knife trembled in the hand of the little mermaid: then she flung it far away from her into the waves; the water turned red where it fell, and the drops that spurted up looked like blood. She cast one more lingering, half-fainting glance at the prince, and then threw herself from the ship into the sea, and thought her body was dissolving into foam.

Work with a partner to summarize the original ending in just one or two sentences.

**During Reading**

4. Read this poem that is based on the original ending of “The Little Mermaid.” Mark the text for descriptive language, including sensory details and figurative language. In the margins, summarize the main point of each **stanza**.

**ABOUT THE AUTHOR**  
Judith Viorst is a journalist and a writer who writes fiction and nonfiction for both adults and children. Her well-known and loved children’s classic *Alexander and the Terrible, Horrible, No Good, Very Bad Day* and its sequels are based on the adventures of her own three sons.

**Poetry**

... And Although the **Little Mermaid**  
**Sacrificed Everything to Win**  
the Love of the Prince, **the Prince (Alas)**  
**Decided to Wed Another**

by Judith Viorst

I left the castle of my mer-king father,  
Where seaweed gardens sway in pearly sand.  
I left behind sweet sisters and kind waters  
To seek a prince’s love upon the land.

- 5 My tongue was payment for the witch’s potion  
(And never would I sing sea songs again).  
My tail became two human legs to dance on,  
But I would always dance with blood and pain.
- I risked more than my life to make him love me.
- 10 The prince preferred another for his bride.  
I always hate the ending to this story:  
They lived together happily; I died.

But I have some advice for modern mermaids  
Who wish to save great sorrow and travail:

- 15 Don’t give up who you are for love of princes.  
He might have liked me better with my tail.

**Literary Terms**  
A **stanza** is a group of lines, usually similar in length and pattern, that form a unit within a poem.

**GRAMMAR & USAGE**  
**Poetic Punctuation**  
First words of poetic lines are most often capitalized even though they do not always begin a sentence. Look at the capitalization of first words and sentences in this poem.

My Notes

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# Changing Genres: Transforming a Tale

## My Notes

### After Reading

5. Explain why you think Disney changed the ending for the film version of “The Little Mermaid.” Which ending do you prefer, and why?

### During Reading

6. As you read the expository essay, mark the text to identify the following elements of organization:
  - Highlight the introduction in yellow.
  - Circle the hook and underline the thesis statement.
  - Highlight each support paragraph in green.
  - Highlight the topic sentences in a third color and put an asterisk by transition words.
  - Highlight the conclusion in a fourth color.

### Expository Essay

## He Might Have Liked Me Better With My Tail

by Ima Mermaid

Have you heard of the story about giving up everything for the one you love? You know, the way they say true lovers often do? My advice is, don't do it! I gave up my voice for a chance to win the love of a prince. It was a bad bargain and the change in my life was immediate. When I was a girl, I was safe and happy and powerful, but now that I am on land, I am sick and lonely and weak.

Before I relinquished my voice, I didn't realize how strong and happy I was. I had a loving family and friends and my voice was celebrated by all who heard it. I sang sea songs for all the other mer-people, who listened with pleasure and appreciation. My singing was like the gentle sound of wind chimes swaying in the sea breezes. I took my beautiful voice and my carefree life under the sea for granted. I thought a better life awaited me on the land. All I needed was two legs and the prince. My life changed forever when I decided to trade my voice for the chance to live happily ever after. I got my wish to live on land and became like other two-legged creatures. I believed the change would make all the difference.

### GRAMMAR & USAGE Sentence Variety

Use both semicolons and transitions to combine sentences in your writing. When you have two complete thoughts that are closely related, you may connect them with a semicolon:

*I wasn't happy or strong;  
I was sad and weak.*

You may also use a transition directly after the semicolon:

*I risked more than my life to  
make him love me; however,  
the prince preferred another  
for his bride.*

But even though I was able to run, and walk, and dance, I still was unable to win the prince's love. I could not express to him who I was, what I believed, and who I loved, because I had no voice. I had legs and love, but with no voice I couldn't convince the prince of my love. Furthermore, my new legs and my ignorance about the ways of the land made my life difficult. The prince pined for the mermaid he lost, the one with the beautiful voice, and when he could not have her, he looked elsewhere for love. Unable to talk to anyone, and without anyone around me who knew me, I was unbearably lonely. I could not be who I was. I wasn't happy or strong; I was sad and weak. And finally the prince chose someone else, someone who was happy and who had a beautiful voice.

The day I changed from a mermaid of the sea to a prisoner of the land was the most important day of my life. Now I live in a little hut by the sea, silently singing the sea songs of my girlhood, pining for the voice I once had. I hope that other people who hear my story will learn not to give up too much of themselves in pursuit of love.

### Check Your Understanding

- Compare and contrast the poem with the expository essay. How are they similar or different in terms of the topic or theme? Provide textual evidence in your explanation.
- What reading strategies helped you make meaning of both genres? Explain.

#### My Notes

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#### KEY IDEAS AND DETAILS

What elements of an effective expository essay do you notice in this essay?

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# Explaining and Interpreting Change

**LEARNING STRATEGIES:**  
Graphic Organizer, Drafting,  
Marking the Text

## My Notes

### Learning Targets

- Draft an expository paragraph about a change in life.
- Identify the key elements of an introduction to an expository essay.

In the next series of activities, you will practice writing an expository essay that incorporates examples from your own life, from texts, and from society or research to support your thesis on the concept of change. Think about changes in responsibilities, family relationships, friends, hobbies and interests, school, fears, physical appearance, and so on.

1. In the graphic organizer below, list each area of change as a topic on the top line inside a box. Then, on the lines below each box, write one complete sentence about the topic that could be used as a topic sentence for a paragraph. Remember that a topic sentence *controls the content of a paragraph, contains a subject, and reveals an opinion.*

### Changes in Me

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# Explaining and Interpreting Change

## My Notes

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## Literary Terms

An **introduction** is the opening part of an essay, which should get the reader's attention and indicate the topic. The **hook** in the introduction is a compelling idea or statement designed to get the reader's attention. A **thesis statement** is a sentence in the introduction of an essay that states the writer's position or opinion on the topic of the essay.

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3. In the spaces, mark "A" if you agree and "D" if you disagree with the statement about change.

1. \_\_\_\_\_ Change cannot be avoided.
2. \_\_\_\_\_ Change can be a good thing.
3. \_\_\_\_\_ People never really change.
4. \_\_\_\_\_ Change can ruin a friendship.
5. \_\_\_\_\_ Without change, a person cannot grow.
6. \_\_\_\_\_ Change is hard work.
7. \_\_\_\_\_ It's possible for one person to change the world.
8. \_\_\_\_\_ Change is usually uncomfortable.
9. \_\_\_\_\_ You should not try to change other people.
10. \_\_\_\_\_ Nothing ever really changes.

4. Choose one of the statements you strongly agree with, and explain why.

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5. Read the following sample **introduction** to an essay about change. Mark the text as follows:

- Underline the **hook**.
- Highlight the **thesis statement**.
- Circle or use a different color highlighter for the word that you think best describes the topic of the essay.

Benjamin Franklin once said, "When you're finished changing, you're finished." This means that in order to be truly alive, one must be changing and growing. I agree because every new experience can make a person change. Sometimes the change is positive, and other times it is negative. Either way, there is no avoiding change.

6. Fill out the graphic organizer on the next page by interpreting each quote, deciding if you agree or disagree, and explaining why.

Quotation	Interpretation: What does it mean?	Agree or Disagree?	Reason: Why do you agree or disagree?
“When you’re finished changing, you’re finished.” –Benjamin Franklin			
“There’s nothing wrong with change, if it is in the right direction.” –Winston Churchill			
“If you don’t like something, change it. If you can’t change it, change your attitude.” –Maya Angelou			
“Be the change you want to see in the world.” –Mahatma Ghandi			
“Not everything that is faced can be changed. But nothing can be changed until it is faced.” –James Arthur Baldwin			
“They say time changes things, but you actually have to change them yourself.” –Andy Warhol			

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**Expository Writing Prompt:** Choose a quote from the graphic organizer, and use it as you draft an introductory paragraph on the topic of change.

Be sure to:

- Include a hook.
- Write a statement about the quote.
- Include a thesis that states a strong opinion about your agreement with the quote.



3. With your class and your writing group, discuss the elements of an effective **conclusion**. What questions should a conclusion answer?

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4. Read through your introduction and three body paragraphs on the topic of change. Write one sentence that sums up what you said about change (the literal). Add a sentence that explains what change means to you, other people, and the world (the interpretive.) Add at least one more sentence explaining why change matters (the universal).

**Literal:**

**Interpretive:**

**Universal:**

5. You have now constructed all of the elements of an expository essay about change. Organize the paragraphs using the outline below, and then follow your teacher's instructions to prepare a cohesive draft before revising.

- I. Introduction (See Activity 2.16)
- II. Support Paragraph about a change in yourself (See Activity 2.16)
- III. Support Paragraph about a change from a text (this activity)
- IV. Support Paragraph about a change from society (this activity)
- V. Conclusion (this activity)

### Literary Terms

A **conclusion** is one or more paragraphs that bring the essay to a close and leave an impression with the reader.

### My Notes

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# Writing and Changing Together

## My Notes

### Introducing the Strategy: Replacing

When you revise by *replacing*, you focus on your use of language to create meaning and effect. Begin by circling words that are meaningless, boring, or awkwardly placed. For each circled word, select two new words and write them above the original word or in the margin. Use a variety of resources to find new words, including a thesaurus, your Reader/Writer Notebook, and the Word Wall. Read your sentence twice, each time with a different replacement word. Decide which word most precisely conveys your intended meaning, and cross out the other.

6. Revise the conclusion below, using the replacing strategy. Circle three words to replace, and write them underneath the paragraph. Use your vocabulary resources to select two replacement words for each circled word. Read the sentence(s) twice, each time with a different word. Circle the best option.

Change is good. Some people try not to change, but they are just wasting their time. I like change because it keeps me from being bored all the time. Try not to think about bad changes because that will just make you sad. Instead think about the good things that have happened to you, and you will realize that those are changes too.

Word 1: \_\_\_\_\_ Replacement Options: 1. \_\_\_\_\_ 2. \_\_\_\_\_

Word 2: \_\_\_\_\_ Replacement Options: 1. \_\_\_\_\_ 2. \_\_\_\_\_

Word 3: \_\_\_\_\_ Replacement Options: 1. \_\_\_\_\_ 2. \_\_\_\_\_

7. **Practice:** Look at your expository essay on change. Circle three words to replace, and use your vocabulary resources to select two replacement words for each circled word. Record your work below. Read the sentence(s) twice, each time with a different word. Circle the best option. Finally, explain how your revisions strengthen the text.

Word 1: \_\_\_\_\_ Replacement Options: 1. \_\_\_\_\_ 2. \_\_\_\_\_

Word 2: \_\_\_\_\_ Replacement Options: 1. \_\_\_\_\_ 2. \_\_\_\_\_

Word 3: \_\_\_\_\_ Replacement Options: 1. \_\_\_\_\_ 2. \_\_\_\_\_

### Language and Writer’s Craft: Parallel Structure

**Parallel structure** involves arranging words, phrases, and clauses in a series using the same grammatical structure to show that two or more similar things are of equal importance. Using parallel structure is a way of composing interesting and effective sentences. You can sometimes improve sentences by combining two or three ideas into one sentence.

The following sentences contain a series of items in parallel structure. Use these sentences as patterns to copy. Notice especially the punctuation.

- Carrie loved swimming, running, and playing tennis.
- His eyes were swollen shut, his face was red and puffy, and his nose was lopsided.
- Every day John walked in the door, threw his backpack on the chair, and opened the refrigerator.
- You may sit in the back, you may sit in the front, or you may sit anywhere in between.

8. Combine the ideas in the following sentences using parallel structure. These sentences are taken from the excerpt from *Travels With Charley* and the article “Saying Farewell to a Faithful Pal,” both of which are stories about dogs that you will read later in this unit.

- Charley became a maniac. He leaped all over me. He cursed and growled. He also snarled and screamed.

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- Marley chewed couches. He slashed screens. He also was a slinger of drool and a tipper of trash cans.

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9. Reread your expository essay about change. Apply the revision strategies that you have learned in this unit to improve your writing.

- Combine ideas by using parallel structure or compound sentences.
- Add details, commentary, and figurative language.
- Replace words to make your language more precise, interesting, and original.

### Check Your Understanding

Reflect on the changes you made to your essay and how these changes improved your writing. What will you be sure to do when you write your next expository essay?

### GRAMMAR & USAGE

#### Commas

Use **commas** to separate words and word groups in a **series** of three or more items. Include a comma before the conjunction.

Do not use commas in a series when all items are linked by *and*, *or*, or *nor*.

### My Notes

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# Traveling with Charley: Literary Nonfiction

## LEARNING STRATEGIES:

Chunking, Diffusing, Visualizing

## My Notes

## Literary Terms

**Nonfiction** text is writing that is based on facts and actual events. In contrast, **fiction** is writing that consists of imagined events.

**Imagery** refers to the descriptive or figurative language used to create word pictures.

## Learning Targets

- Analyze the genre of literary nonfiction and summarize key ideas.
- Find textual evidence to support my analysis of an author's conclusion.

## Before Reading

1. **Quickwrite:** What is the longest road trip you have ever taken in a car? Where did you go, and with whom? What were the positives and negatives of the trip? Write your answers in the My Notes space.

## Introducing the Strategy: Diffusing

With this strategy, you use context clues to help find the meaning of unknown words. When **diffusing**, underline words that are unfamiliar. Think of two possible substitutions (synonyms), and confirm your definition. You can confirm your definition by checking reference sources such as a dictionary or a thesaurus.

2. Your teacher will model how to diffuse a text, starting with the first chunk of the excerpt from *Travels with Charley*. In a small group, use context clues and dictionaries to diffuse the text of an additional chunk. Finally, meet with students who diffused the other chunks in order to share your notes and diffuse the rest of the text.

## During Reading

3. *Travels with Charley* is a **nonfiction** story. As you read, mark the text by highlighting passages with strong **imagery** and description that you can picture in your head. For each chunk, write a one-sentence summary in the My Notes section and sketch a picture of the scene with a caption.

## ABOUT THE AUTHOR

John Steinbeck (1902 – 1968) was born in California. He wrote several novels and short stories but is best known for *The Grapes of Wrath*. He won the Nobel Prize in Literature in 1962. In the fall of 1960, Steinbeck decided that he had lost touch with America. He outfitted a three-quarter-ton pickup truck with a camper shell and set off from his home in New York with his French poodle, Charley, to drive cross-country. The idea was that he would travel alone, stay at campgrounds, and reconnect with the country by talking to the locals he met along the way. Steinbeck's account of his journey, *Travels with Charley: In Search of America*, became a bestseller and classic of American travel writing.



## Literary Nonfiction

*from* **Travels with Charley:  
In Search of America***by* John Steinbeck**Chunk 1**

I must confess to a laxness in the matter of National Parks. I haven't visited many of them. Perhaps this is because they enclose the unique, the spectacular, the astounding—the greatest waterfall, the deepest canyon, the highest cliff, the most stupendous works of man or nature. And I would rather see a good Brady photograph than Mount Rushmore. For it is my opinion that we enclose and celebrate the freaks of our nation and of our civilization. Yellowstone National Park is no more representative of America than is Disneyland.

This being my natural attitude, I don't know what made me turn sharply south and cross a state line to take a look at Yellowstone. Perhaps it was a fear of my neighbors. I could hear them say, "You mean you were that near to Yellowstone and didn't go? You must be crazy." Again it might have been the American tendency in travel. One goes, not so much to see but to tell afterward. Whatever my purpose in going to Yellowstone, I'm glad I went because I discovered something about Charley I might never have known.

**Chunk 2**

A pleasant-looking National Park man checked me in and then he said, "How about that dog? They aren't permitted in except on leash."

"Why?" I asked.

"Because of the bears."

"Sir," I said, "this is a unique dog. He does not live by tooth or fang. He respects the right of cats to be cats although he doesn't admire them. He turns his steps rather than disturb an earnest caterpillar. His greatest fear is that someone will point out a rabbit and suggest that he chase it. This is a dog of peace and tranquility. I suggest that the greatest danger to your bears will be pique at being ignored by Charley."

The young man laughed. "I wasn't so much worried about the bears," he said. "But our bears have developed intolerance for dogs. One of them might demonstrate his prejudice with a clip on the chin, and then—no dog."

"I'll lock him in the back, sir. I promise you Charley will cause no ripple in the bear world, and as an old bear-looker, neither will I."

"I just have to warn you," he said. "I have no doubt your dog has the best of intentions. On the other hand, our bears have the worst. Don't leave food about. Not only do they steal but they are critical of anyone who tries to reform them. In a word, don't believe their sweet faces or you might get clobbered. And don't let the dog wander. Bears don't argue."

## My Notes

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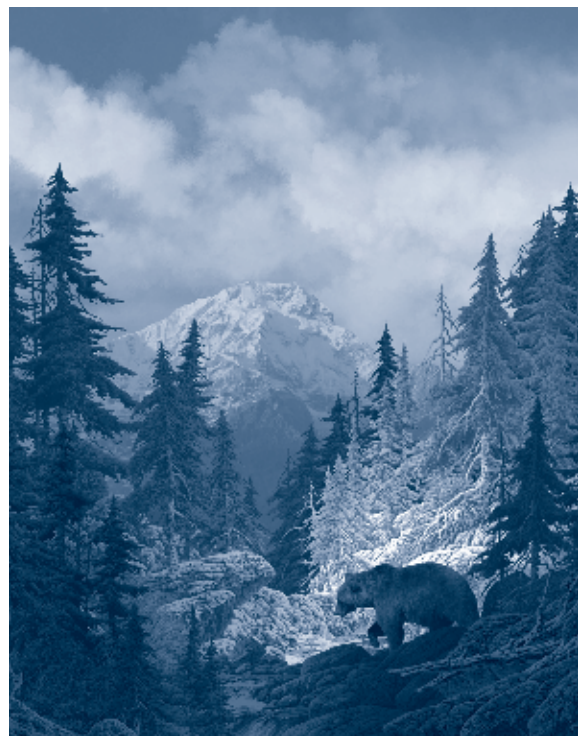
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**KEY IDEAS AND DETAILS**

What is the Ranger's attitude toward bears?  
What is Steinbeck's?

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# Traveling with Charley: Literary Nonfiction

## My Notes

### KEY IDEAS AND DETAILS

Describe how Steinbeck feels at the change in Charley's behavior.

#### Chunk 3

We went on our way into the wonderland of nature gone nuts, and you will have to believe what happened. The only way I can prove it would be to get a bear.

Less than a mile from the entrance I saw a bear beside the road, and it ambled out as though to flag me down. Instantly a change came over Charley. He shrieked with rage. His lips flared, showing wicked teeth that have some trouble with a dog biscuit. He screeched insults at the bear, which hearing, the bear reared up and seemed to me to overtop Rocinante. Frantically I rolled the windows shut and, swinging quickly to the left, grazed the animal, then scuttled on while Charley raved and ranted beside me, describing in detail what he would do to that bear if he could get at him. I was never so astonished in my life. To the best of my knowledge Charley had never seen a bear, and in his whole history had showed great tolerance for every living thing. Besides all this, Charley is a coward, so deep-seated a coward that he has developed a technique for concealing it. And yet he showed every evidence of wanting to get out and murder a bear that outweighed him a thousand to one. I don't understand it.

#### Chunk 4

A little farther along two bears showed up, and the effect was doubled. Charley became a maniac. He leaped all over me, he cursed and growled, snarled and screamed. I didn't know he had the ability to snarl. Where did he learn it? Bears were in good supply, and the road became a nightmare. For the first time in his life Charley resisted reason, even resisted a cuff on the ear. He became a primitive killer lusting for the blood of his enemy, and up to this moment he had no enemies. In a bear-less stretch, I opened the cab, took Charley by the collar, and locked him in the house. But that did no good. When we passed other bears he leaped on the table and scratched at the windows trying to get out at them. I could hear canned goods crashing as he struggled in his mania. Bears simply brought out the Hyde in my Jekyll-headed dog. What could have caused it? Was it a pre-breed memory of a time when the wolf was in him? I know him well. Once in a while he tries a bluff, but it is a palpable lie. I swear that this was no lie. I am certain that if he were released he would have charged every bear we passed and found victory or death.

#### Chunk 5

It was too nerve-racking, a shocking spectacle, like seeing an old, calm friend go insane. No amount of natural wonders, of rigid cliffs and belching waters, of smoking springs could even engage my attention while that pandemonium went on.

After about the fifth encounter I gave up, turned Rocinante about, and retraced my way. If I had stopped the night and bears gathered to my cooking, I dare not think what would have happened.

At the gate the park guard checked me out. "You didn't stay long. Where's the dog?"

"Locked up back there. And I owe you an apology. That dog has the heart and soul of a bear-killer and I didn't know it. Heretofore he has been a little tender-hearted toward an underdone steak."

“Yea!” he said. “That happens sometimes. That’s why I warned you. A bear dog would know his chances, but I’ve seen a Pomeranian go up like a puff of smoke. You know, a well-favored bear can bat a dog like a tennis ball.”

**Chunk 6**

I moved fast, back the way I had come, and I was reluctant to camp for fear there might be some unofficial non-government bears about. That night I spent in a pretty auto court near Livingston. I had my dinner in a restaurant, and when I had settled in with a drink and a comfortable chair and my bathed bare feet on the carpet with red roses, I inspected Charley. He was dazed. His eyes held a faraway look and he was totally exhausted, emotionally no doubt. Mostly he reminded me of a man coming out of a long, hard drunk—worn out, depleted, and collapsed. He couldn’t eat his dinner, he refused the evening walk, and once we were in he collapsed on the floor and went to sleep. In the night I heard him whining and yapping, and when I turned on the light his feet were making running gestures and his body jerked and his eyes were wide open, but it was only a night bear. I awakened him and gave him some water. This time he went to sleep and didn’t stir all night. In the morning he was still tired. I wonder why we think the thoughts and emotions of animals are simple.

**After Reading**

4. Underline the last line of the text. What conclusion does Steinbeck make about animals?
5. What happened in the text that led him to this conclusion? With a partner or small group, go back through the text looking for sentences or passages that support Steinbeck’s conclusion. Copy a line or summarize a passage from the text:
6. Describe how the line or passage supports Steinbeck’s conclusion about animals.
- 7 Why do you think Steinbeck brought his dog along on this trip?

**My Notes**

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**INDEPENDENT  
READING LINK**

Use at least two of the reading strategies from this activity (diffusing, chunking, visualizing) on your independent reading novel. Which did you choose, and how did they help you make meaning of the text?

# Reflecting on Marley: Textual Evidence

**LEARNING STRATEGIES:**  
Marking the Text, Graphic Organizer

My Notes

### Literary Terms

**Textual evidence** refers to quotations, summaries, or paraphrases from text passages used to support a position.

### Learning Targets

- Identify and interpret textual evidence.
- Write a response to a prompt, using textual evidence to support a thesis.

### Before Reading

1. **Quickwrite:** What kinds of animals do you think make the best pets? Why?

### During Reading

2. You will next read a newspaper column written by John Grogan about the death of his dog Marley. Mark the text by underlining or highlighting phrases, sentences, and clauses that tell why Grogan loved his dog despite his many faults. Use the My Notes section to record your reasons for choosing each piece of **evidence**.

### ABOUT THE AUTHOR

John Grogan (1957 –) is a newspaper columnist and the author of the bestselling memoir *Marley and Me*, a book based on the ideas in the article you are about to read. *Marley and Me* has been adapted into a young reader’s edition, several children’s books, and a major motion picture. Grogan says he began writing in school because he “was so bad at everything else.” In addition to *Marley and Me*, he has written articles for numerous magazines and newspapers.

### Memoir

# Saying Farewell to a Faithful Pal

by John Grogan, Inquirer Columnist

In the gray of dawn, I found the shovel in the garage and walked down the hill to where the lawn meets the woods. There, beneath a wild cherry tree, I began to dig.

The earth was loose and blessedly unfrozen, and the work went fast. It was odd being out in the backyard without Marley, the Labrador retriever who for 13 years made it his business to be tight by my side for every excursion out the door, whether to pick a tomato, pull a weed, or fetch the mail. And now here I was alone, digging him this hole.

“There will never be another dog like Marley,” my father said when I told him the news, that I finally had to put the old guy down. It was as close to a compliment as our pet ever received.

No one ever called him a great dog—or even a good dog. He was as wild as a banshee and as strong as a bull. He crashed joyously through life with a gusto most often associated with natural disasters.

He’s the only dog I’ve ever known to get expelled from obedience school.

Marley was a chewer of couches, a slasher of screens, a slinger of drool, a tipper of trash cans. He was so big he could eat off the kitchen table with all four paws planted on the floor—and did so whenever we weren’t looking.

Marley shredded more mattresses and dug through more drywall than I care to remember, almost always out of sheer terror brought on by his mortal enemy, thunder.

### CUTE BUT DUMB

He was a majestic animal, nearly 100 pounds of quivering muscle wrapped in a luxurious fur coat the color of straw. As for brains, let me just say he chased his tail til the day he died, apparently he was on the verge of a major canine breakthrough.

That tail could clear a coffee table in one swipe. We lost track of the things he swallowed, including my wife’s gold necklace, which we eventually recovered, shinier than ever. We took him with us once to a chi-chi outdoor café and tied him to the heavy wrought-iron table. Big mistake. Marley spotted a cute poodle and off he bounded, table in tow.

But his heart was pure.

When I brought my wife home from the doctor after our first pregnancy ended in a miscarriage, that wild beast gently rested his blocky head in her lap and just whimpered. And when babies finally arrived, he somehow understood they were something special and let them climb all over him, tugging his ears and pulling out little fistfuls of fur. One day when a stranger tried to hold one of the children, our jolly giant showed a ferocity we never imagined was inside him.

As the years passed, Marley mellowed, and sleeping became his favorite pastime. By the end, his hearing was shot, his teeth were gone, his hips so riddled with arthritis he barely could stand. Despite the infirmities, he greeted each day with the mischievous glee that was his hallmark. Just days before his death, I caught him with his head stuck in the garbage pail.

### LIFE LESSONS LEARNED

A person can learn a lot from a dog, even a loopy one like ours.

Marley taught me about living each day with unbridled exuberance and joy, about seizing the moment and following your heart. He taught me to appreciate the simple things—a walk in the woods, a fresh snowfall, a nap in a shaft of winter sunlight. And as he grew old and aching, he taught me about optimism in the face of adversity.

#### My Notes

#### KEY IDEAS AND DETAILS

What kind of personality does Marley have?

#### KEY IDEAS AND DETAILS

What are the connotations of the words “loopy” and “unbridled?” How do these words help the reader understand Marley?

# Reflecting on Marley: Textual Evidence

## My Notes

Mostly, he taught me about friendship and selflessness and, above all else, unwavering loyalty.

When his time came last week, I knelt beside him on the floor of the animal hospital, rubbing his gray snout as the veterinarian discussed cremation with me. No, I told her, I would be taking him home with me.

The next morning, our family would stand over the hole I had dug and say goodbye. The kids would tuck drawings in beside him. My wife would speak for us all when she'd say: "God, I'm going to miss that big, dumb lug."

But now I had a few minutes with him before the doctor returned. I thought back over his 13 years—the destroyed furniture and goofy antics; the sloppy kisses and utter devotion. All in all, not a bad run.

I didn't want him to leave this world believing all his bad press. I rested my forehead against his and said: "Marley, you are a great dog."

### After Reading

3. Copy your textual evidence into the graphic organizer below.

Textual Evidence	Importance: What does the evidence tell you about Grogan's feelings for his dog?

**Expository Writing Prompt:** Why do people have pets? Using John Grogan and Marley as examples, explain what human beings love about and learn from their pets. Be sure to:

- Write a thesis statement (or topic sentence if the response is only one paragraph) including the topic and your opinion.
- Use textual evidence and supporting details from the newspaper column.
- Add personal commentary.

## Learning Targets

- Closely read an autobiographical text.
- Conduct research to find textual evidence.

## Before Reading

1. You know that pets are dependent on humans. How are humans dependent on pets?

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## During Reading

3. As you read, mark the text and take notes in the My Notes space when you find possible answers to your questions or something that makes you think of a new question.

**LEARNING STRATEGIES:**  
KWHL, Diffusing, Visualizing

### My Notes

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### ABOUT THE AUTHOR

Temple Grandin (1947 – ) was born in Boston, Massachusetts. She is an American doctor of animal science and a professor at Colorado State University, a bestselling author, and a consultant to the livestock industry on animal behavior. As a person with high-functioning autism, Grandin is also widely noted for her work in autism advocacy. Autism is a disorder of neural development characterized by impaired social interaction and communication and by restricted and repetitive behavior.

### Autobiography

# “Dogs Make Us Human”

from *Animals in Translation*

by Temple Grandin and Catherine Johnson

The aborigines have a saying: “Dogs make us human.” Now we know that’s probably literally true. People wouldn’t have become who we are today if we hadn’t co-evolved with dogs.

I think it’s also true, though in a different way, that all animals make us human. That’s why I hope we will start to think more respectfully about animal intelligence and talent. That would be good for people, because there are a lot of things we can’t do that animals can. We could use their help.

# Making Connections Through Research

## My Notes

### KEY IDEAS AND DETAILS

What is the central idea of this text?

But it would be good for animals, too. Dogs first started living with people because people needed dogs and dogs needed people. Now dogs still need people, but people have forgotten how much they need dogs for anything besides love and companionship. That's probably okay for a dog who's been bred to be a companion animal, but a lot of the bigger breeds and practically all of the mix breeds were built for work. Having a job to do is a part of their nature; it's who they are. The sad thing is, now that hardly anyone makes his living herding sheep, most dogs are out of a job.

It doesn't have to be that way. I read a little story on the Web site for the American Veterinary Medical Association that shows the incredible things animals are capable of doing, and would do if we gave them a chance. It was about a dog named Max who had trained himself to monitor his mistress's blood sugar levels even while she was asleep. No one knows how Max was doing this, but my guess is people must smell slightly different when their blood sugar is low, and Max had figured that out. The lady who owned him was a severe diabetic, and if her blood sugar levels got low during the night Max would wake up her husband and bug him until he got up and took care of her.

You have to think about that story for only five seconds to realize how much dogs have to offer. Dogs and a lot of other animals.

## After Reading

3. Write a short summary of each paragraph in this text. Use the My Notes space beside the paragraphs or your Reader/Writer Notebook.
4. What questions do you have about dogs as pets after reading this text? What else would you like to know?

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## Conducting Research

Expository writing provides information about a topic, which often means researching the topic to learn more about it and to find evidence for your writing.

5. What do you know about conducting research? What experience do you have with it? Number the lines below 1 to 6 to show a logical order for the research process.

- \_\_\_\_\_ Write questions that can be answered through research.
- \_\_\_\_\_ Evaluate sources.
- \_\_\_\_\_ Identify the topic, issue, or problem.
- \_\_\_\_\_ Communicate findings.
- \_\_\_\_\_ Draw conclusions.
- \_\_\_\_\_ Gather evidence and refocus when necessary.



6. Use a KWHL graphic organizer to guide your research on the topic of animals helping people. First, fill out the first two columns.

**K:** What do you **know** about the ways that animals help people? Try to think of at least three ways that animals can help people live better lives.

**W:** What do you **want** to know about the ways that animals help people?

Second, fill in the “H” column with the title and author of the text you just read.

Topic: Animals Helping People			
K	W	H	L
Thinking about what you already <b>KNOW</b> helps you focus on your topic.	Thinking about what you <b>WANT</b> to know helps you create questions to guide your research.	Thinking about <b>HOW</b> and where you will find information helps you identify possible resources that match your questions.	Thinking about what you <b>LEARNED</b> helps you draw conclusions in order to communicate your findings.

7. Add to the **L** column information about what you learned from reading “Dogs Make Us Human.” What did you learn about animals helping people?

8. Add to the **W** column new questions you have. In the **H** column brainstorm how and where you will conduct research to answer your questions.

9. Follow your teacher’s instructions on how to gather more research about animals helping people. As you do, complete the KWHL chart.

### Check Your Understanding

After doing additional research and reading, summarize the research process you used and describe how it helped you answer the questions you wrote in your KWHL chart.

**INDEPENDENT READING LINK**  
Is there anything related to the research topic in your independent reading? Add information to your KWHL chart.

# Synthesizing Temple's Story

**LEARNING STRATEGIES:**

Graphic Organizer, Marking the Text, Double-Entry Journal

My Notes

### Learning Targets

- Analyze and summarize the main ideas in a text.
- Apply reading strategies to an autobiography and use textual evidence to respond to a writing prompt.

1. As you view clips from the biographical film *Temple Grandin*, use the double-entry journal below to take notes. Record descriptions, events, and observations on the left side. Add your questions, connections, predictions, responses, and commentary on the right side.

Biographical Film <i>Temple Grandin</i>	My Personal Commentary

2. Write a thesis statement about the film *Temple Grandin*. Be sure to include the topic and an opinion.

3. You have used a variety of reading strategies in this unit. Rate your understanding of each strategy in the chart below. Then add one or two additional reading strategies that you are ready to use on your own. Consult the Reading Strategies section in the Resources at the end of this book for a complete list and description of all the reading strategies.

Reading Strategy	I'm still getting familiar with this strategy.	I am comfortable using this strategy with a little help.	I am ready to use this strategy on my own.
Chunking the Text			
Using Context Clues (Diffusing)			
Marking the Text			
Questioning the Text			
Graphic Organizer			
Summarizing			
Double-Entry Journal			

**Before Reading**

4. Choose two of these strategies to help you make meaning of the text you will read next.

Strategy 1: \_\_\_\_\_

Strategy 2: \_\_\_\_\_

**During Reading**

5. As you read the text, use the strategies you listed and look for textual evidence of how animals helped the author deal with her autism.

**My Notes**

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# Synthesizing Temple's Story

## My Notes

### Autobiography

# "My Story"

from *Animals in Translation*

by Temple Grandin and Catherine Johnson

**1** People who aren't autistic always ask me about the moment I realized I could understand the way animals think. They think I must have had an epiphany.

**2** But it wasn't like that. It took me a long time to figure out that I see things about animals other people don't. And it wasn't until I was in my forties that I finally realized I had one big advantage over the feedlot owners who were hiring me to manage their animals: being autistic. Autism made school and social life hard, but it made animals easy.

**3** I started to fall in love with animals in high school when my mother sent me to a special boarding school for gifted children with emotional problems. Back then they called everything "emotional problems." Mother had to find a place for me because I got kicked out of high school for fighting. I got in fights because kids teased me. They'd call me names, like "Retard," or "Tape recorder."

**4** They called me Tape Recorder because I'd stored up a lot of phrases in my memory and I used them over and over again in every conversation. Plus there were only a few conversations I like to have, so that amplified the effect. I especially like to talk about the rotor ride at the carnival. I would go up to somebody and say, "I went to Nantasket Park and I went on the rotor and I really liked the way it pushed me up against the wall." Then I say stuff like, "How did you like it?" and they'd say how they liked it, and then I'd tell the story all over again, start to finish. It was like a loop inside my head, it just ran over and over again. So the other kids called me Tape Recorder.

**5** Teasing hurts. The kids would tease me, so I'd get mad and smack 'em. That simple. They always started it, they liked to see me react.

**6** My new school solved that problem. The school had a stable and horses for the kids to ride, and the teachers took away horseback riding privileges if I smacked somebody. After I lost privileges enough times I learned just to cry when somebody did something bad to me. I'd cry, and that would take away the aggression. I still cry when people are mean to me.

**7** Nothing ever happened to the kids who were teasing.

**8** The funny thing about the school was, the horses had emotional problems, too. They had emotional problems because in order to save money the headmaster was buying cheap horses. They'd been marked down because they had gigantic behavior problems. They were pretty, their legs were fine, but emotionally they were a mess. The school had nine horses altogether, and two of them couldn't be ridden at all. Half of the horses in that barn had serious psychological problems. But I didn't understand that as a fourteen-year-old.

**9** So there we all were up at boarding school, a bunch of emotionally disturbed teenagers living with a bunch of emotionally disturbed animals. There was one horse, Lady, who was a good horse when you rode her in the ring, but on the trail

### KEY IDEAS AND DETAILS

How does Grandin change as a result of her new school?

she would go berserk. She would rear, and constantly jump around and prance; you had to hold her back with the bridle or she'd bolt to the barn.

**10** Then there was Beauty. You could ride Beauty, but he had very nasty habits like kicking and biting while you were in the saddle. He would swing his foot up and kick you in the leg or foot, or turn his head around and bite your knee. You had to watch out. Whenever you tried to mount Beauty he kicked *and* bit—you had both ends coming at you at the same time....

**11** All the horses at the school had been abused. Beauty had been kept locked in a dairy stanchion all day long. I don't know why. These were badly abused animals; they were very, very messed up.

**12** But I had no understanding of this as a girl. I was never mean to the horses at the school (the other kids were sometimes), but I wasn't any horse-whispering autistic savant, either. I just loved the horses. I was so wrapped up in them that I spent every spare moment working the barns. I was dedicated to keeping the barn clean, making sure the horses were groomed. One of the high points of my high school career was the day my mom bought me a really nice English bridle and saddle. ...

**13** Boy did I take care of that saddle. I loved it so much I didn't even leave it in the tack room where it belonged. I brought it up to my dorm every day and kept it with me. I bought special saddle soap and leather conditioner from the saddle shop, and I spent hours washing and polishing it. ...

**14** Animals kept me going. I spent every waking minute that I didn't have to be studying or going to school with those horses. I even rode Lady at a show. It's hard to imagine today, a school keeping a stable of emotionally disturbed and dangerous horses for its underaged students to ride. These days you can't even play dodgeball in gym class because somebody might get hurt. But that's the way it was. A lot of us got nipped or stepped on or thrown at that school, but no one was ever seriously hurt, at least not while I was there. So it worked out.

**15** I wish more kids could ride horses today. People and animals are supposed to be together. We spent quite a long time evolving together, and we used to be partners. Now people are cut off from animals unless they have a dog or a cat.

### Biography

Excerpt from Chapter 6

# Hampshire School for Wayward Wizards

*Temple Grandin: How the Girl Who Loved Cows, Embraced Autism and Changed the World*  
by Sy Montgomery

**1** ...But the memories she treasures most from high school are of the horses. All these years later, she remembers each of them by name. Bay Lady was the horse she rode most of the time: great in the ring—but halfway on the trail she'd prance and plunge. Otherwise she was the "perfect lady." Star couldn't compete in horse shows

### My Notes

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**KEY IDEAS AND DETAILS**  
What does Grandin mean by saying "Animals kept me going"?

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# Synthesizing Temple's Story

## My Notes

### KEY IDEAS AND DETAILS

Compare the two passages, noticing that both talk about Temple's relationship to horses and their importance in her life. Which of the two selections gives you more insight into the significance of this experience? Give textual evidence to show why you think this.

because she had ankle problems. Circus, a big, gentle horse, died of colic, a digestive disease brought on by eating oat straw. Beauty was gorgeous, but he bit and kicked. Teddy was gentle enough for the littlest kids. King was an old gray horse, so well-mannered that just about anyone could ride him: then you could graduate to riding someone like Flash or Silver. Lady was hot-tempered, and her eyes were wild. "Nobody could ride that horse," Tina Henegar, another schoolmate, remembered. "But Temple could—and beautifully. She was the best."

2 Temple loved them all and could ride better than anyone.

3 It's no wonder. Horses, like autistic people, are very sensitive to detail and don't like change. That's why a horse might be frightened by a new white hat, but not a familiar black one—or might panic at the sight of a common object like a wheelbarrow in an unusual place or seen from a different angle. Temple could tell when a horse was starting to get nervous: a fearful horse swishes his tail, and the swishing becomes more rapid with mounting fear. But because Temple also noticed the same details the horses did—like a bale of hay slightly out of place—she could make small changes to calm the animal's fear before it turned to panic.

4 Temple spent much of her time in the horse barn. She cleaned the stalls. She refilled the feed bins. She cleaned the leather bridles and saddles and other equipment, making repairs if needed. When the farrier came to hammer new shoes onto the horses' hooves, she held the reins and kept the horses calm.

5 Back at home, Temple's mother wished her daughter would study harder and get better grades instead of riding horses and mending bridles. But Temple was proud that she now had an important, responsible job in the barn. The welfare of nine horses depended largely on her care. To Temple, her academic classes didn't seem to matter half as much. They were "boring, boring, boring."

6 Soon she began to find it impossible to concentrate on schoolwork anyway. Now in high school, she felt that something new and terrible was happening to her. Her body was changing. The rush of new chemicals her body was producing to change her into a young woman threw Temple's unusual brain into overdrive. She started having panic attacks.

## After Reading

**Expository Writing Prompt:** How did animals help Temple Grandin deal with the challenges of autism? Be sure to:

- Write a thesis statement (or topic sentence if the response is only one paragraph) including the topic and your opinion.
- Use textual evidence and supporting details from both sources.
- Add personal commentary.

## Assignment

Read the following quotation by John Muir, an American naturalist and writer:

“Any glimpse into the life of an animal quickens our own and makes it so much the larger and better in every way.”

Write a multiparagraph expository essay explaining how people can improve their lives through observing and interacting with animals. In your essay, give examples from your own life, from texts you have studied in this unit, from your independent reading, or from society that help support your explanation.

### Planning and Prewriting: Take time to make a plan for your expository essay.

- Which prewriting strategies and graphic organizers could help you brainstorm a variety of examples from literature, experience, and research?
- Which two or three examples would be the best selections for your essay?
- How can you summarize your response to the prompt in a thesis statement?

### Drafting: Determine the structure of your essay.

- How can you restate and interpret the quote in the prompt in order to introduce your thesis?
- What elements of effective support paragraphs will you use to organize your response?
- How can you conclude your essay in a way that answers the question “So what?”

### Evaluating and Revising the Draft: Create opportunities to review and revise your work.

- During the process of writing, when can you pause to share and respond with others?
- What is your plan to include suggestions and revision ideas in your draft?
- How can you use strategies such as **adding** and **replacing** to revise your draft?
- How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?

### Checking and Editing for Publication: Confirm that your final draft is ready for publication.

- How will you check for grammatical and technical accuracy, such as proper spelling and punctuation?

## Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- How did you use a variety of examples from literature, experience, and research to support your response to the prompt?

**LEARNING STRATEGIES:**  
Graphic Organizer, Drafting,  
Diffusing, Revising

### My Notes

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### Technology TIP:

Use online search tools to research and gather information about your examples.

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# Writing an Expository Essay

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>• responds to the prompt with a clearly focused and well-sustained main idea</li> <li>• integrates relevant evidence from various sources (e.g., literature, nonfiction, personal experience, research) with detail and commentary.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• responds to the prompt with a focused and sustained main idea</li> <li>• integrates evidence from multiple sources (e.g., literature, nonfiction, personal experience, research) with commentary.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• responds to the prompt with an unfocused or inconsistently sustained main idea</li> <li>• uses irrelevant or insufficient evidence; may lack multiple sources or provide weak commentary.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• does not respond to the prompt; response is vague or confusing</li> <li>• uses minimal evidence and commentary.</li> </ul>
<b>Structure</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>• introduces the main idea in an engaging hook and clear thesis</li> <li>• uses an effective multiparagraph organizational structure</li> <li>• uses a variety of transitions and topic sentences to create coherence and integrate ideas</li> <li>• provides an insightful conclusion.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• introduces the main idea with a hook and thesis</li> <li>• uses an appropriate multiparagraph organizational structure</li> <li>• uses transitions and topic sentences to create coherence</li> <li>• provides a conclusion that connects to larger ideas.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• introduces the main idea with a weak hook or thesis</li> <li>• uses a flawed or inconsistent organizational structure</li> <li>• uses transitions and topic sentences ineffectively or inconsistently</li> <li>• provides a weak, illogical, or repetitive conclusion.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• does not include an introduction</li> <li>• has little or no obvious organizational structure</li> <li>• uses few or no transitions and topic sentences</li> <li>• lacks a conclusion.</li> </ul>
<b>Use of Language</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>• uses precise and accurate diction to illustrate the topic</li> <li>• demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including parallel structure, commas in a series, and semicolons).</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• uses diction that is appropriate to the topic and purpose</li> <li>• demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including parallel structure, commas in a series, and semicolons).</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• uses basic diction inappropriate to the topic or purpose</li> <li>• demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including parallel structure, commas in a series, and semicolons).</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• uses diction that is vague or confusing</li> <li>• lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors obscure meaning.</li> </ul>