UNIT 1

The BIG Question

Reading: What’s in It for You?

“I could spend the rest of my life reading, just satisfying my curiosity.”

—Malcolm X
20th-century African American leader
LOOKING AHEAD

The skill lessons and readings in this unit will help you develop your own answer to the Big Question.

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UNIT 1 WRAP-UP • Answering the Big Question
Connecting to

Reading: What’s in It for You?

Reading can take you new places and teach you new things. It can make you laugh out loud. It can send a shiver down your spine. It can widen your world and make you glad to be alive. Do you need adventure? Advice? Information? You can find these things—and more—by reading.

Real Kids and the Big Question

HECTOR belongs to a bike club. He even races a few times a year. Hector never misses a biking event because his local newspaper always has the information he needs. Hector reads. What’s in it for him?

OKSANA loves stories. She likes being caught up in lives and problems that are different from her own. She loves mysteries that make her think and suspense stories that keep her turning the pages. She loves any story that seems real to her. Oksana reads. What’s in it for her?

Warm-Up Activity

Think about the reasons that you read. Do you read to learn new things or just to have fun? Maybe you read to escape your daily life and experience new adventures. What’s in it for you? Write your answers in your Learner’s Notebook.
You and the Big Question

There are lots of reasons to read. In this unit you will explore some of those reasons. You will also think about your own reasons for reading to discover what is—or can be—in it for you.

Plan for the Unit Challenge

At the end of the unit, you’ll use notes from all your reading to complete the Unit Challenge.

You’ll choose one of the following activities:

A. Write a Reading Plan  Design a reading plan to help you learn about and do the things in your life that you want to do.

B. Reading Chart  Create a reading chart to figure out what you read and why.
  • Start thinking about which activity you’d like to do so that you can focus your thoughts as you go through the unit.
  • In your Learner’s Notebook, write your thoughts about the activity you’d like to do.
  • Each time you make notes about the Big Question, think about how your ideas will help you with the Unit Challenge activity you chose.

Keep Track of Your Ideas

As you read, you’ll make notes about the Big Question. Later, you’ll use these notes to complete the Unit Challenge. See pages R8–R9 for help with making Foldable 1. This diagram shows how it should look.

1. Use this Foldable for all the selections in this unit. On the front cover, write the unit number and the Big Question.

2. Turn the page. Across the top, write the selection title. To the left of the crease, write My Purpose for Reading. To the right of the crease, write the Big Question.

3. Repeat step 2 until you have all the titles in your Foldable. (See page 1 for the titles.)
Autobiographies and biographies are types of nonfiction. When a person writes a story about his or her own life, it is called an autobiography. When an author writes about another person’s life, it is called a biography. Reading autobiographies and biographies is a great way to learn about other people.

Why Read Autobiography and Biography?
Reading about the lives of real people can be fun as well as informative. You can learn about the following things:
• real people and their contributions to the world
• real problems people have faced and ways those people solved them

How to Read Autobiography and Biography

Key Reading Skills
These key reading skills are especially useful tools for reading and understanding autobiographies and biographies. The skills are modeled in the Active Reading Model on pages 5–13; you’ll learn more about them later.

- **Connecting** Make connections between what you are reading and your own life, the world around you, or other selections that you have read. (See Reading Workshop 1.)

- **Setting a purpose for reading** Before you read, decide what you hope to get out of a piece of writing. (See Reading Workshop 2.)

- **Activating prior knowledge** Recall what you already know about the people, places, or events in a text. (See Reading Workshop 3.)

- **Identifying author’s purpose** Think about why the author wrote the selection. (See Reading Workshop 4.)

Key Literary Elements
Recognizing and thinking about the following literary elements will help you understand more fully what the writer is telling you.

- **Description**: vivid details that enliven writing (See “Ice.”)

- **Point of view**: the way the story is “seen” by the narrator and told to the reader (See The Book of Rock Stars.)

- **Tone**: the attitude of the writer toward his or her subject (See “March of the Mill Children.”)

- **Cultural reference**: mention of a value, belief, custom, or something else important to a particular community (See “Being Japanese American.”)
Mrs. Bertha Flowers was the aristocrat of Black Stamps. She had the grace of control to appear warm in the coldest weather, and on the Arkansas summer days it seemed she had a private breeze which swirled around, cooling her. She was thin without the taut look of wiry people, and her printed voile\(^1\) dresses and flowered hats were as right for her as denim overalls for a farmer. She was our side’s answer to the richest white woman in town.\(^1\)

Her skin was a rich black that would have peeled like a plum if snagged, but then no one would have thought of getting close enough to Mrs. Flowers to ruffle her dress, let alone snag her skin. She didn’t encourage familiarity. She wore gloves too.

I don’t think I ever saw Mrs. Flowers laugh, but she smiled often. A slow widening of her thin black lips to show even, small white teeth, then the slow effortless closing. When she chose to smile on me, I always wanted to thank her. The action was so graceful and inclusively benign.\(^2\)

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\(^1\) *Voile* (voyl) is a light cotton fabric.

\(^2\) Here *benign* (bih NYN) means “kind.”

*Analyzing the Painting*  How does this image capture Mrs. Flowers’ grace and style?
She was one of the few gentlewomen I have ever known, and has remained throughout my life the measure of what a human being can be. 3

Momma had a strange relationship with her. Most often when she passed on the road in front of the Store, she spoke to Momma in that soft yet carrying voice, “Good day, Mrs. Henderson.” Momma responded with “How you, Sister Flowers?”

Mrs. Flowers didn’t belong to our church, nor was she Momma’s familiar. Why on earth did she insist on calling her Sister Flowers? Shame made me want to hide my face. Mrs. Flowers deserved better than to be called Sister. Then, Momma left out the verb. Why not ask, “How are you, Mrs. Flowers?” With the unbalanced passion of the young, I hated her for showing her ignorance to Mrs. Flowers. It didn’t occur to me for many years that they were as alike as sisters, separated only by formal education. 4

Although I was upset, neither of the women was in the least shaken by what I thought an unceremonious greeting. Mrs. Flowers would continue her easy gait up the hill to her little bungalow, and Momma kept on shelling peas or doing whatever had brought her to the front porch.

Occasionally, though, Mrs. Flowers would drift off the road and down to the Store and Momma would say to me, “Sister, you go on and play.” As I left I would hear the beginning of an intimate conversation. Momma persistently using the wrong verb, or none at all.

“Brother and Sister Wilcox is sho’ly the meanest—” “Is,” Momma? “Is”? Oh, please, not “is,” Momma, for two or more. But they talked, and from the side of the building where I waited for the ground to open up and swallow me, I heard the soft-voiced Mrs. Flowers and the textured voice of my grandmother merging and melting. They were interrupted from time to time by giggles that must have come from Mrs. Flowers (Momma never giggled in her life). Then she was gone. 5

She appealed to me because she was like people I had never met personally. Like women in English novels who walked the moors (whatever they were) with their loyal
dogs racing at a respectful distance. Like the women who sat in front of roaring fireplaces, drinking tea incessantly from silver trays full of scones and crumpets. Women who walked over the “heath” and read morocco-bound books and had two last names divided by a hyphen. It would be safe to say that she made me proud to be Negro, just by being herself.

She acted just as refined as whitefolks in the movies and books and she was more beautiful, for none of them could have come near that warm color without looking gray by comparison.

It was fortunate that I never saw her in the company of powhitefolks. For since they tend to think of their whiteness as an evenizer, I’m certain that I would have had to hear her spoken to commonly as Bertha, and my image of her would have been shattered like the unmendable Humpty-Dumpty.

One summer afternoon, sweet-milk fresh in my memory, she stopped at the Store to buy provisions. Another Negro woman of her health and age would have been expected to carry the paper sacks home in one hand, but Momma said, “Sister Flowers, I’ll send Bailey up to your house with these things.”

She smiled that slow dragging smile, “Thank you, Mrs. Henderson. I’d prefer Marguerite, though.” My name was beautiful when she said it. “I’ve been meaning to talk to her, anyway.” They gave each other age-group looks.

Momma said, “Well, that’s all right then. Sister, go and change your dress. You going to Sister Flowers’s.”

The chifforobe was a maze. What on earth did one put on to go to Mrs. Flowers’ house? I knew I shouldn’t put on a Sunday dress. It might be sacrilegious. Certainly not a house dress, since I was already wearing a fresh one. I chose a school dress, naturally. It was formal without

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Visual Vocabulary

A chifforobe is a type of dresser. It has drawers and a place to hang clothes.

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3. A moor is a stretch of open rolling land. Incessantly means “constantly.” A scone is a sweet biscuit, and a crumpet is an English muffin.

4. If something is sacrilegious, it shows disrespect for something sacred.
suggesting that going to Mrs. Flowers’ house was equivalent to attending church.

I trusted myself back into the Store.

“Now, don’t you look nice.” I had chosen the right thing, for once.

“Mrs. Henderson, you make most of the children’s clothes, don’t you?”

“Yes, ma’am. Sure do. Store-bought clothes ain’t hardly worth the thread it take to stitch them.”

“I’ll say you do a lovely job, though, so neat. That dress looks professional.”

Momma was enjoying the seldom-received compliments. Since everyone we knew (except Mrs. Flowers, of course) could sew competently, praise was rarely handed out for the commonly practiced craft.


Analyzing the Painting What hopes and dreams might the girl in this painting share with Marguerite?

Key Literary Element

Tone I can tell that the tone is complimentary because the narrator says, “I had chosen the right thing, for once.”
“I try, with the help of the Lord, Sister Flowers, to finish the inside just like I does the outside. Come here, Sister.”

I had buttoned up the collar and tied the belt, apronlike, in back. Momma told me to turn around. With one hand she pulled the strings and the belt fell free at both sides of my waist. Then her large hands were at my neck, opening the button loops. I was terrified. What was happening?

“Take it off, Sister.” She had her hands on the hem of the dress.

“I don’t need to see the inside, Mrs. Henderson, I can tell . . .” But the dress was over my head and my arms were stuck in the sleeves. Momma said, “That’ll do. See here, Sister Flowers, I French-seams around the armholes.” Through the cloth film, I saw the shadow approach. “That makes it last longer. Children these days would bust out of sheet-metal clothes. They so rough.”

“That is a very good job, Mrs. Henderson. You should be proud. You can put your dress back on, Marguerite.”

“No ma’am. Pride is a sin. And ‘cording to the Good Book, it goeth before a fall.”

“That’s right. So the Bible says. It’s a good thing to keep in mind.”

I wouldn’t look at either of them. Momma hadn’t thought that taking off my dress in front of Mrs. Flowers would kill me stone dead. If I had refused, she would have thought I was trying to be “womanish” and might have remembered St. Louis. Mrs. Flowers had known that I would be embarrassed and that was even worse. I picked up the groceries and went out to wait in the hot sunshine. It would be fitting if I got a sunstroke and died before they came outside. Just dropped dead on the slanting porch.

There was a little path beside the rocky road, and Mrs. Flowers walked in front swinging her arms and picking her way over the stones.

She said, without turning her head, to me, “I hear you’re doing very good school work, Marguerite, but that it’s all written. The teachers report that they have trouble getting you to talk in class.” We passed the triangular farm on our left and the path widened to allow us to walk together. I hung back in the separate unasked and unanswerable questions.

Key Reading Skill
Connecting: I’ve been embarrassed by my mom like this before—it’s the worst feeling in the world. It makes you feel as if you’re five years old!
“Come and walk along with me, Marguerite.” I couldn’t have refused even if I wanted to. She pronounced my name so nicely. Or more correctly, she spoke each word with such clarity that I was certain a foreigner who didn’t understand English could have understood her.

“Now no one is going to make you talk—possibly no one can. But bear in mind, language is man’s way of communicating with his fellow man and it is language alone which separates him from the lower animals.” That was a totally new idea to me, and I would need time to think about it.

“Your grandmother says you read a lot. Every chance you get. That’s good, but not good enough. Words mean more than what is set down on paper. It takes the human voice to infuse them with the shades of deeper meaning.”

I memorized the part about the human voice infusing words. It seemed so valid and poetic.

She said she was going to give me some books and that I not only must read them, I must read them aloud. She suggested that I try to make a sentence sound in as many different ways as possible.

“I’ll accept no excuse if you return a book to me that has been badly handled.” My imagination boggled at the punishment I would deserve if in fact I did abuse a book of Mrs. Flowers’. Death would be too kind and brief.
The odors in the house surprised me. Somehow I had never connected Mrs. Flowers with food or eating or any other common experience of common people. There must have been an outhouse, too, but my mind never recorded it.

The sweet scent of vanilla had met us as she opened the door.

“I made tea cookies this morning. You see, I had planned to invite you for cookies and lemonade so we could have this little chat. The lemonade is in the icebox.”

It followed that Mrs. Flowers would have ice on an ordinary day, when most families in our town bought ice late on Saturdays only a few times during the summer to be used in the wooden ice-cream freezers.

She took the bags from me and disappeared through the kitchen door. I looked around the room that I had never in my wildest fantasies imagined I would see. Browned photographs leered or threatened from the walls and the white, freshly done curtains pushed against themselves and against the wind. I wanted to gobble up the room entire and take it to Bailey, who would help me analyze and enjoy it.

“Have a seat, Marguerite. Over there by the table.” She carried a platter covered with a tea towel. Although she warned that she hadn’t tried her hand at baking sweets for some time, I was certain that like everything else about her the cookies would be perfect.

They were flat round wafers, slightly browned on the edges and butter-yellow in the center. With the cold lemonade they were sufficient for childhood’s lifelong diet. Remembering my manners, I took nice little lady-like bites off the edges. She said she had made them expressly for me and that she had a few in the kitchen that I could take home to my brother. So I jammed one whole cake in my mouth and the rough crumbs scratched the insides of my jaws, and if I hadn’t had to swallow, it would have been a dream come true.

As I ate she began the first of what we later called “my lessons in living.” She said that I must always be intolerant of ignorance but understanding of illiteracy. That some people unable to go to school were more
educated and even more intelligent than college professors. She encouraged me to listen carefully to what country people called mother wit. That in those homely sayings was couched the collective wisdom of generations. When I finished the cookies she brushed off the table and brought a thick, small book from the bookcase. I had read *A Tale of Two Cities* and found it up to my standards as a romantic novel. She opened the first page and I heard poetry for the first time in my life.

“It was the best of times and the worst of times . . .” Her voice slid in and curved down through and over the words. She was nearly singing. I wanted to look at the pages. Were they the same that I had read? Or were there notes, music, lined on the pages, as in a hymn book? Her sounds began cascading gently. I knew from listening to a thousand preachers that she was nearing the end of her reading, and I hadn’t really heard, heard to understand, a single word.

“How do you like that?”

It occurred to me that she expected a response. The sweet vanilla flavor was still on my tongue and her reading was a wonder in my ears. I had to speak.

I said, “Yes, ma’am.” It was the least I could do, but it was the most also.

“There’s one more thing. Take this book of poems and memorize one for me. Next time you pay me a visit, I want you to recite.”

I have tried often to search behind the sophistication of years for the enchantment I so easily found in those gifts. The essence escapes but its aura remains. To be allowed, no, invited, into the private lives of strangers, and to share their joys and fears, was a chance to exchange the Southern bitter wormwood
for a cup of mead with Beowulf or a hot cup of tea and milk with Oliver Twist. When I said aloud, “It is a far, far better thing that I do, than I have ever done . . .” tears of love filled my eyes at my selflessness.

On that first day, I ran down the hill and into the road (few cars ever came along it) and had the good sense to stop running before I reached the Store.

I was liked, and what a difference it made. I was respected not as Mrs. Henderson’s grandchild or Bailey’s sister but for just being Marguerite Johnson.

Childhood’s logic never asks to be proved (all conclusions are absolute). I didn’t question why Mrs. Flowers had singled me out for attention, nor did it occur to me that Momma might have asked her to give me a little talking to. All I cared about was that she had made tea cookies for me and read to me from her favorite book. It was enough to prove that she liked me.

Small-Group Discussion  Talk with classmates about the relationship between Mrs. Flowers and Marguerite.
• How do you know that reading is important to Mrs. Flowers?
• What does Mrs. Flowers want to show or tell Marguerite about the value of reading good books aloud?

Write to Learn  How does listening to Mrs. Flowers read affect Marguerite? What does Marguerite discover about the power of words? Use details from the selection to explain your answer. Think about your own experiences. When was the last time you felt excited or impressed by something you read?

Study Central  Visit www.glencoe.com and click on Study Central to review autobiography and biography.
Skills Focus
You will practice using these skills when you read the following selections:

• “Ice,” p. 18
• “On Top of the World,” p. 32

Reading
• Connecting

Literature
• Identifying use of description
• Identifying and using the title and subheads

Vocabulary
• Using context clues involves categories and explanation
• Academic Vocabulary: texts

Writing/Grammar
• Identifying and using concrete and abstract nouns
• Identifying and using personal and possessive pronouns and antecedents

Learn It!

What Is It? Connecting is finding the links between things you read about and your own knowledge and experience.

• You can connect to the characters you read about. They may remind you of yourself, people you know, or people or characters from other texts.
• You can connect to the ideas in a text. You may agree or disagree with them.
• You can connect to the experiences described in a text. You may have had, read about, or heard about similar experiences.

Analyzing Cartoons
Clare enjoys reading Walden because she can connect what Thoreau writes to her own experiences in the woods.

Academic Vocabulary

texts (tekts) n. the words and forms of written or printed works
Why Is It Important? You’ll become more involved with your reading and remember characters, ideas, and events better if you relate what you’re reading to your own life.

How Do I Do It? As you read, ask yourself questions like these:
• Do I know anyone who acts or feels like these characters?
• Am I familiar with these ideas? Do I agree or disagree with them?
• What experiences from life or books are like the ones in this text?

Below is a connection a student made to this passage from *I Know Why the Caged Bird Sings*.

Occasionally . . . Mrs. Flowers would drift off the road and down to the Store and Momma would say to me, “Sister, you go on and play.” As I left, I would hear the beginning of an intimate conversation. . . . [T]hey talked, and from the side of the building where I waited for the ground to open up and swallow me, I heard the soft-voiced Mrs. Flowers and the textured voice of my grandmother merging and melting.

I can relate to what the narrator is saying about being asked to go play. When my sister and I were really little, my parents always told us to go outside and play when they wanted to have a grown-up conversation.

Practice It!

These are some of the topics you will read about in the selections:
• a fourteen-year-old boy who is trying to gain his stepfather’s approval
• the desire to do something that is extremely difficult and dangerous

In your Learner’s Notebook, make a list of experiences, ideas, and people or characters you can connect to these topics.

Use It!

As you read, connect to “Ice” and “On Top of the World” by using your list of ideas.
Meet the Author
Graham Salisbury grew up in Hawaii. He has worked on boats and taught in an elementary school. He even had a rock ‘n’ roll band. He has written many short stories and novels for kids. Today Salisbury lives in Oregon with his family. See page R6 of the Author Files in the back of the book for more on Graham Salisbury.

Vocabulary Preview

minority (muh NOR uh tee) n. a smaller group (p. 18) He was in the minority at school because unlike most kids, his ancestors were not from Hawaii.

self-esteem (self es TEEM) n. confidence and satisfaction in oneself (p. 20) He had low self-esteem because his stepfather constantly put him down.

oblivious (uh BLIV ee us) adj. not aware (p. 21) The boy’s mother was so busy that she was oblivious to the boy’s problems.

relentlessly (ruh LENT lis lee) adv. without pity or mercy (p. 21) John relentlessly ignored and scorned Graham.

void (voyd) n. empty space (p. 22) John thought Graham was brainless and had a void between his ears.

On My Own Choose three vocabulary words. Use the words in a paragraph.

English Language Coach

Context Clues: Characteristics When you see a new word while reading, try to define it by using context clues—hints in nearby words and sentences. One kind of context clue involves characteristics, or details that tell you what something does, is made of, or looks like. The sentence below contains characteristics of a kelpie. Use them to figure out what a kelpie is. Then read the chart to see if you were right.

• The kelpie barked, wagged its tail, and brought us its favorite rubber ball.

<table>
<thead>
<tr>
<th>Word</th>
<th>Characteristics</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>kelpie</td>
<td>barked, wagged tail, brought rubber ball</td>
<td>a type of dog</td>
</tr>
</tbody>
</table>

Partner Work With a classmate, find the characteristics of a laceration in the sentence below. Make a chart like the one shown, and complete it by filling in the characteristics and defining laceration. Then look the word up in a dictionary to see if you’re right.

• The accident victim was bleeding heavily from a four-inch laceration caused by broken glass.
Skills Preview

Key Reading Skill: Connecting

“Ice” is about a boy’s relationship with his stepfather. As you read, use these tips to connect to the story, and ask yourself the following questions:

• Think about adults in your life whom you admire. Is your relationship similar to or different from the author’s relationship with his stepfather?
• Think about a time when you wanted someone’s approval. Why was it important to you?

Write to Learn In your Learner’s Notebook, explain whose approval you wanted and why.

Key Literary Element: Description

If you like to know what a character looks like or how he or she figures out he or she is in danger, you can thank the writer’s description. Description tells you what things look, sound, and feel like. A writer describes smells and tastes that make the story or poem come alive. Almost everything in a story besides the characters’ thoughts and words involves some description.

When you’re reading, your imagination is more important than when you’re watching television or a movie. A good description lets you see people and things you’re reading about in your mind. But do your part. If the writer says that the character smells a charcoal grill, remember a time when you smelled a grill. If the writer says a balloon is the color of a red tulip, think of how red a tulip is.

The selection you are about to read is filled with description. As you read, ask yourself,

• Which details are especially vivid and original?
• How do these details help me imagine what a person, place, or thing is like?

Get Ready to Read

Connect to the Reading

Have you ever stubbornly tried to prove a point? For example, the boy in this story tries to carry ice with his bare hands, just to show how tough he can be.

Partner Talk With your partner, discuss times when you or another person tried too hard to prove something. Did the person finally give in? What was the outcome?

Build Background

The author grew up in Hawaii, a chain of islands located in the Central Pacific Ocean. Hawaii became a state in the United States in 1959. People from many different cultures live in Hawaii. More than half the population is Asian.

Set Purposes for Reading

BIG Question Read “Ice” to learn what a boy finds out about himself when he spends the summer working with his stepfather.

Set Your Own Purpose What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the “Ice” page of Foldable 1.

Keep Moving

Use these skills as you read “Ice.”
I got into my share of fights as a kid. I was short. And white. People called me shrimp, shahkbait, mongoose, pipsqueak, runt, hanakuso, half-pint, cock-a-roach, zit, and a lot of other more gross and disgusting things. That was okay when it was coming from my friends. I was a haole¹ boy. A minority. Fair game. My roots in the Hawaiian Islands went back to 1820, which meant exactly zero. But I was one of the boys. They liked me and I liked them. Race wasn’t an issue. But coolness was, and I was cool enough. I could take whatever they dished out. I knew they were just doing their job. Besides, I called them worse things back. And we all laughed about it.

But sometimes boys who weren’t my friends called me things I didn’t want to be called.

1. Haole (HOW lee) is the Hawaiian term for a white person.

Vocabulary

minority (muh NOR uh tee) n. a smaller group
Bok! Nobody was calling me a sissy. Bok! Bok!
I even fractured my finger once, throwing a punch that missed and hit the school bus window. Hurt like fire for days, and I was sorry I’d gotten into that fight.

Even so, I believed it was good to be a fighter. It was healthy. Got stuff out of my system. I still believe it’s good. But I’ve long since learned that you don’t have to fight with your fists to be a fighter. In fact, it’s better not to.

My problem was I never asked myself what kind of fighter I was. I never even thought about it, and I should have. But for much of my youth, thinking wasn’t a primary character trait. I just did it—whatever it was—then paid the price. I should have thought about why I got into fights. Was I fighting for myself, or was I just trying to prove something to someone else? There’s a difference, you know. A big difference. I learned that the hard way, mostly by fighting stupid fights.

But I learned it best from a block of ice.

I had three fathers, none of whom I knew.

My real father was a fighter pilot in the U.S. Navy. Lt. Commander Henry Forester Graham, VBF 83, USS Essex. He went down with his plane on my first birthday. The exact day. April eleventh. He was only twenty-seven years old. I never knew him, except through letters my mother received from his fellow officers after his death, letters which mostly said: “I only hope the boy grows up to be half the man Hank Graham was.”

A year or so later my mother married another navy man, Guy Salisbury, who adopted me. He lived with us eight years, fathered my three sisters, then died of cancer at the age of thirty-three. He was a “sweetheart and a fine, fine man, just like your father was,” my aunt told me. He was also a busy man, and I hardly ever saw him.

I didn’t know him either, but at least I can remember what he looked like.

Two or three years after that my mother married again. A beachboy. A man named John, who was ten years younger than she
was. He had thick, wavy hair and muscles like Sylvester Stallone. He could surf, he could water-ski on bare feet, he could free-dive to eighty feet and stay down for close to three minutes. He was once stranded on French Frigate Shoals for thirty days with a couple of Filipino fishermen. And except for one, gaping character flaw, he was everything I, at thirteen, wanted to be.

His flaw, though, was a big one, and I didn’t understand it until I was much older. But once I figured it out, I could see why I never knew him, either.

It simply wasn’t possible.

He wouldn’t allow it.

He was a loner and a crusher of self-esteem—mine, and my sisters’, and eventually my mother’s. But for a few years in my life, John was king. He was lean and strong, and he looked like a movie star. In my eyes he could do no wrong. My sisters never saw it that way, but I sure did. I liked him. I was floating on top of the world when Mom said she was going to marry him.

We lived on Oahu at the time. John worked at the Hawaiian Village Hotel in Waikiki, running the water-ski operation. He was then, and had always been, a man of the sea. His skin was a deep red-brown, colored by a lifetime in the sun. And when he moved, it was in a smooth, slow, don’t-bother-me kind of way. Most of the time a Marlboro hung from his half-parted lips, his eyes squinting through the smoke like Clint Eastwood’s. He could have been the star of Sea Hunt, or Rawhide, or even Cliffhanger, if he wanted to. He had that same kind of raw, manly presence.

We moved from Oahu to the Big Island soon after Mom and John were married. We traveled by boat—a thirty-eight-foot deep-sea charter fishing boat that made me sicker than I’d ever been in my life. My sisters took a plane. But Mom and I made the two-day trip with John and his new fully rigged haole sampan, gliding over glassy seas in the lee of the islands and

**Vocabulary**

*self-esteem* (self es TEEM) n. confidence and satisfaction in oneself

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2. The *lee* is the side of the island that is not being hit by wind.

**Key Reading Skill**

Connecting Is there anyone you know who “can do no wrong”? Do you feel the same way about this person as the author feels about John?

**Key Literary Element**

Description There are a lot of descriptive details that appeal to the sense of sight in this paragraph. Which details help you picture what John looks like?
battering through the channels between them, channels that threw the boat around like a cork in a hurricane. John was in heaven. My mother was oblivious, a newlywed caught up in the Big Bopper singing “Chantilly Lace” on the boat’s radio. I was sickly green, dehydrated, and barely human.

Two days later we cruised into Kailua-Kona in the calm lee of Mount Hualalai. There, in the shade of groves of coconut trees that lined the shore, was my new home, a serene, turquoise-bayed fishing village where John was going to be a charter-boat skipper. The sun was more brilliant there than in any other place I’d ever been. It made the glassy water in the harbor sparkle. And it warmed the vast, mysterious ocean that relentlessly hissed along the shoreline, an ocean that reached out and put its arms around you, called you closer, like the sirens in The Odyssey. You could have called it paradise, because it just about was. And there I stood on the pier, the heir apparent to all of John’s great wealth of maritime knowledge.

Day after day I followed him around, watching, mimicking. I walked like John. I scowled like John. I made John remarks to my sisters, terse and scornful and sarcastic. I carried my T-shirt hanging from the back pocket of my shorts and squinted into the sun like I’d been on the ocean all my life.

At home, John did a multitude of secret things in the garage. But mostly he made lures out of fiberglass resin. Plugs, he called them. Tubular-shaped things about the size of the cardboard center of a roll of toilet paper. He’d put plastic eyes and pearl inlays into his mold. Then, when they’d dried, he’d fit them with flashy plastic and rubber skirts that

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3. The Odyssey is an ancient Greek story. In the story, the sirens are creatures that sing enchanting songs to lure sailors to their death.
4. Maritime means “having to do with the sea.”
5. A multitude means “a great number.”

**Vocabulary**

- oblivious (uh BLIV ee us) adj. not aware
- relentlessly (ruh LENT lis lee) adv. without pity or mercy
wiggled in the water. Finally he’d drill a hole down the center and thread through a wire leader and a hook big enough to handle a thousand-pound marlin. He made plugs in every color combination he could think of, trying to find the prize among them, the one that would work, the one that would catch the Big Fish.

On a technical level, I was privy to none of this. I could only watch from a distance, could not touch anything, could not even ask a question. The one time I did, his answer was vague and totally useless. Fishermen, it seemed, guarded their secrets even from the ignorant.

Still, I watched him, like a cat watches a dove peck around in the grass.

My mother practically begged him to let me work as his deck hand. John scowled and told her I was too small. He needed someone with muscle, and brains. But Mom persisted. Maybe she was worried that John was right and hoped that a summer on the boat would shape me up.

In the end, her wish was granted. I got the job. I was a deck hand on a deep-sea charter fishing boat, the youngest and smallest in the Kona fleet. All the other skippers and their first-rate deck hands were kind and supportive, always smiled and waved at me from the decks of their boats. One of them even told me I looked like a miniature Tarzan, which I loved to hear, because John looked like Tarzan.

The major part of my job, I soon found out, took place between getting up in the morning and heading out to sea three hours later. Then, for the next eight hours, I did little more than go for a boat ride . . . unless we caught a fish. Then I sat at the wheel and tried to keep the angler’s line behind the boat. I was a spectator. Because that’s when the muscle came in, and the brains . . . which, of course, I didn’t have. John reminded me of the void between my ears almost daily, in all sorts of unspoken ways.

But who cared? I was working. On a boat. We caught big fish—up to a thousand pounds, sometimes. And we took out famous people, like Red Skelton, Spencer Tracy, and a football

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**Vocabulary**

| **void** (voyd) n. empty space |

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6. When you are privy to something, you know something that is hidden to others.
player named Paul Hornung, the biggest human being I’d ever seen in my life. How many other fourteen-year-old boys could say that? 8

I was to work an entire summer with John. That was the deal Mom had made for me. The first week I did nothing but handle the wharf lines, tying and untying the boat at the pier. Then I got to sponge the salt from the seats and windows at the beginning and end of each day. That, I began to realize, was all I was going to get. John was accommodating my mother, not training a deck hand.

Wanting to prove that I was good enough, and hoping to gain a small shot of approval from John, I dreamed up a set of duties for myself. I figured I could start by doing more to get the boat ready in the mornings.

I studied John’s routine until it was as clear as the resin in his prize lures: the night before, check the two-gallon bucket of water in the freezer in the garage; get up at five in the morning and take the bucket out of the freezer and work the ice out, then put the ice on a burlap bag on the back seat of the Jeep; refill the bucket and put it back in the freezer; take a couple of six-packs of Coke and Budweiser from the storage closet and set them next to the ice; unscrew the five-horse Evinrude outboard engine from its sawhorse stand and throw it in the Jeep, too; drive to the harbor in silence; take the ice out of the Jeep and put it on your hand, like a waiter carrying a tray of dishes; grab the outboard with the other hand and walk slowly down to the skiff; set the outboard on the back of the skiff, fire it up, and buzz on out into the harbor to get the boat. 9

This was what John did, day after day. It seemed simple enough. I could do all of that. All he’d have to do was have a first cup of coffee from his corroding silver Thermos.

I asked him if I could take over the job of the ice and the outboard.

John studied me a moment, smoke drifting off the end of his cigarette. Then he shrugged, and said, “I don’t care.” That’s all he had to say about it, nothing more, nothing less.

Yes! I thought. I’ll do it just like he did it. When I get that down, he’ll ask me to do more. He’ll see that I can be a good deck hand, that I have muscles and brains.
That night, I checked to be sure the water in the bucket was freezing up. Even got the drinks and put them in the garage near the outboard. Easy. No sweat.

John banged on my bedroom door at five the next morning, just like always. Boom! One time. That’s all. No words. I heard it or I didn’t. If I didn’t, he’d leave me behind without a second thought. I got up instantly, a habit I developed then, and cling to even to this day.

I couldn’t get the ice out of the bucket. I kicked it, I twisted it, I pounded it on the ground, I swore at it, but it wouldn’t budge. John suddenly appeared at my side and pushed me out of the way. Without saying a word, he took an ice pick and chiseled an inch of ice off the top, all the way around, leaving a space between the lip of the bucket and the block of ice. Then he turned the bucket over and dropped it on the ground.

The ice popped out. I needed to leave a drop-space around the top of the bucket. Simple. Part of where the brains came in. John hadn’t told me that, and I hadn’t noticed. He picked up the ice and put it in the Jeep. Then the Evinrude and the drinks. When we got to the pier, he took both the ice and the engine down to the skiff himself.

The next day I did it right, got the ice out of the bucket and put it in the Jeep. Then the outboard engine. It was heavy. I wasn’t sure I could carry both of them at the same time.

On the way to the pier, I decided I would only take the ice, at least until I could do that much without screwing up. I told that to John when we got there. He shook his head and grabbed the engine and started walking toward the skiff. No words had passed his lips since the night before, when he told me to do the ice right this time.

I took the ice off the back seat and, as John always did, raised it to my shoulder on the palm of my hand. I started following him, walking slowly, in the don’t-bother-me way, which I had mastered. It wasn’t far, maybe thirty or forty yards. When we got about halfway, my hand started feeling like it was on fire. It froze so badly it burned. I had to switch hands. I ended up carrying the ice cradled between both arms, nestled against my chest. When we got to the skiff, I dropped the ice down onto the floorboards and jammed my
hands into the warm ocean, and let them sting until I could move my fingers again.

John fired up the outboard and started out into the harbor to the boat, silent and sullen\textsuperscript{7} as a flat tire.\textsuperscript{II}

I spent the next eight hours being angry at myself, wondering how I was ever going to carry that blasted ice \textit{and} the outboard from the Jeep to the skiff at the same time.

The ice was just too cold to carry in one hand that far, at John’s impossibly slow pace. I didn’t know how he could do it, except that his hands were thick and leathery from fishing all his life. Mine were lily-white and as soft as raw fish meat. Once, the ice burned me so badly that I had to set it down on the hood of a truck . . . just for a second . . . while I buried my hands in my armpits.

John stopped, and looked back at me, and said, “Tsk . . .”

\textsuperscript{7} Someone who is \textit{sullen} is in a silent, bad mood.

\textsuperscript{II} Key Literary Element

Description Here, the author uses a comparison to help you picture how John looked. What two things are being compared?
And I knew I was losing ground.
After a couple of weeks of murdering my screaming hands, I came up with a solution. I put a canvas fish glove on . . . then carried the stupid ice. It worked. So simple, and well worth the scorn I figured John would pour all over me for being so sissy as to have to put on a glove.
But he didn’t say a word about it.
Not one word.
In fact, I don’t think he even noticed. I was trying so hard to be like him, trying to live up to this self-imposed manly goal of carrying ice with my bare hand, when the reality of it all suddenly hit me—who cared?
Certainly not John. He didn’t give a rat’s you-know-what how I carried the ice, just as long as I got it to the boat.
Only I cared.
Why?
Because I didn’t know any better. Because I was fighting for the wrong reason. I was being watched. Right? I was being

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**Practice the Skills**

**Key Reading Skill**

**Connecting** Imagine how it feels to try hard to impress someone who doesn’t even notice your efforts. How do you think the author felt?

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**Analyzing the Photo** Today, many Hawaiians still make their living from the sea. Why might commercial fishing be challenging for a young boy?
watched by John, and all the other fishermen, and all their ace deck hands, and all the kids on shore who were rubbing their hands together to have my job if I couldn’t do it. I had to live up to the code, the image, the machismo. I had no choice in the matter. Right? I had no choice in the matter. Right? 13

Wasn’t that right?

Carrying ice taught me a great lesson, though I didn’t truly understand it until years later. But there it was, right in front of me, and I didn’t see it. I still tried to carry the ice bare-handed a couple of times, and still failed. And I still felt as if I’d never live up to John’s expectations.

I kicked myself around for a long time before I finally realized that John didn’t have any expectations. He didn’t seem to care much what I did, one way or the other.

Today, I thank John for letting me work on his boat. And I thank him for being the way he was. I learned a lot simply by being there. He truly was a wealth of knowledge. But most of all, I learned about how hard I tried, even into later years, to please others rather than myself, always searching for that elusive outside approval. Long, hard, bumbling years dragged by before I finally understood how foolish, if not impossible, that search was.

Jeeze. To think back. How I would do all manner of stupid things in order to be accepted, to be seen as manly. Nobody was calling me a sissy, confonnit.

And nobody’s calling you one, either. Right?
You’re going with the bare hand. Grit it out until your fingers fall off.


But just one thing. Are you doing it for you? Or are you doing it for someone else? It’s an important question. 14

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8. Machismo (mah CHEEZ moh) is behavior that is meant to show how manly someone is.

9. When something is elusive (ee LOO siv), it is hard to catch.
After You Read

**Answering the BIG Question**

1. **What did you get out of reading “Ice”? Explain.**

2. **Recall** Why doesn’t the author remember what his first (biological) father was like?
   
   **Tip** Right There The answer is in the selection.

3. **Recall** What happened to the author’s second father?
   
   **Tip** Right There The answer is in the selection.

**Critical Thinking**

4. **Infer** Why do you think the author wanted to impress John?
   
   **Tip** Think and Search You will find this information in the text but not all in one place.

5. **Interpret** Now that the author is an adult, how does he feel about the way his stepfather treated him?
   
   **Tip** Author and Me You will find clues in the text, but you must also use the information in your head.

6. **Apply** How did the author deal with his problems? What, if anything, have you learned about dealing with problems in the future? Explain.
   
   **Tip** Author and Me You will find clues in the text, but you must also use the information in your head.

**Write About Your Reading**

**Written Response** Near the beginning of the selection, the author says, “Was I fighting for myself, or was I just trying to prove something to someone else? There’s a big difference, you know. A big difference. I learned that the hard way, mostly by fighting stupid fights. But I learned it best from a block of ice.”

In a few paragraphs explain what lesson the author learned from a block of ice and how the block of ice taught him that lesson. Back up your ideas with details from the selection.
Skills Review

Key Reading Skill: Connecting
7. What part of the selection was easiest to connect to something else you have read—the setting, the people, or the author’s experiences?

Key Literary Element: Description
8. Find examples in “Ice” of descriptive details that appeal to each of the following senses: sight, sound, and touch. Put your examples on a chart like the one pictured below. Also include the page number of each example on your chart.

<table>
<thead>
<tr>
<th>Sense</th>
<th>Example</th>
<th>Page No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>sight</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sound</td>
<td></td>
<td></td>
</tr>
<tr>
<td>touch</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Vocabulary Check
For each vocabulary word below, write a clue on an index card or a sheet of paper to hint at its definition. Shuffle the cards and give them to a partner. Have him or her guess which word goes with each clue.

9. minority
10. self-esteem
11. oblivious
12. relentlessly
13. void
14. Academic Vocabulary  List three texts you have studied this month.
15. English Language Coach  The sentence below contains characteristics of a jacamar. List the characteristics; then define what a jacamar is.
   - The jacamar spread its shiny green wings and flew over the forest in search of insects. Look up jacamar in the dictionary to see if you’re right.

Grammar Link: Concrete and Abstract Nouns
Nouns are words that name people, places, things, feelings, or ideas. Nouns can be concrete or abstract.

Concrete nouns name things that you can see or touch. Tree and shoe are examples of concrete nouns.

Abstract nouns name ideas, qualities, and feelings—things you cannot see or touch. Friendship, satisfaction, and freedom are abstract nouns.

- Waves crashed against the boat as it headed for shore; the captain urged the crew to fight off fear and maintain hope that they would survive.

The nouns waves, boat, shore, captain, and crew are concrete. The nouns fear and hope are abstract.

Grammar Practice
Copy each sentence. Underline all the concrete nouns. Circle all the abstract nouns.

16. The civilians admired the soldier’s courage.
17. The young man showed great maturity.
18. She wanted to make peace with her sister.
19. The doctor talked with the patient about good health.
20. The book was filled with wisdom.

Writing Application  Review your Write About Your Reading activity. List five concrete nouns and two abstract nouns you used.

Web Activities  For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
**Vocabulary Preview**

**feat** (feet) *n.* remarkable action *(p. 32)*  
Climbing the world’s highest mountain is an amazing feat.

**trekked** (trekd) *v.* walked or hiked a long distance; form of the verb **trek** *(p. 35)*  
They trekked the many miles from Nepal to Tibet.

**expeditions** *(ek spuh DISH unz)* *n.* groups that take trips for specific purposes *(p. 35)*  
Many people who wanted to climb Mount Everest joined expeditions led by Sherpas.

**Write to Learn** Work with a partner to write a one-paragraph story about a person who has an adventure. Use the vocabulary words above in your paragraph. Your story can be funny or serious. You decide.

**English Language Coach**

**Context Clues: Explanatory Words and Phrases** Sometimes authors will include an explanatory word or phrase to help you understand what an unfamiliar word means. Explanatory words and phrases are usually set off with certain marks of punctuation. Look at the chart below.

<table>
<thead>
<tr>
<th>Punctuation</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>pair of dashes</td>
<td>The people believed that genii—friendly spirits who watch over places—protected their village.</td>
</tr>
<tr>
<td>pair of commas</td>
<td>Down, the fluffy feathers of geese and ducks, is used to stuff pillows.</td>
</tr>
<tr>
<td>pair of parentheses</td>
<td>The frog’s skin contains toxins <em>(poisons)</em>.</td>
</tr>
<tr>
<td>pair of commas with <em>or</em></td>
<td>The story’s theme, or main idea, is that love conquers all.</td>
</tr>
<tr>
<td>pair of commas with <em>called</em></td>
<td>These basic units of rhythm, called feet, make up a poem’s meter.</td>
</tr>
</tbody>
</table>

**On Your Own** Use the explanatory words and phrases in the chart to define the following words: **genii, down, toxins, theme,** and **feet.** Write your definitions in your Learner’s Notebook.
**Skills Preview**

**Key Reading Skill: Connecting**
Imagine that you’re about to climb the tallest mountain in the world. The weather will be very cold. What supplies and equipment will you bring on your journey and why?

**Whole Class Discussion** As a class, brainstorm a list of items you will take with you on your climb. You will have to carry whatever you bring. So make sure you pack only the most essential things.

**Text Element: Title and Subheads**
The title, or name, of a selection fulfills one or more of these purposes: (1) to let readers know what, in general, the selection will be about; (2) to capture readers’ attention so that they want to read on; and (3) to introduce the main, or most important, idea in the selection.

Nonfiction selections may also contain subheads—titles that preview the content of each section of the article. Always read and think about the title and subheads of a selection. These elements contain helpful information that can make it easier for you to understand the selection. As you read “On Top of the World,” ask yourself these questions:

- What topic does the title say the selection will be about?
- From the subheads, what things about the topic will be discussed?

**Partner Talk** The title “On Top of the World” is a pun—a phrase with a double meaning. With a classmate, see if you can figure out what the two meanings are. Why do you think the author used a pun in the title?

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**Get Ready to Read**

**Connect to the Reading**
You will read about two people who faced an enormous challenge. What’s the greatest challenge you’ve ever faced? What made it so challenging? How did you feel when you first faced the challenge? What finally happened and how did you feel about it?

**Write to Learn** In your Learner’s Notebook, answer the questions above.

**Build Background**
About a half century ago, Edmund Hillary and Tenzing Norgay became the first people to climb to the top of Mount Everest, the tallest mountain in the world. Mount Everest is in the Himalayas, a mountain range on the border of Nepal and Tibet, China.

In interviews, Hillary has said that he was often frightened during the difficult climb—especially when he fell into a large crack in the ice—but that he kept on because “this is part of the challenge.”

- Find Nepal and China on the map on the next page. Mount Everest is in the mountain range on the border of these two countries.
- Today’s hikers use equipment and clothing that did not exist in 1953, when Hillary and Norgay made their climb. Most of what today’s climbers use is strong or warm but light to carry. For example, hikers now wear fabrics that are warmer and thinner than the many layers of wool worn by Hillary and Norgay.

**Set Purposes for Reading**
Read to find out what it’s like to hike to the top of the world’s highest mountain.

**Set Your Own Purpose** What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the “On Top of the World” page of Foldable 1.

**Keep Moving**
Use these skills as you read “On Top of the World.”
On May 29, 1953, Edmund Hillary and his mountain-climbing companion, Tenzing Norgay, got a glimpse of Asia that no other human had ever enjoyed. They became the first to look down from the dizzying height of the world’s tallest mountain, Mount Everest, while standing upon its snowy top. But it wasn’t a time for celebrating.

“I didn’t leap or throw my hands in the air or something,” Hillary recalled in an interview. “We were tired, of course.” But finally in May 2003, the long-delayed celebration took place. Hillary, who lives in New Zealand, joined his friends and fans in Kathmandu, Nepal, to honor the 50th anniversary of his towering feat.

The Quest for the Top

Sir George Everest, a British surveyor who mapped India and part of the Himalayan range, probably never saw the big mountain. But his colleagues, who measured the peak and declared it the world’s tallest in 1852, wanted to honor Everest’s work by naming it after him. The 29,035-foot-tall mountain straddles the border of Nepal and the Tibet region of China.

1. **Colleagues** are people who work in the same profession

**Vocabulary**

- **feat** (feet) *n.* remarkable action
Climbing to Mount Everest’s summit became an irresistible goal for many adventurers. But people risked their lives to get to the top. Has the challenge been worth the serious risk? When a reporter asked George Mallory, a British mountaineer, why he wanted to climb Everest, he famously replied, “Because it is there.” Mallory’s final attempt in 1924 to climb to the top of Mount Everest ended in his death. At least 175 climbers are known to have died on Everest since 1920. Nearly 1,200 others have made it to the top.

One Mean Mountain

Anyone who has climbed Everest can tell you that humans are not meant to hang around 5.5 miles above sea level. The ice, snow, freezing wind, deep ice cracks, called crevasses, and lack of oxygen are constant threats to climbers’ safety and health. Because of the thin air, most climbers breathe from oxygen tanks. Some climbers have lost toes, ears, and fingers to frostbite. All of these factors force climbers who do reach the top to turn around and scramble back down as quickly as possible.

2. Frostbite happens when a part of the body becomes so cold that the blood cannot circulate. Usually frostbite happens to fingers, toes, and ears.
“You cannot conquer Everest. It’s not possible,” says Norgay’s son Jamling, who has climbed Everest with Hillary’s son, Peter. “Everest will give you a chance to stand on the top for a few minutes, and that’s it.”

**It’s Still There**

The mountain is much less a mystery now than when Hillary and Norgay reached its peak in 1953. People have approached climbing it from all sides and have succeeded in getting to its top by 15 different routes. Satellite phones and other equipment keep adventurers in touch with the world below. Special clothes made for climbing are now made of high-tech thermal fabrics. Hillary and Norgay had only layers of wool and cotton and a simple cotton tent to keep them warm. They didn’t have any high-tech equipment as safety nets.

Some modern climbers who are inexperienced pay a lot of money to have professional guides take them to the top. But even with guides, the climb can be risky. In 1996, tragedy struck. On one of the mountain’s busiest days, a storm blew in, and eight climbers died in a single night.

Climber Heidi Howkins uses a ladder to cross a crevasse in the Khumbu Ice Fall, a jumble of ice blocks on the path to the top. Inset: Hillary and Norgay have tea after their triumph in 1953.
Hillary continued a life of achievement. After being knighted by Queen Elizabeth II, Sir Edmund Hillary led a team across Antarctica to the South Pole and climbed many mountains. He has worked for decades to build desperately needed schools and hospitals for Norgay’s people, the Sherpas of Nepal. “That’s how I’d like to be remembered,” says Hillary. “Not for Everest but for the work I did and the cooperation I had with my Sherpa friends.”

—Updated 2005, from TIME For Kids, May 9, 2003

Tenzing Norgay, who died in 1986, was a Sherpa. The Sherpas are one of about 30 ethnic groups in Nepal. Sherpas, who are mainly farmers and herders, are believed to have trekked to Nepal from Tibet about 500 years ago.

Because many live in the Khumbu Valley at the foot of Everest, Sherpas work as porters and guides for outsiders who come to climb the mountain. On big expeditions, Sherpas may go ahead of official climbers to carry tons of gear to the few camps along the way. It’s hard to imagine that many foreigners would have made it up Everest without help from Sherpas, who are used to working at high altitudes.

Sherpas follow the Buddhist religion, which holds deep respect for nature as a core belief. They call the mountain Sagarmatha, which means “goddess mother of the world.”

3. **Ethnic groups** are groups of people that share a language, customs, and social ideas.

**Vocabulary**

- **trekked** (trekd) v. walked or hiked a long distance
- **expeditions** (ek spuh DISH unz) n. groups that take trips for specific purposes
After You Read

On Top of the World

Answering the BIG Question

1. Were you entertained by the article? Explain. If you were not entertained, explain what you got out of reading it.

2. Recall Where is Mount Everest located?
   **Tip** Right There The answer is in the article.

3. List What are some of the dangers people who climb Mount Everest must face? List at least three.
   **Tip** Right There The answer is in the article.

Critical Thinking

4. Evaluate Do you think George Mallory had a good reason for climbing the mountain? Why or why not?
   **Tip** Author and Me You will find clues in the text, but you must also use the information in your head.

5. Interpret Jamling Norgay has said, “you cannot conquer Everest.” What do you think he meant?
   **Tip** Author and Me You will find clues in the text, but you must also use the information in your head.

6. Infer Edmund Hillary has said he wishes to be remembered for his friendship with the Sherpas rather than for climbing Mount Everest. What does this wish tell you about Hillary as a person?
   **Tip** On My Own Use your knowledge of people to answer.

Talk About Your Reading

Oral Report Imagine that you’re writing a short biography of Hillary. With a small group of classmates, brainstorm a list of at least ten questions you feel you would need to answer about Hillary’s life in order to write the biography. They could be questions you would like to ask Hillary in an interview or questions you might answer yourself by doing research on the Internet or in the library. Follow up by doing the research. Present your findings in an oral report to your class.

Objectives (pp. 36–37)
Reading Make connections from text to self
Informational text Use text features: title, subheads
Vocabulary Use context clues: explanation
Grammar Identify parts of speech: personal and possessive pronouns, antecedents
Skills Review

Key Reading Skill: Connecting
7. What are some reasons that you have for trying new or difficult activities? How do these reasons help you relate to this story?

Text Element: Title and Subheads
8. Did the subheads help you preview the content of the article? Explain why or why not.

Vocabulary Check
Play a game with a group of three. Follow these steps:
• Write the words below on note cards.
• Turn the cards face down.
• On your turn, choose one card.
• Make up a sentence using the word on that card. Each sentence has to be different from the other ones that used the same word. Keep playing until you have all gone twice.

9. feat
10. trekked
11. expeditions

The words in dark type below are personal pronouns. The underlined words are possessive pronouns.
• When I slipped on ice, she put down her book to help me get on my feet. Then our friends came to find us.

An antecedent (an tuh SEE dunt) is the noun that a pronoun refers to. A pronoun must refer clearly to its antecedent.

Cheryl Lynn and Tabitha went to her house.

In the example above, the antecedent for her is unclear. Did the girls go to Cheryl Lynn’s house or Tabitha’s house? To fix the unclear pronoun reference, you can replace the pronoun with a noun.
• Cheryl Lynn and Tabitha went to Tabitha’s house.

Grammar Practice
Circle the personal pronouns in the sentences below. Underline the possessive pronouns. Correct the sentence if the antecedent of a pronoun is unclear.
16. Juanita likes to tease her friends when she’s in a bad mood.
17. I hit a branch with my head, and it broke off.
18. “Whose car is in front of your house?” he asked.

Grammar Link: Personal and Possessive Pronouns and Antecedents

<table>
<thead>
<tr>
<th>Pronouns</th>
<th>take the place of nouns.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal pronouns</td>
<td>refer to people or things</td>
</tr>
<tr>
<td>Possessive pronouns</td>
<td>show ownership</td>
</tr>
</tbody>
</table>

I, me, you, he, she, him, her, it, we, us, they, them
my, mine, our, ours, you, yours, his, her, hers, its, their, theirs, whose

The English Language Coach Each of the following sentences contains an underlined word that may be unfamiliar to you. Copy the sentences. Then circle the explanatory word or phrase that defines the underlined word.

12. Volcanoes are formed when magma, hot liquid rock beneath the earth’s surface, breaks through a weak spot in the earth’s crust.
13. Daal bhaat (rice with lentil beans) is a common meal for the Sherpas.
14. Yaks—large, shaggy animals that are similar to buffalo and oxen—are native to central Asia.
15. Roving bands of robbers, called dacoits, terrorized the countryside of India.
ASSIGNMENT Write an autobiographical sketch

Purpose: To describe an experience you’ve had that shaped your feelings about reading

Audience: Your teacher and your classmates

Writing Rubric

As you work through this writing assignment, you should follow these guidelines:

• develop a sequence of events
• use first-person point of view
• use well-chosen descriptions and details
• develop your writing voice

For a model of an autobiographical sketch, see page 95.

Objective (pp. 38–41)

Writing Use the writing process: autobiographical sketch • Use literary elements: plot, setting, sensory details, point of view, voice • Identify text structure: sequence

Grammar Use a variety of verbs

Have you ever found yourself thinking about a special time or event in your life? Could you picture your surroundings in detail, remember the people who were there with you, and relive the feelings you had?

If you wrote this memory down, it could be the beginning of an autobiographical sketch. When a person writes the story of his or her life, it’s called an autobiography. A sketch is a short scene that describes only the key details. So if you write an autobiographical sketch you describe one “scene,” or event, in your life.

In this Writing Workshop you’ll write an autobiographical sketch about a meaningful event in your life that involved reading. You’ll explore how reading changed your outlook and share that experience with others.

Prewriting

Get Ready to Write

What do the following things have in common: stories, cereal boxes, street signs, schoolbooks, notes from friends? They’re all things you’ve read, of course. Think about the different reading experiences you’ve had.

Gather Ideas and Choose a Topic

In your Learner’s Notebook, write about the kinds of reading experiences you’ve had in your life. Here are some examples to get you started:

• being read to before going to bed at night
• reading your favorite magazine at the newsstand
• reading short stories or books assigned in school
• reading a postcard from traveling friends or family
• reading instructions on how to play a new video game

After you’ve thought of as many examples as possible, choose an experience from your list. Pick one that you think is interesting and important—one that helped shape how you feel about reading. (Don’t worry about choosing the “perfect” experience. If your choice doesn’t work out, you can change it later.)
Develop Your Ideas

Once you’ve chosen an experience to write about, recall specific details about your experience. These details are important because they will help your readers to understand how you felt at the time. If you have trouble coming up with details, think about the experience in terms of your five senses: sight, sound, taste, touch, and smell.

1. In your Learner’s Notebook, jot down as many specific details about your topic as you can remember.
2. Make sure that your list includes when and where the experience happened and who else, if anyone, was there.
3. Ask yourself how the experience made you feel. How do you feel about it now?

If you don’t have enough details or can’t recall how you felt at the time, now is a good time to pick a different reading experience.

Make a Plan

After you’ve developed your ideas, decide what order you want to put them in, or how to sequence your sketch.

- You can describe the experience in chronological order—the order in which things actually happened. Start at the beginning of your experience and end by telling how it influenced how you feel about reading now—or how you hope to feel in the future.
- You may want to describe your experience in a flashback—an interruption in chronological order to describe the past. For example, you might begin by describing how you feel about reading now. Then you could flash back to the past experience that shaped your feelings. You could end by returning to the present.

To help organize your sketch, fill in a map like the one below.

**When and Where Experience Occurred**
- a friend’s party and my bedroom

**People Involved**
- me, a few of my classmates, and my social studies teacher

**Beginning**
- I come home from a party after having an awful time because people ignored me.

**Middle**
- I read a couple of scenes in my Spanish book that I can relate to.

**End**
- The characters in the book give me hope for the future.
Drafting

Start Writing!

Sometimes the hardest part of writing a first draft is getting down the first few words. You don’t have to worry, though. You’ve already done that by writing notes and filling in a story map!

Get It on Paper

Begin writing about your experience. Use your story map as a guide, but feel free to make changes as you go along. You are telling a story that happened to you, so use first-person point of view. Refer to yourself as I and me. Describe the other people in your story. Tell what they looked like, how they acted, and what they said.

Writing Tip

Conclusion  Don’t stop writing when you run out of ideas. Give your sketch a strong ending by telling what the experience meant to you.

Applying Good Writing Traits

Voice

One of the best parts about reading a story is discovering the writer’s personality from the way he or she sounds on paper.

What is Voice?

When you speak, you don’t sound like anyone else—your voice is yours alone. You want to have a one-of-a-kind voice when you write too.

Why Is Voice Important in My Writing?

Using a strong, individual voice in your writing will get your ideas and feelings across to the reader and make your writing more interesting.

How Do I Do It?

• Don’t be afraid to show who you really are! Write with personality, as if you are telling close friends about your experience.

• Choose words that show what you really believe and feel.

• Vary the way that you structure sentences. Every sentence in your autobiographical sketch should not start with “I.”

• Include details that will help your readers picture in their minds the events in your text.

Write to Learn  Here’s how you can strengthen the voice in your draft:

1. After you have written your first draft, read your sketch aloud.
2. Make changes when your writing doesn’t sound like you.
3. Keep making changes through the rest of the sketch until you feel that your voice is consistent throughout.
Grammar Link

Verbs

Verbs are words that show action or a state of being.

What Are the Different Types of Verbs?

Action verbs show action.

- My sister plays on the basketball team.
- The bells ring in the church.

Many action verbs are obvious and easy to spot, but some are not. To find an action verb, look for what something or someone does.

Netty reads to her sister Sara. Sara listens carefully. The baby, Patty, bangs on a pot and Sara jumps. Netty closes the book and smiles at Patty.

Some action verbs might be less obvious. Some action verbs show what someone or something is thinking or feeling.

Netty loves her sisters. She cares about both of them very much. But she wants a brother, too.

Linking verbs show a state of being. They connect a person, place, or thing with a word that describes it or tells what it is. The most common linking verb is the verb to be. Some forms of the to be verb are:

- is, am, are, was, were, been
  - The car is shiny.
    - The verb is links car to shiny. Shiny describes the car.
  - The athletes in the gym were all gymnasts.
    - The verb were links athletes to gymnasts. Gymnasts names the kind of athletes.

Other Linking Verbs

Other common linking verbs are:

- seem, look, feel, become, appear, grow, turn, taste, smell, sound

- Milk turns sour out of the refrigerator.
  - The verb turns links milk and sour. Sour describes the milk.
- After the show, Marita seemed sad.
  - The verb seemed links Marita to sad. Sad describes Marita.

Writing Application Look back at your autobiographical sketch draft. Check that you correctly used action and linking verbs. Fix any errors that you find.

Looking Ahead

There’s another part to this Writing Workshop. Keep the writing you did here. In the next part you’ll learn how to turn your first draft into a great autobiographical sketch!
Skills Focus

You will practice using these skills when you read the following selections:
- “The Tell-Tale Heart,” p. 46
- from *The Book of Rock Stars*, p. 56

**Reading**

- Setting a purpose for reading

**Literature**

- Identifying and analyzing the effects of narrative point of view

**Vocabulary**

- Using examples, synonyms, and antonyms to find the meaning of words
- Academic Vocabulary: *strategy*

**Writing/Grammar**

- Identifying and using common and proper nouns
- Correctly forming noun plurals

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**Skill Lesson**

**Setting a Purpose for Reading**

**Learn It!**

What Is It? Why are you reading that paperback mystery? What do you hope to get from your science textbook? The point is, you read for different reasons. You may read a mystery for entertainment or escape and a science text for knowledge. **Setting a purpose for reading** is deciding why you are reading. Here are some common purposes:

- to be entertained—for a good scare or a good laugh
- to learn and understand new information
- to find out more about a person you admire
- to explore an interest

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**Analyzing Cartoons**

What purpose could you set for reading about people who lived a hundred years ago? What would you like to know about their lives?
Why Is It Important? Setting a purpose for reading helps you choose a reading strategy. If you’re reading a mystery story, for example, you’ll probably want to look for clues to solve the mystery. If you want to find the answer to a science question, you can read quickly to look for key words.

How Do I Do It? One way to set a purpose for reading is to read the title of the work. You can also look for subheads and pictures. You might even read the first paragraph or two. Then think about why you want to read. Are you curious about the main character? Do you want to answer a question? Here’s how a student set a purpose for reading *I Know Why the Caged Bird Sings*. He began by reading the first paragraph:

Mrs. Bertha Flowers was the aristocrat of Black Stamps. She had the grace and control to appear warm in the coldest weather, and on the Arkansas summer days it seemed she had a private breeze which swirled around, cooling her. She was thin without the taut look of wiry people, and her printed voile dresses and flowered hats were as right for her as denim overalls for a farmer. . . .

Mrs. Flowers sounds pretty interesting. The person describing her obviously admires her. I’d like to find out more about Mrs. Flowers as I read.

Practice It!
In your Learner’s Notebook, write a purpose for reading each of these:
- a short story about a man who has just committed a murder
- a biography of a famous musician
- want ads in the newspaper

Use It!
When you read the titles and the first few paragraphs of the selections in this workshop, list in your Learner’s Notebook your purposes for reading. You can have more than one purpose for reading. As you read, set more purposes for reading and add them to your list.

Academic Vocabulary

strategy (STRAT uh jee) n. a careful method or plan
Before You Read

**The Tell-Tale Heart**

**Vocabulary Preview**

**stifled** (STY fuld) adj. held back; muffled; form of the verb **stifle** (p. 48)

*His stifled voice spoke to me from the other side of the door.*

**stimulates** (STIM yuh layts) v. makes active or more active; form of the verb **stimulate** (p. 49)

*The old man's fear stimulates his heart to beat faster.*

**audacity** (aw DAS ih tee) n. reckless courage (p. 50)

*Can you believe he had the audacity to lie to the police?*

**hypocritical** (hip uh KRIT ih kul) adj. fake; pretending to be something one isn’t (p. 51)

*He was convinced that their smiles were hypocritical; he was sure they knew the truth.*

**Write to Learn** For each vocabulary word, write a sentence in your Learner’s Notebook using the word.

**English Language Coach**

**Context Clues: Examples** Remember that when you’re reading on your own, you can often figure out the meaning of unfamiliar words just by looking at context clues—hints in nearby words and sentences.

One kind of context clue is examples. Look at the underlined examples in the following sentence. See if you can use them to figure out what **implements** means: *I had all the implements I needed to make the cake batter: a bowl, a spoon, measuring cups, and a mixer.*

All the examples have something in common. All of them are types of tools. So **implements** means “tools.”

**On Your Own** A word web can help you remember the meanings of words you’ve defined through examples. Copy the web below into your Learner’s Notebook. Then fill in the ovals on the web with the examples of implements.

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**Meet the Author**

Edgar Allan Poe (1809–1849) was a master writer of detective stories, horror tales, and thrillers. Despite his talents, he had a hard life. He had severe money problems, and his beloved wife died when she was only twenty-four. A few years later he died at the young age of forty. See page R6 at the back of the book for more on Edgar Allan Poe.

**Author Search** For more about Edgar Allan Poe, go to [www.glencoe.com](http://www.glencoe.com).

**Objectives** (pp. 44–51)

- **Reading** Set a purpose for reading
- • Make connections from text to self
- **Literature** Identify literary elements: point of view
- **Vocabulary** Use context clues: examples
Skills Preview

Key Reading Skill: Setting a Purpose for Reading
One thing that can help you set a purpose for reading is information about the author. Edgar Allan Poe was a great writer of horror stories and thrillers, so you know a mystery or murder may be involved. The purpose you set could be to find out what the mystery is or simply to enjoy all the scary, gruesome stuff in the story. It's up to you!

Write to Learn  Suppose you set yourself the purpose of learning how to write a horror story while you're reading “The Tell-Tale Heart.” In your Learner’s Notebook, write three things you would want to learn.

Key Literary Element: Point of View in Fiction
Every story has a storyteller, or narrator. The perspective from which the narrator tells the story is the point of view. In the first-person point of view, the narrator is a character in the story who refers to himself or herself as “I” or “me.” The first-person narrator takes part in what happens and describes the events from his or her perspective. When a first-person narrator tells the story, you may feel as though he or she is talking directly to you.

In the third-person point of view, the narrator is not a character in the story and does not take part in events. He or she stands apart from the action and describes what is happening. When a third-person narrator tells the story, you may feel a sense of distance from the action.

To identify point of view, ask yourself, Who is telling this story? Is he or she a character in the story (first-person) or a nameless voice (third-person)?

On Your Own  Read the first paragraph of “The Tell-Tale Heart.” What is the point of view?

Get Ready to Read

Connect to the Reading
In your opinion, do most people see themselves as others see them? Explain.

Write to Learn  In your Learner’s Notebook, jot down your opinion. Back it up with a short example or two that supports your opinion.

Build Background
A superstition (sooper STIH shun) is a belief that is rooted in fear and fantasy rather than reason and evidence. One such superstition is the curse of the Evil Eye. According to this superstition, some people have the power to harm others just by looking at them. Who are these special people? The answer varies from culture to culture. In Mediterranean cultures—those in countries bordering the Mediterranean Sea—many people who believe in the Evil Eye say that blue-eyed individuals are the ones to fear. Other cultures have different ideas. In fact, in some cultures in the Middle East the color blue is believed to protect people from the Evil Eye.

Set Purposes for Reading
BIG Question  Read “The Tell-Tale Heart” to find out why a man commits a murder and whether he gets away with it without being punished.

Set Your Own Purpose  What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on “The Tell-Tale Heart” page of Foldable 1.

Interactive Literary Elements Handbook
To review or learn more about the literary elements, go to www.glencoe.com.

Keep Moving
Use these skills as you read “The Tell-Tale Heart.”
True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! One of his eyes resembled that of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye for ever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation I went to work! I was

1. When the narrator says “Hearken,” he is asking the reader to listen.
2. Here, conceived means “thought of.”
3. Foresight means “care or preparation for the future.” Dissimulation means “the hiding or disguising of one’s true feelings and intentions.”
never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man’s sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha!—would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he had passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch’s minute hand moves more quickly than did mine. Never before that night, had I felt the extent of my own powers—of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back—but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

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4. **Cunningly** means “cleverly.”

5. Another way of saying *vexed* is “annoyed” or “made angry.”

6. Here, **profound** means “very thoughtful and wise.”

7. **Sagacity** (suh GAS uh tee) is wisdom and judgment.
I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in the bed, crying out—“Who’s there?”

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed, listening;—just as I have done, night after night, hearkening to the death watches\(^8\) in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low **stifled** sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself—"It is nothing but the wind in the chimney—it is only a mouse crossing the floor," or "it is merely a cricket which has made a single chirp." Yes, he has been trying to comfort himself with these **suppositions**; but he had found all in vain. *All in vain*; because Death, in approaching him, had stalked with his black shadow before him, and enveloped\(^9\) the victim. \(^3\) And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily—until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and fell upon the vulture eye.

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8. **Death watches** are beetles that bore into wood, especially of old houses and furniture. Some people believe that the insects’ ticking sounds warn that death is approaching.

9. Here, *enveloped* means “surrounded.”

**Vocabulary**

**stifled** *(STY fuld) adj.* held back; muffled
It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man’s face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

And now have I not told you that what you mistake for madness is but overacuteness of the senses?—now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man’s heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man’s terror must have been extreme! It grew louder, I say, louder every moment!—do you mark me well? I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me—the sound would be heard by a neighbor! The old man’s hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once—once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old

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10. The heart was making a drumming or rapping sound. (This *tattoo* comes from a Dutch word; the other *tattoo*, a design on the skin, comes from the language of Tahiti, a Pacific island.)

**Vocabulary**

*stimulates* (STIM yuh layts) v. makes active or more active
man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I **dismembered** the corpse. I cut off the head and the arms and the legs.

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye—not even *his*—could have detected anything wrong. There was nothing to wash out—no stain of any kind—no blood-spot whatever. I had been too wary for that. A tub had caught all—ha! ha!

When I had made an end of these labors, it was four o'clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart—for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the **premises**.

I smiled—for *what* had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their labors, while I myself, in the wild **audacity** of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

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11. The **scantlings** are the boards that hold up the floor planks.
12. **Suavity** (SWOV uh tee) is a smooth, polite, gracious manner.
13. The officers were assigned a duty, or **deputed**, by a superior.

**Vocabulary**

**audacity** (aw DAS ih tee) *n.* reckless courage
The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct—it continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definitiveness—until, at length, I found that the noise was not within my ears.

No doubt I now grew very pale—but I talked more fluently, and with a heightened voice. Yet the sound increased—and what could I do? It was a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton. I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men—but the noise steadily increased. Oh God! what could I do? I foamed—I raved—I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they knew!—they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die!—and now—again!—hark! louder! louder! louder! louder! louder!

“Villains!” I shrieked, “dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!”

14. To speak fluently is to do so smoothly and effortlessly.  
15. Trifles are unimportant things. Bold, expressive gestures are gesticulations.  
16. To make a mockery of a thing is to make it seem stupid or worthless. Derision is ridicule.  
17. Here, dissemble means “to disguise one’s true thoughts or feelings; act in an insincere way.”

Vocabulary

hypocritical (hip uh KRIT ih kul) adj. fake; pretending to be something one isn’t
After You Read

The Tell-Tale Heart

 answering the BIG Question

1. What parts of this story, if any, did you enjoy? Why?
2. Recall Why did the narrator kill the old man?
   
   Tip Right There The answer is found in the story.

3. Summarize Sum up how the narrator killed the old man.
   
   Tip Right There The answer is found in the story.

Critical Thinking

4. Infer What is making the “ticking” noise at the end of the story?
   
   Tip Author and Me You will find clues in the text, but you must also use the information in your head.

5. Classify Use evidence from the story to explain why it is called a thriller.
   
   Tip Think and Search The answer is in the text, but the details are not in one place.

6. Evaluate Do you think “The Tell-Tale Heart” is a good title for the story? Explain, using details from the story to support your opinion.
   
   Tip Author and Me You will find clues in the text, but you must also use the information in your head.

Write About Your Reading

Law Brief Imagine that the narrator is going to trial for the murder of the old man. With a small group of classmates, discuss whether you think the narrator should be held responsible for his actions:

- Is he innocent because he is not in his right mind and therefore unable to tell right from wrong?
- Or is he guilty because he is as perfectly sane as he insists?
- Build a case either for or against the narrator. Use specific evidence from the story to support your opinions.
- Then write a paragraph defending the narrator or sentencing him. Give convincing reasons for your defense or condemnation.

Objectives (pp. 52–53)

Reading Set a purpose for reading
  * Make connections from text to self

Literature Identify literary elements:
  point of view

Vocabulary Use context clues: examples

Writing Write a persuasive paragraph

Grammar Identify parts of speech:
  common and proper nouns

52   UNIT 1   Reading: What’s in It for You?

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Skills Review

Key Reading Skill: Setting a Purpose for Reading
7. Review your purposes for reading this story. Did you get what you wanted out of reading it? Explain your thoughts.

Key Literary Element: Point of View in Fiction
8. How would the story change if it were told in the first-person point of view by one of the police officers?

Vocabulary Check
Fill in the blanks with the correct vocabulary word.

stifled stimulates audacity hypocritical
9. Jogging ______ your heart and helps it grow stronger.
10. Monique had the ______ to talk back to the teacher.
11. Mona is so ______; she insists that I be on time, but she’s always late.
12. I found my cat when I heard a ______ meow coming from inside the coat closet.

English Language Coach Write these sentences on a separate sheet of paper. Circle the examples in each sentence that help you figure out the meaning of the underlined word.
13. The thief was guilty of dissimulation when he pretended to be the old woman’s friend and when he told her he was putting her retirement checks in the bank.
14. She took several precautions before leaving for vacation, including asking the police to check on her house, installing new locks on the front and back doors, and putting timers on several lamps.
15. Academic Vocabulary If your teacher asks you to choose a reading strategy, what is he or she asking you to do?

Grammar Link: Common and Proper Nouns
Nouns are words that name people, places, things, feelings, or ideas.
A common noun refers to any person, place, thing, or idea. A common noun is not capitalized unless it begins a sentence.
• Three students visited a museum.
  (The nouns students and museum do not refer to specific students or a specific museum. They are common nouns and are therefore not capitalized.)

A proper noun refers to a specific person, place, thing, or idea. Proper nouns are always capitalized.
• Ed, Alicia, and Al visited Harris Museum.
  (The nouns Ed, Alicia, and Al refer to specific students; the noun Harris Museum refers to a specific museum. The nouns are capitalized because they are proper nouns.)

Grammar Practice
There are five capitalization mistakes in the following paragraph. Copy the paragraph on a separate sheet of paper and fix the mistakes.
When my family and I visited Chicago last year, we went to Lincoln Park zoo. It is next to a beautiful park near lake Michigan. I hadn’t been to a Zoo in years, so I had forgotten how much fun it can be to watch the animals. I especially liked watching the Monkeys play. I also enjoyed eating lunch at one of the outdoor Cafés.

Writing Application Check the nouns in the brief you wrote. Fix any capitalization errors.

Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
Before You Read from *The Book of Rock Stars*

**Vocabulary Preview**

- **oppressed** (uh PRESD) *adj.* held down; held back; kept from making progress; form of the verb oppress (p. 56) The oppressed people of Jamaica had little power to change their situation and improve their lives.

- **premature** (pree muh CHUR) *adj.* early; before the right time (p. 57) At the age of thirty-six, he was too young to die; his death was premature.

- **compassion** (kum PASH un) *n.* the feeling of sorrow or pity caused by someone else’s misfortunes; sympathy (p. 59) Carlos Santana has compassion for the needy and helps charitable organizations.

**Partner Work** Make flash cards. Write each of the vocabulary words on a separate card or sheet of paper. On the other side of the card or paper, write the meaning of the word. Use the flash cards to test a classmate’s knowledge of the definitions of each word.

**English Language Coach**

**Context Clues: Contrast** Sometimes a context clue can show you what a word does not mean. That can be just as helpful.

*I decided to give up being desolate all the time and be happy instead.*

The contrasting word “happy” tells you that desolate means “unhappy.” The words are antonyms. But sometimes, the contrasting clue is a word or phrase that is not an exact antonym.

*I was tired of the same old places and faces; I wanted something exotic.*

The contrasting phrase “same old” tells you that exotic means new and different.

**On Your Own** The chart below contains one word from the selection you are about to read. It also contains a contrasting clue to help you figure out the word’s definition. Copy the chart and complete it by filling in the word’s definition.

<table>
<thead>
<tr>
<th>Word</th>
<th>Contrasting Clue</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>rural</td>
<td>big city</td>
<td></td>
</tr>
</tbody>
</table>

**Objectives** (pp. 54–59)

- **Reading** Set a purpose for reading
  - Make connections from text to self
- **Informational text** Identify literary elements: point of view
- **Vocabulary** Use context clues: contrasting words
Skills Preview

Key Reading Skill: Setting a Purpose for Reading

The selection you are about to read consists of two short biographies of rock stars. In a biography an author tells someone else’s life story. Think about the purposes that people might have for reading biographies.

Whole Class Discussion With your class, brainstorm a list of purposes for reading biographies.

Key Literary Element: Point of View in Nonfiction

Point of view in nonfiction is the perspective from which a factual story is told. In the first-person point of view, an author refers to himself or herself as “I” or “me” and describes actual events that he or she took part in or observed. Autobiographies and memoirs are two kinds of nonfiction told in the first person.

In the third-person point of view, the author does not refer to himself or herself. He or she is a nameless voice describing events, facts, or ideas. Biographies and newspaper reports are two of the many kinds of nonfiction told in the third person.

To identify the point of view of a nonfiction selection, ask yourself the following question:

• Does the author refer to himself or herself as “I” or “me” (first-person), or is the author a nameless voice (third-person)?

Write to Learn In your Learner’s notebook, write a few sentences about yourself in the first-person. Then rewrite the sentences in the third-person.

Get Ready to Read

Connect to the Reading

What do you know about Bob Marley, reggae, Carlos Santana, and Latin-based rock? What would you like to know about these musicians and their music?

Write to Learn In your Learner’s Notebook, write a list of questions you would like to ask these musicians.

Build Background

The following list of facts will help you understand the biographies you are about to read. Read the list carefully, and refer to it as you read.

• Jamaica is the third largest Caribbean island. It has a population of more than 2.7 million.

• The majority of Jamaicans are of African descent, but there are also small, well-established Indian, Chinese, Arab, and European communities.

• B. B. King plays the blues. John Lee Hooker and T-Bone Walker also were blues musicians.

• Woodstock was a rock concert held in New York state in 1969. The concert lasted three days and featured 31 bands. Around 500,000 people gathered.

Set Purposes for Reading

Read to find out about the lives of two famous musicians.

Set Your Own Purpose What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the The Book of Rock Stars page of Foldable 1.

Keep Moving

Use these skills as you read from The Book of Rock Stars.
Few rock stars have national holidays in their honor. On the beautiful but poor Caribbean island of Jamaica, February 6 is National Bob Marley Day.

He was born into rural poverty and left home at fourteen to pursue music in the big city of Kingston. Three years later, he recorded his first single, called “Judge Not.” With a catchy Jamaican rock beat—reggae—his fierce songs gave voice to the day-to-day struggles of oppressed people.

He teamed up with childhood friends and fellow singers to form a dynamic new reggae band, the Wailers. Members included Bunny Livingstone and Peter Tosh, as well as Rita Anderson, whom he later married. Marley was the hypnotic lead singer, and audiences couldn’t stop dancing. The music was infused with devout spirituality, social commentary, and

Vocabulary

oppressed (uh PRESD) adj. held down; held back; kept from making progress
encouragement to rebel. Plus it was pure fun. With tunes like “Stir It Up” and “No Woman, No Cry,” Bob Marley and the Wailers could do no wrong in Jamaica.

When their song “I Shot the Sheriff” became a hit for Eric Clapton, reggae went global. As the first Third World\textsuperscript{3} superstar, Marley introduced Jamaican music to the world and laid the groundwork for much to follow.

Pulsing hits flowed—“Jamming,” “Waiting in Vain,” “One Love/People Get Ready,” and “Is This Love?” They were wildly popular, not just in Jamaica, but also Africa, Great Britain, and Scandinavia. Yet the band made so little in royalties\textsuperscript{4} that Marley once worked in a factory for a year to support his family.

His last haircut was in 1968. After that his hair stayed in dreadlocks, as part of the Rastafari faith, the Jamaican religion that was the keystone of his life.

As famous a rock star as Marley was outside Jamaica, those at home saw him as almost godlike. On political and religious issues, ordinary Jamaicans hung on his every word. He became such a national hero that some in power even took him as a threat. In 1976 he was wounded in an assassination attempt and had to leave Jamaica for his safety.

Five years later, while jogging in New York’s Central Park, he collapsed. Doctors discovered that he had advanced cancer. He released his final album, \textit{Uprising}, and died at age thirty-six. Fans went into shock at the \textbf{premature} loss of the freedom-fighting entertainer.

\textbf{Vocabulary}

\begin{itemize}
  \item \textbf{premature} (pree muh CHUR) \textit{adj.} early; before the right time
\end{itemize}

Bob Marley wrote songs about politics, religion, and people’s need to be free. He also introduced reggae music to the rest of the world.
Carlos Santana (b. 1947)

Carlos Santana came from a Mexican village so tiny it had no running water or electricity. His father, a traditional mariachi violinist, tried to teach him violin, but Carlos preferred guitar, especially the style of American greats B. B. King, John Lee Hooker, and T-Bone Walker. By age eleven, when his family moved to the border town of Tijuana, people were paying to see him playing in nightclubs.

Later, in San Francisco, he worked full-time as a restaurant dishwasher—playing guitar as a street musician during his off time. With some help from Jerry Garcia, he formed a band. He was shy and not really the leader type, but the local musicians’ union required paperwork that designated a leader. So he wrote down his name, Santana, which became the band’s name.

5. Jerry Garcia was the leader of the Grateful Dead, an influential rock band.
At age twenty-two, when he played for half a million people at the Woodstock festival, the group didn’t even have an album yet. They knocked the audience out with “Soul Sacrifice,” written just for the event. It was a whole new, Latin-based rock sound featuring an Afro-Cuban beat, mixing congas and timbales with Carlos’s spicy lead guitar. Soon after they appeared on The Ed Sullivan Show, and surged onto radio with “Oye Como Va,” “Evil Ways,” “Jingo,” “Black Magic Woman,” “Everybody’s Everything,” and “No One to Depend On.”

In 1973, influenced by Hinduism, he changed his name to Devadip (meaning “the light of the lamp of God”) Carlos Santana. He released several albums with specifically spiritual themes, and always his music had humanitarian messages about peace, joy, acceptance, compassion, and understanding. Later he converted to Christianity. The group earned devotion and steady sales with its soulful, heartfelt concerts, but had no radio hits after 1982. Musicians came and went, Carlos always zooming in the lead.

Then, in 1999, Santana made what is considered the greatest comeback in rock history. The album Supernatural sold more than ten million—by far the group’s best-selling release—and won eight Grammy Awards, including best rock album of the year.

Famous all over again, Santana continues to support a wide range of causes, including United Farm Workers, Amnesty International, Doctors Without Borders, Rainforest Action Network, and the American Indian College Fund.

What are the most interesting pieces of information you learned from these biographies? If you haven’t already listened to Bob Marley and Carlos Santana’s music, are you interested now? Why or why not? Write your answer on The Book of Rock Stars page of Foldable 1. Your response will help you complete the Unit Challenge later.

Vocabulary

**compassion** (kum PASH un) n. the feeling of sorrow or pity caused by someone else’s misfortunes; sympathy
After You Read

Answering the BIG Question

1. Did you enjoy reading about Bob Marley and Carlos Santana? Why or why not?

2. Recall Why did Bob Marley leave Jamaica?
   TIP Right There The answer is in the biography.

3. Recall What instrument did Carlos Santana like to play as a child?
   TIP Right There The answer is in the biography.

4. Summarize Sum up the story of how the band Santana got its name.
   TIP Right There The answer is in the biography.

Critical Thinking

5. Interpret The author says on page 59 that Santana made albums with “spiritual themes.” What do you think that phrase means?
   TIP Author and Me There are clues in the biography, but you must also use the ideas in your head.

6. Infer Think about the reason that Bob Marley left Jamaica. What does this reason show about the downside of fame?
   TIP Author and Me You will find clues in the text, but you must also use the information in your head.

Talk About Your Reading

Small Group Comparison and Contrast In a small group, compare and contrast the childhoods of Bob Marley and Carlos Santana. Use the following questions to guide your discussion:

- In what ways were Marley’s and Santana’s childhoods alike?
- In what ways were their childhoods different?
- What, if anything, do you think their childhoods had to do with the music they played? Explain.
- What did you learn from comparing and contrasting?
Skills Review

Key Reading Skill: Setting a Purpose for Reading
7. What purpose did you set for reading biographies? How did it help you as you read?

Key Literary Element: Point of View in Nonfiction
8. Imagine that the life story of Carlos Santana that you just read was written in the first-person by Santana himself. In what ways do you think the story might change? Why?

Vocabulary Check

For each vocabulary word, write a sentence using the word. Leave a blank space where the word belongs. Trade your sentences with a partner. Fill in the blanks in each other’s sentences.
9. oppressed
10. premature
11. compassion

English Language Coach Copy the following sentences on a separate sheet of paper. Circle the contrasting word or phrase in each sentence that helps define the underlined word. Then define the word.
12. The hot sun was so enervating that I jumped into the pool to get some energy.
13. The twins are so different: whereas Jack is volatile, Jake is laid back and even-tempered.

Grammar Link: Noun Plurals

A singular noun refers to one person, place, or thing. A plural noun refers to more than one person, place, or thing. To form the plural of most nouns, add an -s ending. There are four exceptions to the rule:
A. To form the plural of a noun that ends in a consonant + y, change the y to i and add -es.
Singular: one city Plural: two cities
B. To form the plural of most nouns that end in a consonant + o, add -es.
Singular: a hero Plural: many heroes
C. To form the plural of a noun that ends in -s, -sh, -ch, -x, or -z, add an -es ending.
Singular: that brush Plural: those brushes
D. Irregular nouns are nouns that do not form the plural with an -s ending. If you are not sure how to spell the plural of an irregular noun, check a dictionary.
Singular: one man Plural: several men

Grammar Practice

Each of the following sentences has a plural noun. Some of the plural nouns are correctly spelled. Others are not. Copy the sentences on another sheet of paper and fix any misspelled plurals.
14. The two attorneys formed a partnership.
15. Radios are on sale this weekend.
16. Several deer were hit by cars last summer.
17. Please store the box’s in the basement.
18. Why did the women complain to the manager?
Skills Focus
You will practice using the following skills when you read these selections:
• “The March of the Mill Children,” p. 66
• “Filling Out the Application,” p. 78
• “Exploring Careers,” p. 86

Reading
• Activating prior knowledge

Literature
• Identifying tone
• Identifying and using text features

Vocabulary
• Using word categories and direct definitions to find word meanings
• Academic Vocabulary: prior

Writing/Grammar
• Identifying and using reflexive and intensive pronouns
• Identifying and using indefinite pronouns

Activating Prior Knowledge

Learn It!
What Is It? Activating prior knowledge means using what you already know. When you read, you bring your own life experiences and knowledge with you. You use this prior knowledge to help you better understand what you read.
• To activate something is to make it active, to get it going so it can be useful.
• Your prior knowledge is what you already know about a topic.
• Activating prior knowledge is using what you already know about a topic to help you understand new ideas.

Analyzing Cartoons
Jeremy is shocked to find how high his phone bill is. How does he activate prior knowledge to understand why the bill is so high?

Academic Vocabulary
prior (PRY ur) adj. earlier; coming before
Why Is It Important? Activating prior knowledge helps you understand the meanings of certain words and ideas. For example, if you’ve used a computer before, you might understand why a character who is having trouble moving the cursor with her mouse is frustrated.

How Do I Do It? Before you read, look at the title and quickly look for headlines and pictures. Ask yourself, What do I already know about this topic? As you read, look for new information and details that you can connect with your prior knowledge. Here is how a student activated her prior knowledge to understand part of the article “On Top of the World.”

On May 29, 1953, Edmund Hillary and his mountain-climbing companion, Tenzing Norgay . . . became the first to look down from the dizzying height of the world’s tallest mountain, Mount Everest, while standing upon its snowy top.

I saw a show about Mount Everest on a cable TV science channel. The main thing I remember is how bad the weather can get near the top of Everest. It’s really cold and windy. Snowstorms can strike with little warning.

Practice It!

Make a three-column chart in your Learner’s Notebook. Label the columns Topics, Prior Knowledge, and New Information. List the topics below in the Topics column. Fill in the second column with one or two things you know about each topic. Fill in the third column as you read.

- protest marches
- children in the workforce in the United States
- filling out a job application
- jobs in TV, firefighting, and emergency medicine

Use It!

As you read, keep your chart beside you. When you find information to relate to your prior knowledge, note it on your chart.
Meet the Author
Judith Pinkerton Josephson was inspired by her children to write poetry. This led to other writing for magazines, newspapers, and books. Josephson has taught writing to children and adults. She has coauthored grammar books, and she appears on radio shows to answer grammar questions.

Vocabulary Preview

treacherous (TRECH ur us) adj. dangerous; not reliable, not trustworthy (p. 66) That treacherous piece of machinery is unsafe for small children to use.

mutilated (MYOO tih lay tid) adj. damaged in a way that cannot be repaired (p. 68) The copy machine jammed and the paper was mutilated.

dormitory (DOR mih tor ee) n. a building with rooms for people to sleep in (p. 70) The workers lived together in a dormitory that was located next to the factory.

Small Group Work With two other students, make up a short story using the vocabulary words. Have each person contribute a sentence to the story. Use a vocabulary word in every sentence.

English Language Coach

Context Clues: Category Sometimes you can get an idea of what an unfamiliar word means by thinking about the category of items it belongs to. A category is a group of people, places, or things that have something in common. In the sentence below, the word feverfew may be unfamiliar to you. See if you can figure out what it refers to by thinking about the other, more familiar items it is grouped with. They are all in the same category.

• The prairie had Indian grass, clover, ragweed, goldenrod, and feverfew.

Feverfew is grouped with other plants. You can tell it is a plant, even though you don’t know what kind of plant.

On Your Own Use category context clues to get an idea of what the underlined word in each sentence means. Then define the underlined word as well as you can.

• In the room were a bed, a dresser, night tables, and an armoire.

• The new zoo is home to gorillas, chimpanzees, orangutans, and gibbons.

• The X-ray showed that my wisdom teeth and molars are okay, but there is a cavity in each of the lower right bicuspids.

• Though they may be unfashionable, oxfords are more comfortable than high-heeled boots, ankle-strap heels, or loafers.
Skills Preview

Key Reading Skill: Activating Prior Knowledge
“The March of the Mill Children” is about child workers at the turn of the 20th century. Recall what you know about this topic.

Whole Class Discussion List facts and ideas you know about child labor, workers’ rights, or the labor movement. Briefly discuss each item you list.

Key Literary Element: Tone
“That’s a beautiful coat you’re wearing” can be a compliment or a cutting remark. It all depends on your tone of voice when you say it. If you mean what you say, your positive attitude will show in your tone of voice, and you’ll sound enthusiastic. But if you actually hate the coat and want the person to know it, your negative attitude will show in your sarcastic tone of voice. Just as tone of voice reveals a speaker’s attitude, so the tone of a piece of writing reveals the author’s attitude toward his or her subject. To tell the tone of a piece of writing, look at the words the author uses. Are they filled with admiration? Sarcasm? Anger? Laughter? “Listen” when you read to “hear” the author’s tone. Ask yourself this question:

• What attitude is reflected in the words the author chose to use?

Partner Talk Describe the tone of each item below.
• Robin Hood was a true hero. He helped countless people by getting money, food, and other items from the rich and giving them to the needy.
• Robin Hood was nothing but a thief. He stole the treasures of good, upright citizens and gave the items to lazy good-for-nothings.

Get Ready to Read

Connect to the Reading
What do you think is the best part of being a kid? As you read, think about what the children described in the selection missed out on because they had to work.

Whole Class Discussion Brainstorm with your class a list of reasons children should or should not work. How old should someone be to get a job?

Build Background
The selection you are about to read describes the work of Mary Harris Jones, better known as Mother Jones. Born in Ireland in 1837, Jones and her family immigrated to Canada when she was a girl. When she was in her twenties, Jones moved to the United States, married, and began raising a family. Two tragedies changed the course of her life. In 1867 her husband and four children died in a yellow fever epidemic, and in 1871 she lost her home and all her possessions in the Great Chicago Fire. Forced to support herself, she began working and came into contact with the labor movement. She spent most of the rest of her long life fighting for workers’ rights.

Set Purposes for Reading

• BIG Question Read “The March of the Mill Children” to learn what life was like for children who worked in mills and marched with Mother Jones in the early 1900s.

Set Your Own Purpose What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on “The March of the Mill Children” page of Foldable 1.

Keep Moving
Use these skills as you read the following selection.
“I love children,” Mother Jones once told a reporter. In countless shacks and shanties across the country, she had tied the shoes of children, wiped their noses, hugged them when they cried, scrambled to find food for them, fought for their rights. By the turn of the century, almost two million children under the age of sixteen worked in mills, factories, and mines. Images of the child workers Mother Jones had seen stayed with her—the torn, bleeding fingers of the breaker boys, the mill children living on coffee and stale bread.  

In June 1903, Mother Jones went to Philadelphia, Pennsylvania—the heart of a vast textile industry. About one hundred thousand workers from six hundred different mills were on strike there. The strikers wanted their workweek cut from sixty to fifty-five hours, even if it meant lower wages. About a sixth of the strikers were children under sixteen. Nationwide, eighty thousand children worked in the textile industry. In the South, Mother Jones had seen how dangerous their jobs were. Barefooted little girls and boys reached their tiny hands into the treacherous machinery to repair snapped

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Key Reading Skill

Activating Prior Knowledge

How did your class discussion of child labor help prepare you for the introduction to this selection?

1. The textile industry includes all the businesses that make and use yarn and fabrics.
2. When workers go on strike, they stop working to protest unfair working conditions.

Vocabulary

treacherous (TRECH ur us) adj. dangerous; not reliable; not trustworthy
threads or crawled underneath the machinery to oil it. At textile union headquarters, Mother Jones met more of these mill children. Their bodies were bone-thin, with hollow chests. Their shoulders were rounded from long hours spent hunched over the workbenches. Even worse, she saw “some with their hands off, some with the thumb missing, some with their fingers off at the knuckles”—victims of mill accidents.

Pennsylvania, like many other states, had laws that said children under thirteen could not work. But parents often lied about a child’s age. Poor families either put their children to work in the mills or starved. Mill owners looked the other way, because child labor was cheap.

Mother Jones asked various newspaper publishers why they didn’t write about child labor in Pennsylvania. The publishers told her they couldn’t, since owners of the mills also owned stock in their newspapers. "Well, I’ve got stock in these little children,” she said, “and I’ll arrange a little publicity.”

Mother Jones, now seventy-three, gathered a large group of mill children and their parents. She led them on a one-mile march from Philadelphia’s Independence Square to its courthouse lawn. Mother Jones and a few children climbed up on a platform in front of a huge crowd. She held one boy’s arm up high so the crowd could see

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2. Key Literary Element

Tone The author says the children are “bone-thin, with hollow chests.” These words show the sympathy and concern she feels for them. The tone might be called compassionate and concerned.

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3. People who own stock in a company own part of the company. Because the mill owners were part owners of the newspapers, they could tell the papers what to print.

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Analyzing the Photo Children work in the spinning room of a South Carolina cotton mill in 1903. What does this picture reveal about working conditions there?
his **mutilated** hand. “Philadelphia’s mansions were built on the broken bones, the quivering hearts, and drooping heads of these children,” she said. She lifted another child in her arms so the crowd could see how thin he was.

Mother Jones looked directly at the city officials standing at the open windows across the street. “Some day the workers will take possession of your city hall, and when we do, no child will be sacrificed on the altar of profit.” Unmoved, the officials quickly closed their windows.

Local newspapers and some New York newspapers covered the event. How, Mother Jones wondered, could she draw national attention to the evils of child labor? Philadelphia’s famous Liberty Bell, currently on a national tour and drawing huge crowds, gave her an idea. She and the textile union leaders would stage their own tour. They would march the mill children all the way to the president of the United States—Theodore Roosevelt. Mother Jones wanted the president to get Congress to pass a law that would take children out of the mills, mines, and factories, and put them in school.

When Mother Jones asked parents for permission to take their children with her, many hesitated. The march from Philadelphia to Sagamore Hill—the president’s seaside mansion on Long Island near New York City—would cover 125 miles. It would be a difficult journey. But finally, the parents agreed. Many decided to come along on the march. Other striking men and women offered their help, too.

On July 7, 1903, nearly three hundred men, women, and children—followed by four wagons with supplies—began the long march. Newspapers carried daily reports of the march, calling the group “Mother Jones’s Industrial Army,” or “Mother Jones’s Crusaders.” The army was led by a fife-and-drum corps of three children dressed in Revolutionary War uniforms. Mother Jones wore her familiar, lace-fringed black dress. The marchers sang and carried flags, banners, and

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4. When something is **quivering**, it is shaking. Mother Jones is describing the children as being really scared.

5. In a religious **sacrifice**, an animal is killed on an **altar**. Mother Jones is saying that she will not allow children to be harmed, or sacrificed, just so that people can make a lot of money.

6. This **fife-and-drum corps** was a small marching band that played drums and flutes.

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**Vocabulary**

- **mutilated** (MYOO tih lay tid) adj. damaged in a way that cannot be repaired
placards that read “We Want to Go to School!” “We Want Time to Play.” “Prosperity Is Here, Where Is Ours?” “55 Hours or Nothing.” “We Only Ask for Justice.” “More School, Less Hospitals.”

The temperature rose into the nineties. The roads were dusty, the children’s shoes full of holes. Many of the young girls returned home. Some of the marchers walked only as far as the outskirts of Philadelphia. For the hundred or so marchers who remained, this trip was an adventure in spite of the heat. They bathed and swam in brooks and rivers. Each of them carried a knapsack with a knife, fork, tin cup, and plate inside. Mother Jones took a huge pot for cooking meals on the way. Mother Jones also took along costumes, makeup, and jewelry so the children could stop in towns along the route and put on plays about the struggles of textile workers. The fife-and-drum corps gave concerts and passed the hat.

Analyzing the Photo  Mother Jones’s march from Philadelphia to New York began on July 7, 1903. Can you draw any conclusions about Mother Jones from her posture and facial expression in this photo?
People listened and donated money. Farmers met the marchers with wagonloads of fruits, vegetables, and clothes. Railroad engineers stopped their trains and gave them free rides. Hotel owners served free meals.

On July 10, the marchers camped across the Delaware River from Trenton, New Jersey. They had traveled about forty miles in three days. At first, police told the group they couldn’t enter the city. Trenton mill owners didn’t want any trouble. But Mother Jones invited the policemen to stay for lunch. The children gathered around the cooking pot with their tin plates and cups. The policemen smiled, talked kindly to them, then allowed them to cross the bridge into Trenton. There Mother Jones spoke to a crowd of five thousand people. That night, the policemen’s wives took the children into their homes, fed them, and packed them lunches for the next day’s march.

By now, many of the children were growing weak. More returned home. Some adults on the march grumbled that Mother Jones just wanted people to notice her. They complained to reporters that Mother Jones often stayed in hotels while the marchers camped in hot, soggy tents filled with whining mosquitoes. Sometimes Mother Jones did stay in hotels, because she went ahead of the marchers to arrange for lodging and food in upcoming towns and to get publicity for the march.

As the remaining marchers pushed on to Princeton, New Jersey, a thunderstorm struck. Mother Jones and her army camped on the grounds of former President Grover Cleveland’s estate. The Clevelands were away, and the caretaker let Mother Jones use the big, cool barn for a dormitory.

Mother Jones got permission from the mayor of Princeton to speak opposite the campus of Princeton University. Her topic: higher education. She spoke to a large crowd of professors, students, and residents. Pointing to one ten-year-old boy, James Ashworth, she said, “Here’s a textbook on economics.” The boy’s body was stooped from carrying seventy-five-pound bundles of yarn. “He gets three dollars a week and his sister, who is fourteen, gets six dollars. They work in a carpet factory ten hours a day while the children

Vocabulary

dormitory (DOR mih tor ee) n. a building with rooms for people to sleep in
of the rich are getting their higher education.” Her piercing glance swept over the students in the crowd.

Mother Jones talked about children who could not read or write because they spent ten hours a day in Pennsylvania’s silk mills. Those who hired these child workers used “the hands and feet of little children so they might buy automobiles for their wives and police dogs for their daughters to talk French to.” She accused the mill owners of taking “babies almost from the cradle.” 6

The next night, the marchers slept on the banks of the Delaware River. In every town, Mother Jones drew on what she did best—speaking—to gather support for her cause. One reporter wrote, “Mother Jones makes other speakers sound like tin cans.”

Battling heat, rain, and swarms of mosquitoes at night, the marchers arrived in Elizabeth. Socialist party members helped house and feed the weary adults and children. The next morning, two businessmen gave Mother Jones her first car ride. She was delighted with this new “contraption.” 7

On July 15, Mother Jones wrote a letter to President Roosevelt. She told him how these poor mill children lived, appealed to him as a father, and asked him to meet with her and the children. President Roosevelt did not answer Mother Jones’s letter. Instead, he assigned secret service officers to watch her. They thought she might be a threat to the president. That made her furious.

On July 24, after more than two weeks on the road, the marchers reached New York City. By now, just twenty marchers remained. One of them was Eddie Dunphy, a child whose job was to sit on a high stool eleven hours a day handing thread to another worker. For this he was paid three dollars a week. Mother Jones talked about Eddie and about Gussie Rangnew, a child who packed stockings in a factory. She too worked eleven hours a day for pennies.

7. A contraption is a mechanical device.
At one meeting, a crowd of thirty thousand gathered. “We are quietly marching toward the president’s home,” she told the people. “I believe he can do something for these children, although the press declares he cannot.”

One man wanted the children to have some fun while they were in New York City. Frank Bostick owned the wild animal show at Coney Island, an amusement park and resort. He invited the mill children to spend a day at the park. The children swam in the ocean and played along the beach.

When Frank Bostick’s wild animal show ended that night, he let Mother Jones speak to the crowd that had attended. To add drama, she had some of the children crawl inside the empty cages. The smells of sawdust and animals hung in the air. But instead of lions and tigers, the cages held children. The children gripped the iron bars and solemnly stared out at the crowd while Mother Jones spoke.

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**Key Reading Skill**

**Activating Prior Knowledge**

Have you ever seen an animal in a cage? How did it make you feel about the animal? Use your experience to understand why Mother Jones asked the children to crawl into the cages. What effect did she hope it would have on the crowd?

---

**Analyzing the Photo**

Not tall enough to operate these looms from the ground, two young boys climb the machines to do their jobs. What do you notice about the boy in the foreground? Why might this job be particularly risky for him?
“We want President Roosevelt to hear the wail of the children who never have a chance to go to school, but work eleven and twelve hours a day in the textile mills of Pennsylvania,” she said, “who weave the carpets that he and you walk upon; and the lace curtains in your windows, and the clothes of the people.”

She continued, “In Georgia where children work day and night in the cotton mills they have just passed a bill to protect songbirds. What about the little children from whom all song is gone?” After Mother Jones finished speaking, the crowd sat in stunned silence. In the distance, a lone lion roared.

The grueling walk had taken almost three weeks. Mother Jones had written the president twice with no answer. On July 29, she took three young boys to Sagamore Hill, where the president was staying. But the secret service stopped them at the mansion’s gates. The president would not see them.

The group returned to New York City. Discouraged, Mother Jones reported her failure to the newspapers. Most of the marchers decided to return home. She stayed on briefly with the three children. Once more, she wrote President Roosevelt: “The child of today is the man or woman of tomorrow. . . . I have with me three children who have walked one hundred miles. . . . If you decide to see these children, I will bring them before you at any time you may set.”

The president’s secretary replied that the president felt that child labor was a problem for individual states to solve. “He is a brave guy when he wants to take a gun out and fight other grown people,” said Mother Jones in disgust, “but when those children went to him, he could not see them.”

In early August, Mother Jones finally took the last three children home. Soon after, the textile workers gave up and ended their strike. Adults and children went back to work, their working conditions unchanged.

Though she had not met with the president, Mother Jones had drawn the attention of the nation to the problem of child labor. She became even more of a national figure. Within a few years, Pennsylvania, New York, New Jersey, and other states did pass tougher child labor laws. The federal government finally passed a child labor law (part of the Fair Labor Standards Act) in 1938—thirty-five years after the march of the mill children.

Was it interesting to learn about Mother Jones and the mill children? Explain. Write your answer on “The March of the Mill Children” page of Foldable 1. Your response will help you complete the Unit Challenge later.
After You Read

The March of the Mill Children

Answering the BIG Question

1. What did you get out of reading “The March of the Mill Children”? List at least three facts about Mother Jones, the labor movement, or child labor that you learned by reading the selection.

2. Recall Child labor laws of Mother Jones’s time banned children under the age of thirteen from working. Why did parents sometimes break these laws and allow their children to work?
   
   Tip: Right There The answer is in the text.

3. Summarize In a sentence or two, sum up the actions that Mother Jones took to protest child labor.
   
   Tip: Think and Search The answer is in the text but not in one place.

Critical Thinking

4. Compare and Contrast How are working conditions different today from what they were in Mother Jones’s day?
   
   Tip: Author and Me You will find the answer in the text, but you must also use your own knowledge.

5. Evaluate Do you think Mother Jones should have put children in animal cages? Explain your answer.
   
   Tip: On My Own You must use your own knowledge and experience to answer the question.

6. Evaluate Do you think the march was a failure or a success? Why?
   
   Tip: Author and Me You will find the answer in the text, but you must also use your own knowledge.

Write About Your Reading

Persuasive Poster Mother Jones believed in a cause; she wanted child labor to end. What cause do you believe in? Create a poster asking people to march to support a cause. Include an appropriate picture. Make sure your poster has the following information:

- the name of the cause
- the ways in which the march will help the cause
- the time and location to meet before the start of the march
- the route of the march—where the march will start and finish
Skills Review

Key Reading Skill: Activating Prior Knowledge
7. What did you already know about child labor before you read the selection? How did this information help you understand the selection?

Key Literary Element: Tone
8. How would you describe the overall tone of “The March of the Mill Children”? Quote sentences from the selection to support your answer.

Vocabulary Check
Fill in the blank with the correct vocabulary word.
treacherous mutilated dormitory
9. Over one hundred students sleep in the ______ at my brother’s college.
10. The sharp turn in the road is a ______ place to stop and change a tire.
11. The child’s ______ hand horrified the crowd.
12. Academic Vocabulary What prior knowledge of child labor conditions made Mother Jones decide to go on her march?
13. English Language Coach Copy the following sentence. Circle the context clues you can use to infer the meaning of the underlined word.
There were outbreaks of the flu, yellow fever, chicken pox, and diphtheria.

Grammar Link: Reflexive and Intensive Pronouns

<table>
<thead>
<tr>
<th>Reflexive and Intensive Pronouns</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>myself, your self, him self, her self, it self</td>
<td>ourselves, your selves, his self, them selves</td>
<td></td>
</tr>
</tbody>
</table>

Reflective pronouns serve a special purpose. All pronouns refer back to another noun or pronoun, but we use reflexive pronouns when a pronoun that is not possessive refers back to the subject. Instead of “I pinched me,” we say “I pinched myself.” The pinched one reflects the pincher, so we use a reflexive pronoun.

- The machine stopped itself.
- Maria bought herself flowers.

Intensive pronouns have the same form as reflexive pronouns, but their purpose is to emphasize the subject.
- The principal herself introduced the speaker.
  (The intensive pronoun herself emphasizes that it was not just anyone who did the introduction. It was the principal.)

Look Out! These are not standard words: theirselves, hisself. Never use them.

Grammar Practice
Copy each sentence. Circle the correct pronoun.
14. Jake (him self, his self) sent (her, herself) the letter.
15. They gave us the gift (themselves, theirselves).
16. I (my, myself) would rather trade with (her, herself).
17. Juan and (I, myself) went to the movies.
18. I reminded my little brother to wash (him self, his self) before going to bed.
19. I got (me, myself) a new pair of boots yesterday.
20. Sara told her guests to help (themselves, theirselves) to chips and soda.

Writing Application Look back at your Write About Your Reading activity. Check to make sure that you used all pronouns correctly.

Literature Online
Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
Before You Read

Meet the Authors
Debby Hobgood and Cindy Pervola wrote “Filling Out the Application” as part of their book How To Get A Job If You’re A Teenager. Hobgood has years of experience hiring young people for various companies. Pervola is a freelance writer and a counselor who works with teens.


Vocabulary Preview
prone (prohn) adj. likely to act or be a certain way (p. 78) John never studies vocabulary, so he is prone to making spelling errors.
residences (REH zuh den suz) n. places where one lives (p. 79) Junette lives with her mother during the week and her father on the weekend; she has two residences.

Partner Work With a classmate, write a paragraph in which you correctly use the vocabulary words.

English Language Coach
Context Clues: Direct Definitions In articles that contain technical language that is specific to a particular field, authors sometimes define words for you directly. These words may be highlighted in boldface, or darker, type. Suppose, for example, you run across the following passage in a manual for Internet users. To signal that bulletin board system will be defined, the authors put it in boldface and then define it.

Internet Users’ Handbook
A bulletin board system is an Internet function that allows users to carry on discussions, upload and download files, and post announcements without users being online at the same time.

Partner Talk With a classmate, quickly look over a chapter from a textbook you use for another class. Then answer the following questions:
• How many words are directly defined for you?
• Are these words in boldface type, or is a different type of signal used to indicate defined words?
• If a different type of signal is used, what is it?
Skills Preview

**Key Reading Skill: Activating Prior Knowledge**
Before you read the selections, look at each title. Think about what you already know about these topics:
- ways to look for a job
- guidelines for filling out a job application
- the work of television and movie camera operators and editors
- the work of firefighters, emergency medical technicians, and paramedics

**Whole Class Discussion** As a class, discuss what jobs you might like to hold in the future and how you would apply for them. Talk about what you’d like to learn from the selections.

**Text Element: Text Features**
Text features are visual clues that help readers find and understand information. Common text features include the following elements:
- titles and subheads
- graphic aids such as charts and graphs
- visual aids such as maps and photographs
- numbered or bulleted lists
- boldface type and italic type

The selections you are about to read contain many of these text features. As you read, look for text features and ask yourself, How does this feature help me find or understand the information in this article?

**Partner Work** With a classmate, look over the selection that begins on the next page. In your Learner’s Notebook, list all the text features used in the selection.

Get Ready to Read

**Connect to the Reading**
What kinds of application forms have you filled out during the past few years? An application for a library card? An application to take part in a school activity? Something else? Think about the forms.

**Whole Class Discussion** Together as a class, list the kinds of application forms that you have had experience filling out. What parts of each application, if any, did you find tricky to complete? Why?

**Build Background**
- Most employers require a person interested in working for them to fill out a job application. This form gives the employer personal and work information about the job applicant. Employers use this information to decide whether to interview the applicant.
- Minimum wage is an hourly rate of pay that is set by the federal government. In 2005 the minimum wage was $5.15 per hour. All companies have to pay at least this amount to their employees.
- Many laws protect children in the workplace. The legal age to get a job in most states is between 14 and 16 years of age. Some states require a person who is under 18 years of age to get a work permit.

**Set Purposes for Reading**
- **BIG Question** Read to learn how to fill out a job application correctly and to learn about various careers.
- **Set Your Own Purpose** What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the “Filling Out the Application” and “Exploring Careers” page of Foldable 1.

**Keep Moving**
Use these skills as you read “Filling Out the Application” and “Exploring Careers.”
The two most important things to keep in mind when filling out an application are to be **honest** and to fill it out **completely**. An application is a legal document, and you could get fired for lying on your application.

Employers do not like to see any blank spaces on applications they receive. Every bit of information you can give them about yourself is extremely helpful, so do not leave any questions unanswered.

Complete the application in pen with black or blue ink and get a dictionary or use a spell checker to avoid misspelling. Print neatly and take your time. A sloppy application with words crossed out or misspelled turns off an employer right away, and your application will end up at the bottom of the stack. (You might even ask for two applications if you’re **prone** to making mistakes.)

The following is a guide to filling out a typical application. Every application is a little different but all the basic information is the same.

---

**Vocabulary**

- **prone** (prohn) adj. likely to act or be a certain way
Date: Write today’s date.

Name: Your full name as it appears on your birth certificate or driver’s license. If you go by a nickname, you can put your nickname in parenthesis. For example, you can write, Jacob (Jake) Williams, if you wish to be called Jake.

Social Security Number: If you do not have a social security number, you can find out how to apply for one by calling 1-800-772-1213. You can also look in the phone book for Social Security under “United States Government” for an office close to you. Do not apply for a job until you have a Social Security Number.

- SSN: abbreviation for Social Security Number.

Address: Employers want your current address. For example, if you are in college, use your college address. Use your permanent address (or home address) for your tax information.

Telephone number: Write in your home telephone number. Be sure to include a second number if you have two residences. For instance, if your parents are divorced and you spend time with both of them, write in both telephone numbers.

- applicant: person applying for a job.

Under 18? The employer wants to know if you will need a work permit. If you are over 18, you don’t need a work permit. If you’re under 18, you might need one, but it varies with each state. A work permit tells the employer how many hours a day and a week you are allowed to work. Your high school will issue your work permit or tell you how to get one.

Are you a U.S. citizen? If you are not a U.S. citizen, the employer will need to see your alien card when you are hired.

Vocabulary

residences (REH zuh den suz) n. places where one lives
• alien: a person who is from another country.

Position applied for (or desired): They want to know if you are applying for a sales position, stock person, waiter/waitress, bus person, dishwasher, etc. If you are interested in anything that they have open, it’s okay to put “any position available.”

Full time, part time, seasonal: They want to know how many hours a week you would prefer to work. Full-time is usually 30–40 hours a week and part time is usually 0–30 hours per week. This will vary with each company. Seasonal refers to temporary work for under 90 days during a certain time of year, usually summer and winter holiday. ³

Salary desired (or rate of pay requested): Put “minimum wage” if this is your first job. If you have worked before, put the rate of pay when you left your last job. If you feel you were underpaid at your last job or you need extra pay because you will need to use public transportation or have other expenses, add 5%–10% more per hour. Also, be sure you’re ready to tell them why you feel you deserve that amount.

“I asked for $1 over minimum wage because I had to take the bus. I live about 45 minutes away but I needed full-time work for the summer and I said I could work any day of the week as long as the buses were running. They needed somebody with experience that could work any time, so they gave me more than minimum wage, but not as much as I requested.”
—Maria, age 18.

Date available to start work: If you can start working tomorrow, write that date. If you’re applying for a seasonal job, put in the date when you can start working. For example, if you are applying for a summer job but don’t get out of school for three weeks, write in the date after the last day of school when you can actually begin working. Be specific.

Availability: Here, the employer wants to know specifically when you can work each day of the week. It doesn’t necessarily mean that you will be scheduled to work at those
times every day. It lets the employer know when or if you could work on those days, if needed.

It is very frustrating for employers when new-hires change their availability. One of the reasons you may have been hired was because you could work, say, on Saturdays. If after a month, you suddenly cannot work on Saturdays anymore, there’s a good chance your employer will tell you they no longer need you. You may be back to square one, looking for a job again. So, be accurate as to which days and times you are available to work.

The following chart can help you determine your availability. For example, if Jake gets out of school at 2 p.m., has basketball practice every Monday and Wednesday afternoons from 3–5 p.m., has to babysit his little brother every Saturday, and has to be home no later than 10:30 p.m., his availability worksheet would look like this:

**Jake’s availability worksheet**

<table>
<thead>
<tr>
<th>Time</th>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 am</td>
<td>School</td>
<td>School</td>
<td>School</td>
<td>School</td>
<td>School</td>
<td>School</td>
<td>X</td>
</tr>
<tr>
<td>8 am</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>X</td>
</tr>
<tr>
<td>9 am</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>X</td>
</tr>
<tr>
<td>10 am</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>X</td>
</tr>
<tr>
<td>11 am</td>
<td>Open</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>Not</td>
</tr>
<tr>
<td>12 pm</td>
<td>anytime</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>available</td>
</tr>
<tr>
<td>1 pm</td>
<td>all day</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“ anytime</td>
</tr>
<tr>
<td>2 pm</td>
<td>School</td>
<td>School</td>
<td>School</td>
<td>School</td>
<td>School</td>
<td>School</td>
<td>Saturdays</td>
</tr>
<tr>
<td>3 pm</td>
<td>Basketball</td>
<td>Basketball</td>
<td>Basketball</td>
<td>School ends</td>
<td>School ends</td>
<td>School ends</td>
<td>Saturdays</td>
</tr>
<tr>
<td>4 pm</td>
<td>till</td>
<td>till</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
</tr>
<tr>
<td>5 pm</td>
<td>5 pm</td>
<td>5 pm</td>
<td>5 pm</td>
<td>5 pm</td>
<td>5 pm</td>
<td>“</td>
<td>“</td>
</tr>
<tr>
<td>6 pm</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
</tr>
<tr>
<td>7 pm</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
</tr>
<tr>
<td>8 pm</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
</tr>
<tr>
<td>9 pm</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
</tr>
<tr>
<td>10 pm</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
<td>“</td>
</tr>
</tbody>
</table>

This worksheet makes it easy to see when Jake is available to work.
On the application, Jake’s availability would look like this (N/A means not available):

<table>
<thead>
<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>anytime</td>
<td>6–10</td>
<td>3–10</td>
<td>6–10</td>
<td>3–10</td>
<td>3–10</td>
<td>N/A</td>
</tr>
</tbody>
</table>

“I had to give up basketball to get my job at the computer store. I couldn’t do it all. I think I made the right choice.”
—Shane, age 17.

**Work experience:** List the jobs you have had in the past, beginning with your most recent position. Fill this out **completely.** You might need to make some phone calls or look in the phone book to get the information. You will need to know the date you started and ended those jobs, your supervisors’ names, the addresses and telephone numbers of the places of business, your job title and duties, your starting and ending salary and the reason for leaving.

**Good Idea** Don’t forget jobs like babysitting, yard work, odd jobs, volunteer work and community service in this section. All that counts as work experience, too.

**Dos and Don’ts . . .**

There may be a section titled ‘reason for leaving.’ Do **not** leave this section blank. Be honest about why you left your last job and always try to turn it into something positive.

- **terminated:** to be let go from or fired from a job.

**Do write:** “I was **terminated** because I was late too often, but I have learned from this experience and now I make sure I’m at work five minutes before I’m scheduled to work.”

**Don’t write:** “I got fired because I was late all the time.”

**Do write:** “I want to work for a company that works as a team.”

**Don’t write:** “I didn’t get along with my boss.”

**Do write:** “I’m looking for a company with better opportunities.”

**Don’t write:** “I need more money.”

**Do write:** “I needed more hours and they were only able to give me 10 hours a week.”

**Don’t write:** “I quit.”
Do write: “I had a hard time getting to work but I am now applying to businesses within walking distance from my house.”

Don’t write: “Transportation problem.”

Do write: “I had too many conflicts with school. I have learned to manage my time better and now I only work on weekends.”

Don’t write: “Left because of school.”

Do write: “I had some family (or personal) problems that are now resolved.”

Don’t write: “Family problems.” or “Personal problems.”

May we contact your current employer? If you are working and you do not want your current employer to know you are looking for another job, put “no.” But if the reason you are leaving is that you need more hours or better pay, you might want to let your current employer know that. Maybe they cannot give you any more hours or they won’t be able to give you a raise for another six months. If that’s the case, they’ll probably understand your desire to look for another job and appreciate that you let them know you are leaving. It will give them time to look for a replacement for you.

“I was scared to tell my boss I was giving my two week notice. I thought he’d get mad. He didn’t though. He asked if I was tired of taking orders and if I wanted to try making pizzas, instead. I got a raise, too.”

—Michelle, age 17.

References: A reference is an adult, other than a relative, who knows you well and can say what kind of worker you are. A reference is not a friend, a relative or previous employer that
you have already listed on the application. It can be an adult friend of the family, a teacher, a coach, a neighbor or religious leader. You will need to call and ask if you can use them as a reference on your job application before you name them, though. A good reference can get you the job, so it is a good idea to be careful who you ask.

“I put a friend of my Mom’s down as a reference, but I didn’t let her know. When they called her, she told them she had never heard of me. She couldn’t think of any adults she knew named Monica. She felt really bad after she realized they were asking about me. I won’t do that again.”
—Monica, age 18.

Education: Be specific and fill this out completely. List your high school(s) and college(s) with their addresses and the number of years you have completed. Make sure you include any additional training, such as computer classes, first aid training, swimming instruction, foreign language, etc.

Have you ever been convicted of a crime? It might also say “Have you ever been convicted of a felony?” They are asking if you have been convicted of more serious crimes here, such as murder, assault, battery or rape. This does not refer to parking tickets or other minor traffic offenses.

The open-ended question: This is a question that cannot be answered with a “yes” or “no.” It is usually the last question on the application before your signature and will be worded in different ways:

• List any additional information you would like us to consider.

• Detail outstanding features of your last job.

---

1. To be convicted of a crime is to be found guilty.
• Why do you want to work for our company?
• What strengths would you bring to our company?
• Indicate any skills or experience which you believe reflect on your capability to perform . . .
• List any hobbies or special interests you have.
• Applicant comments.

They are all looking for the same thing. They want to know something about you. They want you to tell them something about yourself that will make them want to hire you. (They will also be looking to see if you can write a complete sentence.) Be truthful, enthusiastic, positive and brag about yourself. Tell them what you are and not what you aren’t. Tell them what you have accomplished. Think of words that best describe you and use those, but be honest about yourself. Remember that the employer will probably check your references.

“When I applied at the grocery store, I wrote that I was a hard worker and dependable. I also wrote that I had handled money in my last job and dealt with customers. I think I got the job because I said I was dependable. People call in sick here all the time.” —Eric, age 16.

When You’re Done
Once you have completed the application and signed it, you may then take it back to the employer, following the same dress code you did when you obtained the application. The employer might want to do the interview when you return the application, so be prepared.

BIG Question
What have you learned from this article that will help you apply for a job with confidence? Write your answer on the “Filling Out the Application” page of Foldable 1. Your response will help you complete the Unit Challenge later.
Camera operators work behind the scenes on TV shows, documentaries, motion pictures, and industrial films.

They shoot the film you see on screen, sometimes from high up on scaffolding or flat on their bellies on the ground. They may work long, irregular hours in places all over the world. Film editors look at the hundreds of hours worth of film shot for a project and decide which scenes to include and which to cut.

**Subjects to Study**

English, journalism, photography, art, creative writing, business, accounting

**Discover More**

Use a digital camcorder to make your own movie. These cameras let you load your movie onto a computer and then alter the images in countless ways. Give your leading lady green hair, drop in a few aliens, and you’ve got the ultimate in science fiction!

---

1. *Documentaries* are videos or films about real people and events.
Related Jobs
Artists and related workers, broadcast and sound engineering technicians and radio operators, designers, photographers

Something Extra
For a good view of what’s possible in filmmaking today, rent the movie Forrest Gump. Among other tricks, the filmmakers spliced and altered vintage film to show their hero, Tom Hanks, shaking hands with John F. Kennedy, more than 30 years after Kennedy’s death.

Education & Training
Short-term OJT to voc/tech training

Earnings
$$$$

Job Outlook
Average increase

Firefighting Occupations

On the Job
Firefighters protect people from the dangers of fires. They must stay physically fit and strong. At the scene of a fire, they rescue victims, perform emergency medical aid, and operate and maintain equipment. During their shifts, firefighters live at the fire station. Most work 50 hours a week or more. Forest firefighters may parachute into a fire area to put out fires and dig a fire line. Firefighting is one of the most dangerous jobs in the U.S. economy.

Subjects to Study
Physical science, chemistry, driver’s education, physical education

2. OJT is short for on-the-job training; voc/tech, vocational/technical.
3. Average increase means that this field should grow at an average rate.
Discover More
Tour the fire station in your neighborhood or at your local airport. Ask the firefighters about their jobs, the training they receive, and the risks of the job.

Related Jobs
Emergency medical technicians and paramedics, police and detectives

Something Extra
Firefighters who battle wildfires are a special breed. During the hot, dry months of late summer, they travel from state to state, helping local firefighters battle forest fires. They may jump from airplanes into a fire zone to dig fire lines. If a fire travels too quickly and they get trapped, they drop to the ground and cover themselves with a special fireproof tent. They wait until the fire has passed over them, get up, and keep on fighting the flames.

Education & Training
Voc/tech training

Earnings
$444–$4444

Job Outlook
Average increase

Emergency Medical Technicians & Paramedics

On the Job
Emergency medical technicians (EMTs) and paramedics drive ambulances and give emergency medical care. They determine a patient’s medical condition at the scene, stabilize

4. When an EMT stabilizes a patient, he or she makes sure that the patient is well enough to travel in an ambulance.
the patient, then drive him or her to the hospital. They work outdoors in all kinds of weather, and the work can be very stressful. Some patients may become violent, and EMTs may be exposed to diseases. They work for fire departments, hospitals, and private ambulance services.

**Subjects to Study**
Driver’s education, health, biology, chemistry, anatomy, English, foreign languages

**Discover More**
Check with the Red Cross in your area to register for a first-aid or CPR course. You can learn how to save another person’s life and be helpful in different kinds of emergencies.

**Related Jobs**
Air traffic controllers, firefighting occupations, physician assistants, police and detectives, registered nurses

**Something Extra**
What’s a typical day like for an EMT? There is no such thing! Because EMTs respond to emergencies, their jobs are never the same from day to day. They might be the first on the scene of a car accident in the morning, revive a heart attack victim at lunch, and deliver a baby in a taxicab by dinner. EMTs must be able to remain calm in any situation—because they never know what’s around the next corner.

**Education & Training**
Voc/tech training

**Earnings**
$$$  

**Job Outlook**
Above-average increase 14%
After You Read

Filling Out the Application

and Exploring Careers

**Answering the BIG Question**

1. **How can you use what you learned from reading “Filling Out the Application” to help yourself get a job?** How can you use what you learned from “Exploring Careers” to decide what career you want?

2. **Recall** Who would be a good reference to list on a job application?
   - **Tip** Right There The answer is found in the text.

3. **Recall** Describe what an “open-ended question” is.
   - **Tip** Right There The answer is found in the text.

**Critical Thinking**

4. **Apply** Are you interested in any of the careers described in “Exploring Careers”? Why? If your answer is no, describe a career that you are interested in.
   - **Tip** On My Own Answer from your own ideas or experience.

5. **Evaluate** Do you feel ready to apply for a job after reading the selections? What more would you like to know?
   - **Tip** Author and Me The answer is in the text, but you must also use your own knowledge.

6. **Infer** Why would a television camera operator need to study accounting? Why would a firefighter need to study chemistry? Why would a paramedic want to study foreign languages?
   - **Tip** Author and Me The answer is in the text, but you must also use your own knowledge.

**Talk About Your Reading**

**Interview** Imagine that you could apply for your dream job. Tell your partner what the job is, and have him or her interview you for the position. Then switch roles and interview your partner. Use questions that could be found on a job application. Ask and answer at least five questions.
Skills Review

Key Reading Skill: Activating Prior Knowledge

7. List two things you already knew about job applications and two things you already knew about the careers described in “Exploring Careers.” How did your prior knowledge help you understand the new information you learned?

Text Element: Text Features

8. Which text features did you find the most helpful when you were reading the selection? Why?

Reviewing Skills: Connecting

9. Think of the people you know who have interesting careers. After reading “Exploring Careers,” what questions would you ask them about their jobs?

Vocabulary Check

Write true if the sentence is true or false if it is false.

10. If someone is prone to making grammar mistakes, he or she almost never makes any grammar errors when writing.

11. A family with many residences has more than one home.

12. English Language Coach Figure out the meaning of the underlined word by using contrast clues. Write your definition for the word.

Grammar Link: Indefinite Pronouns and Agreement

An indefinite pronoun does not refer to a particular person, place, thing, or idea. Use indefinite pronouns to speak in general terms.

Examples of Singular Indefinite Pronouns

• Is anyone going to the library today?
• Is everybody here?

Examples of Plural Indefinite Pronouns

• Both were mistaken.
• Few have climbed Mount Everest to its top.

Examples of Indefinite Pronouns That Can Be Singular or Plural

• Is some left?
• Most are on the shelf, but some are on the table.

Look Out! Do not use plural pronouns to refer to singular indefinite pronouns. Pronouns must agree in number with their antecedents.

Wrong: Nobody remembered to bring their book. (The pronouns do not agree in number. Nobody is singular; their is plural.)

Right: Nobody remembered to bring his or her book. (Note that the pronouns agree in number. Nobody is singular and so are his and her.)

Grammar Practice

Copy the following paragraph on a separate sheet of paper. Find and fix the three agreement errors.

I judge people by their behavior, not by their clothes, grades, or anything else. If somebody is kind and friendly, I usually like them. On the other hand, if a person is mean to me, I avoid them. Nobody wants their feelings hurt, and I am no exception.
You’re off to a great start with your first draft! Now think about how to improve, edit, and present your sketch. Keep a copy of the final draft in a writing portfolio so you and your teacher can evaluate your writing progress.

**Make It Better**

Here are some things that you can do to make your first draft into something you’ll be proud to share with someone else.

- Read your draft and write notes about things you want to change. Then go through the draft again, checking for items in the Revising Rubric.
- Remember to include vivid details in your sketch. Providing the “specifics” of a story helps make it memorable to readers.
- Make changes as you go. If you’re not sure of the exact words to write, make notes to yourself so you can go back and make the changes later. Don’t get stuck on one trouble spot—keep making progress.

### Revising Rubric

Your revised sketch should have these elements:
- a clear focus
- interesting details and descriptions
- a clear point of view
- a logical organization
- a strong voice

### Consider the Audience

Remember that your main audience is your teacher and classmates.

- What do you want to tell them about your reading experience?
- How can you help them understand what you want to say about reading?

I want my teacher and classmates to know that I’ve always liked relating to the characters in books.

### ASSIGNMENT

Write an autobiographical sketch

**Purpose:** To describe an experience you’ve had that shaped your feelings about reading

**Audience:** Your teacher and your classmates

---

**Objectives** (pp. 92–95)

**Writing** Use the writing process:
- autobiographical sketch
- literary elements: voice, point of view
- Revise a draft to include: main ideas and supporting details, quotation, transitions, focus
- Compare summary to original
- Edit writing for: grammar, spelling, punctuation

**Listening, Speaking, and Viewing**

- Participate in a group discussion
- Listen actively
Check the Voice

Ask yourself these questions as you reread your draft.
• Have I chosen an experience that I feel strongly about?
• Is the language lively?
  Is the sentence structure varied?
• Does my sketch express my unique point of view?
• How do I feel about the details and descriptions I’ve written? Did I include enough details and descriptions for the reader to understand my experience?

Check the Sequence

Make sure the reader can follow the events in your sketch. Have you used sequence signal words like first, next, then? If the events have moved forward or backward in time, are the time shifts clear to the reader?

Editing

Finish It Up

For your final copy, read your autobiographical sketch aloud and use the Editing Checklist to help you spot errors. Use the proofreading symbols in the chart on page R19 to mark needed corrections.

Editing Checklist

✓ Proper nouns are correctly capitalized.
✓ Pronouns are in the correct form and agree with their antecedents.
✓ All sentences end with a punctuation mark.
✓ All words are correctly spelled.

Presenting

Show It Off

Make a clean final copy of your sketch. Read it to a small group of your classmates. Listen to them read their sketches. Then discuss any common ideas about reading that came up. Also talk about any surprising feelings about reading that people in the class might have expressed.

Writing Tip

Spelling Carefully check your work for words that sound the same but have different meanings, such as too, to, two; their, they’re, there; you’re, your; its, it’s; which, witch. These are called homophones. Look for other words that you sometimes mix up. Make sure you use the correct spelling for the word you want.

Writing Tip

Handwriting Make your final draft easy to read. Use your best handwriting. Make each letter and punctuation mark clear for the reader.
Listening, Speaking, and Viewing

Active Listening

Many times we listen to what people are saying, but we don’t focus only on listening to them. Sometimes we are thinking about what we want to say next. Or sometimes our minds wander to something else entirely. Active listening helps us to focus on what the speaker is saying.

What Is Active Listening?

Active listening is a way of being involved as a listener. You listen carefully to what the speaker says. Then you tell the speaker what you heard.

Why Is Active Listening Important?

To make your autobiographical sketch as good as it can be, you need feedback from others. When they share their thoughts about your writing, you need to listen carefully. Active listening will help you do many things, including these:

• understand what they are saying about your writing
• learn how they see your work
• get ideas about how to make your writing better

How Do I Do It?

When someone talks to you, listen to what he or she is saying. Do not think about what you want to say next. Don’t try to immediately come up with answers to the person’s questions. Don’t let your mind wander.

When the person is done talking, tell him or her what you heard. Here are some phrases to get you started.

• So what I think you’re saying is ______.
• What I heard you say was ______.

Small Group Discussion

With two or three other students, talk about your autobiographical sketch and the benefits you got from reading it. The rest of the group should practice active listening. When you are done, each person should tell the group what he or she thinks you just said. Then have another person in the group speak. Now it’s your turn to practice active listening. Take turns until everyone has a chance to be the speaker.

Analyzing Cartoons

What advice would you give Baldo on how to be a better listener?

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Comfort from a Book

Reading has always helped lift my spirits whenever I’ve felt sad. For example, there was the time I got home from a party at my friend Lisa’s and felt really down. I went straight to my room and fell onto the bed. I felt more lonely than usual and wanted to forget about what happened that night. My Spanish book was on my small bedside table. I picked it up and opened it to the Escena de la Vida (Scene from Life), which we had been assigned to read over the weekend. In the scene, Estela was alone in her room, listening to a love song, while her “friends” were getting ready to go to a party without her. That’s not too different from being at a party where your “friends” ignore you. That’s what happened at Lisa’s party. That’s why I was feeling so sad.

I wanted to find out more about Estela, so I turned to the Escena de la Vida in the next chapter. Estela wasn’t in that scene, but a guy named Ricardo was calling his English teacher “The Witch.” He said he was sick of her jokes.

The teacher who told jokes reminded me of my social studies teacher, Ms. Carne. People call her a witch because she yells so much, but they think she’s really funny, too. When she was a teenager on crutches, she must have had plenty of lonely times like Estela and me, but now she has a husband, a good job, and, most important, a positive, no-nonsense attitude. I can deal with being like Estela now if I can be like Ms. Carne when I grow up.

I’ve always known books could show me that other people have the same problems I do. Now I know reading can also remind me that someday my life will be better.
Analyzing Cartoons

The reader enjoys Allende’s work even if it is “made up.” Allende is a fiction writer. What might be her purpose in writing a novel?

Skills Focus
You will practice using these skills when you read the following selections:
• from Akiko in the Forbidden Foothills of Gozmaturk, p. 100
• “Being Japanese American,” p. 108

Reading
• Identifying author’s purpose

Literature
• Identifying cultural references
• Identifying and analyzing sequence

Vocabulary
• Using visual and general context clues
• Academic Vocabulary: visual, sequence

Writing/Grammar
• Using the correct pronoun case

Learn It!

What Is It? The author’s purpose is the reason that he or she wrote the text—his or her aim, or goal, for writing. Four common purposes are as follows:
• to entertain, such as with a comic strip, a short story, or a funny letter
• to persuade, such as with a commercial or a letter to the editor of a newspaper
• to inform, such as with a brochure that explains how to live a healthy lifestyle
• to express a feeling, such as with a love poem

Obj ectives (pp. 96–97)
Reading Identify author’s purpose

Analyzing Cartoons
The reader enjoys Allende’s work even if it is “made up.” Allende is a fiction writer. What might be her purpose in writing a novel?
**Why Is It Important?** When you know why an author wrote something, you can better understand and evaluate what you are reading.

**How Do I Do It?** To figure out the author’s purpose, look at several things. Is the text fiction or nonfiction? Most fiction entertains or gives the reader insight into human life. Nonfiction often informs or persuades by using strong word choices and emotional appeals. Also, look to see if the text was written for a particular occasion or audience.

Here’s how a student described Maya Angelou’s purpose in writing I Know Why the Caged Bird Sings. Read the passage from Angelou’s work, below.

She appealed to me because she was like people I had never met personally. Like women in English novels who walked the moors (whatever they were) with their loyal dogs racing at a respectful distance. Like the women who sat in front of roaring fireplaces, drinking tea incessantly from silver trays full of scones and crumpets... It would be safe to say that she made me proud to be Negro, just by being herself.

**Practice It!**

Every kind of writing has a purpose. In your Learner’s Notebook, copy these two columns. Then draw lines from one column to another, matching the kind of writing to its most likely purpose.

<table>
<thead>
<tr>
<th>kind of writing</th>
<th>purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>article about a forest fire</td>
<td>to provide information about events</td>
</tr>
<tr>
<td>job application</td>
<td>to provide information about a person</td>
</tr>
<tr>
<td>advertisement</td>
<td>to express a feeling</td>
</tr>
<tr>
<td>patriotic song</td>
<td>to persuade someone to buy something</td>
</tr>
</tbody>
</table>

**Use It!**

As you read Akiko and “Being Japanese American,” look for clues that will help you identify each author’s purpose. Add these to your Learner’s Notebook. Read each piece with that purpose in mind.
Meet the Author
Mark Crilley began drawing at a young age. After college, he worked in Japan, where he invented the character Akiko. Since then, he has published more than 50 issues of the Akiko comic book series. He writes that “somewhere underneath all the silly drawings and slapstick humor lies a gentle reminder of the little 4th grader within us all . . . .”

Vocabulary Preview
wretched (RECH id) adj. very unpleasant or uncomfortable; terrible (p. 103) The gooey, wretched stuff stuck to everything and everyone.
coordinate (koh OR duh nayt) v. to make (things) work together smoothly (p. 103) To avoid extra work, they decided to coordinate their efforts.

Write to Learn  Write a short paragraph using both vocabulary words.

English Language Coach
Context Clues: Visual Context Clues  Usually, when you look for context clues to the meaning of a word, you look at the sentences and words around it. In a graphic novel, you have pictures that are visual context clues. The expressions on the characters’ faces are clues. Suppose a character looks very sad and is saying, “I’m miserable.” That’s a very strong clue to the meaning of miserable (very sad). The characters’ actions are clues. Suppose two characters are fighting. One says, “You will never triumph!” That’s a clue to the meaning of triumph (win).

The setting of the story can contain clues, too. Suppose a character is looking at a very tall mountain and says, “It’s too high to scale.” That’s a clue to the meaning of scale (climb). Or perhaps the characters are walking through a dark forest. The branches of the trees reach out like claws. There are eyes looking out from the darkness. One of the characters says, “What an eerie place!” You can be pretty sure that eerie has something to do with being weird and scary.

Visual clues can be very important in a graphic novel or cartoon. Often writers use words they make up, especially for noises. As you’re reading the selection from Akiko in the Forbidden Foothills of Gozmaturk, look at the visual clues to identify the actions that go with words such as skraw and shrlup.

Partner Talk  Without looking at the story, write meanings for skraw and shrlup in your Learner’s Notebook. Don’t try to write dictionary-style definitions. Instead, say each word aloud; then write a few notes about what the sound of the word suggests to you.

Academic Vocabulary
visual (VIZH wul) adj. able to be viewed or seen
Skills Preview

Key Reading Skill: Identifying Author’s Purpose

How can you tell Mark Crilley’s purpose in Akiko? Use the following tips.

• Look at the pictures. Think about the mood, or feeling, they create and the story they tell.
• Think about the genre, or type of writing, of Akiko and the usual purpose of that genre.

On Your Own As you read Akiko, think particularly about the intended audience.

Literary Element: Sequence

A sequence is a regular order or arrangement. Text sequences commonly used to organize writing are as follows:

• chronological order—time order. This is often used in biographies and nonfiction, where it’s important to know the order in which events actually happened.
• spatial order—the order within a certain space, such as left to right, top to bottom, foreground to background, and clockwise. Spatial order is best for describing people and places and giving directions.
• order of importance—going from most to least important or from least to most important. This form of sequence is often used in nonfiction.

Partner Talk What sequence would you expect in a graphic story? Talk it over with a partner.

Get Ready to Read

Connect to the Reading

Your best friend has been kidnapped by a dragon! Yoiks! It will destroy your friend if you don’t pay a ransom. Gadzooks! Do you reply “What’s in it for me?” Of course not! Think about stories you’ve read or seen in which one character rescues another.

Write to Learn In Akiko, one of the characters is captured by a dragon. Jot down what you think that character’s friends will do. Use your imagination!

Build Background

The selection you are about to read is from Akiko in the Forbidden Foothills of Gozmaturk, one of many graphic novels featuring Akiko and her friends. (The main characters live on the planet Smoo, but their adventures take them many places.) Here is a list of the main characters and a description of each:

• Akiko (the girl with pigtails)
• Spuckler Boach (the guy with spiky hair)
• Mr. Beeba (the bald creature with glasses)
• Gax (the one with the long neck)
• Poog (the floating head)

You’ll read only the ending of this adventure, but all you need to know is that a dragon has captured Mr. Beeba, and his pals are trying to rescue him.

Set Purposes for Reading

BIG Question Read this story to learn how a group of friends tries to save one of their own, without worrying about reward or danger.

Set Your Own Purpose What would you like to learn from the story to help you answer the Big Question? Write your own purpose on the Akiko page of Foldable 1.

Keep Moving

Use these skills as you read the following selection.

from Akiko in the Forbidden Foothills of Gozmaturk 99
from

Akiko in the Forbidden Foothills of Gozmaturk

by Mark Crilley

Practice the Skills

1 Key Reading Skill

Identifying Author’s Purpose

Notice the odd markings on the stones. Although we don’t know what they represent, they’re fun to look at. This may hint at Crilley’s purpose.

2 English Language Coach

Context Clues

The way Gax speaks (or sounds) looks different from the way the others speak. What are two differences?
Context Clues Look at the visual context clues for *skraw* and *shrlup*. Do you think Crilley invented good words for the actions they represent?
Practice the Skills

**Literary Element**

*Sequence* Which of the patterns of organization described on page 99 is used in this selection?
Practice the Skills

5 Literary Element
Sequence It’s the sequence of what happens to the dragon that tells Mr. Beeba what kind of song Poog is singing.

6 Literary Element
Sequence Chronological order is often signaled by words such as later, after, then, and, of course, The End.

7 BIG Question
What did you get out of reading Akiko? Write your answer on the Akiko page of Foldable 1. Your response will help you complete the Unit Challenge later.

Vocabulary

- wretched (RECH id) adj. very unpleasant or uncomfortable; terrible
- coordinate (koh OR duh nayt) v. to make (things) work together smoothly

from Akiko in the Forbidden Foothills of Gozmaturk 103
After You Read

Answering the BIG Question

1. What do you get out of reading graphic stories that you might not get from reading a novel?

2. Recall What is Gax? How can you tell?
   **Tip** Right There You will find this information in the selection.

3. Recall How does Poog help Spuckler and Mr. Beeba escape?
   **Tip** Right There You will find this information in the selection.

Critical Thinking

4. Infer Why does Spuckler want a weapon when he enters the cave?
   **Tip** Author and Me You will find clues in the selection, but you must also use the information in your head.

5. Infer Based on Spuckler’s actions, what kind of person do you think he is? How might he act during other adventures?
   **Tip** Author and Me You will find clues in the selection, but you must also use the information in your head.

6. Evaluate Do you think Crilley’s drawings are effective? What about the story he tells? Explain, using examples from Akiko to support your answer.
   **Tip** Author and Me You will find clues in the selection, but you must also use the information in your head.

Write About Your Reading

Postcard Pretend you are Akiko. Write a postcard to your friends on your home planet, describing your adventure with the dragon. Draw a picture for the front of the postcard. Use the following questions as a guide to writing your message for the back of the card.

- What happened when you entered the cave?
- How did you feel when the dragon tied up Spuckler?
- How did you help your friends in the cave?
- How did you escape?
- Where are you off to next?
Skills Review

Key Reading Skill: Identifying Author’s Purpose

7. What do you think was the most important purpose Crilley had in creating the Akiko stories? Explain your answer.

Literary Element: Sequence

8. What is the main form of sequence Crilley uses in his graphic story?
9. What happens before Spuckler, Akiko, Poog, and Gax enter the cave?
10. What happens after Poog begins to sing?
11. Look at the second-to-last drawing on page 103. Which form of sequence would be best for identifying the characters in this drawing?
   • chronological order
   • spatial order
   • order of importance

Vocabulary Check

12. List three nouns that the word wretched might describe.
13. Think of a group of people who would need to coordinate their actions. Write two or three sentences explaining why. Be sure to use the word coordinate in at least one sentence.
14. Academic Vocabulary Which of the following would be a visual aid:
   • a spoken description or a photo?
15. English Language Coach Look at the pictures containing the words skraw and shrup. Using visual context clues from the selection, rewrite the meaning for each word.

Grammar Link: Pronouns as Subjects and Objects

A subject pronoun is used as the subject of a sentence. The subject of a sentence is who or what the sentence is about.

An object pronoun is a pronoun that receives the action expressed by the verb in the sentence.

<table>
<thead>
<tr>
<th></th>
<th>Subject Pronouns</th>
<th>Object Pronouns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>I, you, he, she, it</td>
<td>me, you, her, him, it</td>
</tr>
<tr>
<td>Plural</td>
<td>we, you, they</td>
<td>us, you, them</td>
</tr>
</tbody>
</table>

To figure out when to use a subject or object pronoun, get rid of the extra person (or people) in a sentence.

• Maurice, Phil, and (him? he?) agreed.
• They spoke to Bianca and (I? me?).

You would never say “Him agreed,” so you should use “he” in the first example. You would never say “They spoke to I,” so you should use “me” in the second example.

Grammar Practice

Rewrite each sentence, using the correct pronoun in parentheses.

16. My friends and (I, me) like mystery novels.
17. Tina, Ashley, or (she, her) will ask Mrs. Hill.
18. Please give Sandy and (I, me) a chance.
19. Guess what happened to Paul and (I, me)!
20. (Me and my brother, My brother and I) went shopping.

Writing Application Review the postcard you wrote for the Write About Your Reading activity. Make sure you correctly used subject and object pronouns. Fix any mistakes.
Before You Read

Meet the Author

Yoshiko Uchida was born in 1921, in Alameda, California. During World War II, Uchida and her family were sent to an internment camp for Japanese American citizens. Uchida taught while in the camp and learned to love education. When she was released, she went on to write many books about Japanese American culture. Uchida died in 1992. See page R7 of the Author Files for more on Yoshiko Uchida.

Vocabulary Preview

corresponded (kor uh SPON did) v. wrote letters to one another; form of the verb correspond (p. 109) Yuri and Ko corresponded with their families while they were away at college.

relish (REL ish) n. enjoyment or delight (p. 109) Casey smiled as he played his favorite sport with much relish.

humiliated (hyoo MIL ee ayt ud) adj. embarrassed; ashamed (p. 110) Jonah felt humiliated when other kids made fun of him.

Write to Learn Make a fill-in-the-blank worksheet. List each vocabulary word at the top of a sheet of paper. Then write a sentence for each vocabulary word. Leave a blank where the vocabulary word should go. Trade worksheets with a partner and try to complete each other’s sentences.

English Language Coach

General Context Clues You’ve used all of the following kinds of clues: characteristics, explanatory words, examples, synonyms and antonyms, category, direct definition, and visual. But sometimes there are general context clues that don’t fit into one of these types. They may require you to look at more than one sentence and make inferences. Look at this example.

• It is not clear whether the dinosaurs cooperated in hunting, as wolves or lions do. They may have mobbed their quarry or just gathered around after one of them made a kill.

It’s pretty easy to figure out what quarry means. It’s what the dinosaurs hunted. You must make some inferences, but they are not difficult.

Use the following tips for using context:

• Look before, at, and after the unfamiliar word for a general topic or action associated with the word.
• Connect what you know with what the author has written.
• Predict a possible meaning, and apply it in a sentence.
• Try again if your guess did not make any sense.

Partner Talk Get the front page of a newspaper. With a partner, search for a word that neither of you know the meaning of. Then try to figure out the meaning from the context. Talk it out together. Then look the word up in a dictionary to see if you were right.
Skills Preview

Key Reading Skill: Identifying Author’s Purpose
As you read “Being Japanese American,” think about everything you just read about Yoshiko Uchida. Use this information to identify what her purpose might be for writing this text.

Partner Talk Think of something that has happened in your life that you would like to write a story about. Talk with a partner about what happened and determine what the purpose of sharing your story should be.

Key Literary Element: Cultural Reference
A reference is a mention of a character, place, or situation from another work of art or literature, or from history. A cultural reference is a mention of a value, belief, tradition, or custom practiced in a certain culture. For example, you may read about a powwow in a Native American story. A powwow is a Native American cultural event where traditional dancing, drumming, and chanting are performed. Such cultural events are unique to Native Americans, and you most likely won’t be reading about them in Japanese, Chinese, or Russian stories.

To identify cultural references, look for ideas or customs that are not practiced worldwide. When you read about events or beliefs, think about whether they are part of your culture or specific to another culture.

Small Group Work Imagine that a new student from another country is joining your class. In a small group, make a list of American customs to teach the new student about the culture.

Get Ready to Read

Connect to the Reading
Think about your family background. What are your roots, or heritage, and customs?

Whole Class Discussion Americans come from families with many different backgrounds. What do you think is good about this? Why is it hard sometimes? Talk about these questions with your class.

Build Background
This selection describes growing up in Berkeley, California, as a second generation Japanese American, or Nisei.

• During World War II, the United States fought against Japan.
• Many Japanese Americans living on the West Coast were imprisoned during World War II in crowded, badly built internment camps in the desert, mainly because they “looked like the enemy.”

Set Purposes for Reading

BIG Question Read to find out how a young Japanese American girl struggles to accept and understand her heritage.

Set Your Own Purpose What would you like to learn about being Japanese American by reading this selection? Write your own purpose on the “Being Japanese American” page of Foldable 1.

Keep Moving
Use these skills as you read “Being Japanese American.”
Superstitions were not the only Japanese things in my life. A lot more of me was Japanese than I realized, whether I liked it or not.

I was born in California, recited the Pledge of Allegiance to the flag each morning at school, and loved my country as much as any other American—maybe even more.  

Still, there was a large part of me that was Japanese simply because Mama and Papa had passed on to me so much of their own Japanese spirit and soul. Their own values of loyalty, honor, self-discipline, love, and respect for one’s parents, teachers, and superiors were all very much a part of me.

There was also my name, which teachers couldn’t seem to pronounce properly even when I shortened my first name to Yoshi. And there was my Japanese face, which closed more and more doors to me as I grew older.
How wonderful it would be, I used to think, if I had blond hair and blue eyes like Marian and Solveig. Or a name like Mary Anne Brown or Betty Johnson. If only I didn’t have to ask such questions as, “Can we come swim in your pool? We’re Japanese.” Or when we were looking for a house, “Will the neighbors object if we move in next door?” Or when I went for my first professional haircut, “Do you cut Japanese hair?”

Still, I didn’t truly realize how different I was until the summer I was eleven. Although Papa usually went on business trips alone, bringing back such gifts as silver pins for Mama or charm bracelets for Keiko and me, that summer he was able to take us along, thanks to a railroad pass.

We took the train, stopping at the Grand Canyon, Houston, New Orleans, Washington, D.C., New York, Boston, Niagara Falls, and on the way home, Chicago, to see the World’s Fair.

Crossing the Mississippi River was a major event, as our train rolled onto a barge and sailed slowly over that grand body of water. We all got off the train for a closer look, and I was so impressed with the river’s majesty, I felt impelled to make some kind of connection with it. Finally, I leaned over the barge rail and spit so a part of me would be in the river forever.

For my mother, the high point of the trip was a visit to the small village of Cornwall, Connecticut. There she had her first meeting with the two white American pen pals with whom she corresponded since her days at Doshisha University. She also visited one of her former missionary teachers, Louise DeForest, who had retired there. And it was there I met a young girl my age, named Cathy Sellew. We became good friends, corresponded for many years, and met again as adults when I needed a home and a friend.

Everyone in the village greeted us warmly, and my father was asked to say a few words to the children of the Summer Vacation Church School—which he did with great relish.

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1. Here, to feel impelled means to feel a strong urge to make a connection.

Vocabulary

- **corresponded** (kor uh SPON did) **v.** wrote letters to one another
- **relish** (REL ish) **n.** enjoyment or delight

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**English Language Coach**

**General Context Clues** You can use context clues to figure out the meaning of *barge*. The train uses one to cross a river. Also, notice the word *sailed*. You know that boats sail. What do you think a *barge* is?
Most of the villagers had never before met a Japanese American. One smiling woman shook my hand and said, “My, but you speak English so beautifully.” She had meant to compliment me, but I was so astonished, I didn’t know what to say. I realized she had seen only my outer self—my Japanese face—and addressed me as a foreigner. I knew then that I would always be different, even though I wanted so badly to be like my white American friends.

I hated having Mama stop on the street and greet a friend with a series of bows as was customary in Japan. “Come on, Mama,” I would say impatiently tugging at her sleeve. I felt as though everyone was staring at us.

I was humiliated when the post office called us one Sunday requesting that we pick up immediately a package of rotten food. Actually, it was just some pungent pickled daikon (long white radish), sent by a friend who knew Papa loved eating it with rice and hot tea. But the man at the post office thrust it at us at arm’s length, as though it were a piece of stinking garbage.

Vocabulary

humiliated (hoo mil ee ayt uhd) adj. embarrassed; ashamed

2. When something is pungent, it has a very strong smell.

Analyzing the Photo  Yoshiko Uchida, second from the left, is ten years old here. Her parents, grandmother, and older sister are also pictured. What does this photo suggest about Uchida’s family?

Practice the Skills

Key Literary Element

Cultural Reference  In Japan, bowing is the traditional way to greet someone. Bows signify respect and are used both when meeting and parting. How does Uchida react to her mother’s bowing? Who is more Americanized, Uchida or her mother?
Keiko and I absolutely refused when Mama wanted us to learn how to read and write Japanese. We wanted to be Americans, not Japanese!

“Wouldn’t it be nice to write to your grandmother in Japanese?” she asked.

“It’s easier if you write her, Mama,” we said.

“Don’t you want to be able to read those nice storybooks from Japan?”

We didn’t. Not really. We liked having Mama read them to us. We read our own favorites in English.

I loved going to the South Berkeley branch of the public library, where I would head for the children’s corner. There I looked for the books with stars on their spines, which meant they were mysteries. I read such books as Augusta H. Seaman’s *The Boarded Up House* and *The Mystery of the Old Violin*. I also liked Hugh Lofting’s *Dr. Doolittle* books, and loved Louisa May Alcott’s *Little Women* and *Little Men*. Other favorites were Anna Sewell’s *Black Beauty* and Frances Hodgson Burnett’s *The Secret Garden*.

Learning Japanese, Keiko and I felt, would only make us seem more different from our white classmates. So Mama didn’t force us to go to Japanese Language School after regular school, as many of our Nisei (second-generation Japanese) friends did.

We finally agreed, however, to let her teach us Japanese during summer vacations when she also taught us how to embroider. We loved learning how to make daisies and rosebuds on pillowcases, but we certainly didn’t make it easy for Mama to teach us Japanese. Keiko and I grumbled endlessly as we tried to learn how to read and write the complicated Japanese characters, and by the time each summer rolled around, we had forgotten most of what we had learned the year before.

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3. The Japanese language uses three different sets of *characters*, or letters: Kanji, Hiragana, and Katakana. These characters look nothing like the letters used by languages like English and Spanish.

Analyzing the Photo This picture of Yoshiko and Keiko was taken in Berkeley, California. Does this photo help you understand their relationship? Explain.
Still, we managed to learn a lot of Japanese by osmosis. Our parents spoke Japanese to each other and to us, although we usually answered in English, sprinkling in a few Japanese words here and there.

Then there were many Japanese phrases we used every day. We always said, “Itadaki masu,” before each meal, and “Gochiso sama” afterward to thank Mama for preparing the food. The first thing we called out when we came home from school was “Tadaima! I’m home!”

The Japanese names Mama gave to the tools and implements around the house were the sounds they made. The vacuum cleaner was the buhn-buhn. The carpet sweeper was the goro-goro. Mama’s little sewing scissors with the silver bell tied to it was the chirin-chirin.

Keiko and I often talked in a strange hybrid language. “It’s your turn to do the goro-goro today.” Or, “Mama said to buhn-buhn the living room.” And anytime Mama asked us to fetch the chirin-chirin, we knew exactly what she meant.

Every night when we were little, Keiko and I would climb into bed and wait for Mama to come sit between our two beds and read a Japanese story to us. I first heard such wonderful folktales as “The Old Man Who Made the Flowers Bloom” and “The Tongue-Cut Sparrow” from her.

Although Papa loved to sing American folk songs, he and Mama taught us many Japanese songs that still float through my memory today. Their prayers, too, were always in Japanese—Papa’s grace before meals (nice and short) and Mama’s prayers at bedtime (not so short). So when it came to praying, I always did it in Japanese, even after I grew up.

We always celebrated Doll’s Festival Day on March 3, as all girls did in Japan, displaying special dolls for the occasion. Mama would open the big brown trunk in the basement and bring up dozens of tiny wooden boxes containing her Japanese doll collection. These

4. **Doll’s Festival Day** is a holiday in Japan to pray for the growth and happiness of all young girls. On this day, girls display dolls in their homes and dedicate peach blossoms to them.
were not dolls to be played with, but to be treasured carefully and viewed only once a year.

A formal festival doll set consisted of an emperor and empress presiding over their court of musicians, guards, ladies-in-waiting, and so forth down to the lowliest member of the imperial court.

But Mama’s collection was different. She did have an emperor and empress, but the rest were tiny dolls or toys that had caught her fancy. There were good-luck charms on ivory rings, round-bottomed daruma dolls that always sprang up when pushed down, miniature tea sets and kitchen utensils, dolls that were characters from folktales or dolls she’d dressed herself as a child, balls made of colored silk thread, small clay bells from old temples, folk toy animals that brought good luck, and anything else Mama wanted to include. It was all sort of a pleasant, Mama-like jumble laid out on a table covered with a festive red felt cloth.

“Bring out your own dolls, too,” she would tell us. “We don’t want them to feel left out.”

So Keiko and I would bring out our white baby dolls with brown hair and green glass eyes and place them around the table as well.

Until I was much older and wiser, the Japanese dolls didn’t mean much to me. Mama seemed to enjoy them more than Keiko or I did, and she would often have friends to tea to share her pleasure in their yearly appearance.

As for me, it was my white baby doll and my Patsy doll that I loved, even though they didn’t look anything like me. I suppose it was because I always thought of myself as being an American. I just didn’t realize how much of me was Japanese as well.
After You Read

Being Japanese American

Answering the BIG Question

1. What have you learned about being an American after reading this selection?

2. Recall How old was the author when she first realized she was “different”?
   
   **Tip** Right There You will find the answer in the text.

3. Summarize The author wrote about some of the difficulties she faced being Japanese American. Summarize the situations she described where she felt different for being Japanese American.
   
   **Tip** Think and Search You will find the answer in the text, but you will need to search for it.

Critical Thinking

4. Compare and Contrast The author and her sister did not want to be like other Nisei. How were they different from other Nisei? How were they the same?
   
   **Tip** Author and Me Use information from the text plus your own knowledge.

5. Analyze Think about what happened when Yoshiko went to Connecticut. What did Yoshiko learn about the way other people saw her?
   
   **Tip** Author and Me Use information from the text plus your own knowledge.

6. Analyze How did Yoshiko’s feelings about the Japanese dolls change as she got older?
   
   **Tip** Author and Me Use information from the text plus your own knowledge.

Talk About Your Reading

List of Details In the first paragraph Uchida directly states the main, or most important, idea of the selection: “A lot more of me was Japanese than I realized, whether I liked it or not.” With a small group of classmates, list at least five specific details that Uchida gives to support the main idea. Then share your list with the rest of the class.

Objectives (pp. 114–115)

Reading Identify author’s purpose
• Make connections from text to self
Informational text Identify literary elements: cultural context
Vocabulary Use context clues
Writing Write a list: main ideas and supporting details
Grammar Identify parts of speech: pronouns as objects of prepositions
Skills Review

Key Reading Skill: Identifying Author’s Purpose
7. Now that you have read the selection, why do you think Yoshiko Uchida wrote the text?

Key Literary Element: Cultural Reference
8. Give four examples of how members of the Uchida family still practice Japanese customs or traditions, even though they live in the United States.
9. What are Japanese “characters,” and why does Uchida resist learning them?

Reviewing Skills: Activating Prior Knowledge
10. How does the author’s experiences in the story remind you of experiences you know about or have read about second generation Americans?

Vocabulary Check
Choose the best word from the list to complete each sentence below. Rewrite each sentence with the correct word in place.
corresponded relish humiliated
11. He ate his wife’s delicious cooking with great ________.
12. Sometimes Yoshiko felt ________ because of her family background.
13. The American children ________ with their friends who lived in Japan.
14. English Language Coach In your Learner’s Notebook, write a sentence using a general context clue for the following words you learned while reading “Being Japanese American.”
barge osmosis astonished hybrid

Grammar Link: Pronouns as Objects of Prepositions
A preposition is a word that relates a noun or a pronoun to another word in a sentence. Examples of prepositions are about, across, against, before, during, into, off, on, to, through, under, and with. When a pronoun is the object of a preposition, use an object pronoun.
• Joel gave the computer to her.
• Hamal went before me.

Use the object pronoun whom after a preposition.
• To whom did you give the folder?
• The person with whom I’m going is Terrence.

Be careful when a preposition has a compound object with both a noun and a pronoun. It still takes an object pronoun.
• Alex will apologize to the teacher and me.
• Can you come to the movie with Joe and us?

Look out! Never use the pronoun I after the preposition to.

Grammar Practice
Copy each sentence. Underline each preposition. Then circle the correct form of the pronoun in parentheses.
15. To (who, whom) should Yoshiko send the package?
16. Oh, you arrived at class before (I, me).
17. This gift is from your grandmother and (we, us).
18. Give it to Marie and (I, me).

Writing Application Look back at your Write About Your Reading activity. Did you use pronouns as objects of prepositions correctly? Fix any mistakes.

Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
Have you ever wanted to taste a new food? You probably asked, “What does it taste like?” In other words, you wanted to know how it was similar to or different from something you’ve tried before. Making comparisons helps you understand new things and relate to new people.

**How to Compare Literature: Tone**

Before you compare anything—friends, food, or things you read—you need to choose a point of comparison. In this workshop, your point of comparison is tone.

**Tone** is the writer’s attitude toward a subject as shown in the language he or she uses. Tone can be serious or lighthearted; it can be funny, scary, or even sarcastic.

As you read, use the tips below to find and understand the tone in a selection from *A Gift of Laughter*, and in “A Family Thing” and “Knoxville, Tennessee.”

- Look at the words the author uses.
  Are they strong words that describe emotions, such as joy, anger, sadness, or love?
- Look at what the characters do.
  Do they laugh, scream, smile, or cry?
- Look at the details the author includes.
  Do they influence the way you feel about the topic? How?

After you read, compare the tone of the three selections.
Get Ready to Compare

As you read, use a chart like the one below for help in identifying tone. Copy three of these charts in your Learner’s Notebook—one for each selection. As you look for tone, pay attention to the words and details the author uses. Notice the feelings you have as you respond to the words and details.

<table>
<thead>
<tr>
<th>Title (from \textit{A Gift of Laughter})</th>
<th>My Response</th>
<th>Author’s Attitude (Tone)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Words</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actions or Events</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Making Your Comparison

Look at this selection from \textit{A Gift of Laughter} on page 119. Then use the steps below to understand the tone.

“Robbie, please!” I said. Then I appealed to my wife. “Can’t we have just five minutes around here without kids screaming?”

\textbf{Step 1:} Look at how the narrator speaks to—or about—other characters.
- \textit{How does the narrator speak to Robbie? How does he speak to his wife? Does he seem calm or flustered? How can you tell?}

\textbf{Step 2:} Look at the action the author includes.
- \textit{The narrator requests five minutes “without kids screaming.” What does this tell you about his attitude toward what’s happening around him?}

\textbf{Step 3:} Look at punctuation marks and italics that show strong feeling.
- \textit{The narrator says, “Robbie, please!” Does it seem as if he is shouting? If he is, what tone does this create?}

As you read the selections in this workshop, you will use these steps and others to compare the tone of the readings. You can also use the steps to analyze the tone in other selections.
Meet the Author

Allan Sherman was born in Chicago in 1924. He is well known for his funny songs. His most famous song is “Hello Muddah, Hello Faddah.” It’s about a boy at summer camp. In 1965 he published his autobiography, A Gift of Laughter. He died in 1973 at age 48.

Vocabulary Preview

appealed (uh PEELD) v. made a serious request (p. 119) Ramone appealed to his teacher for a higher grade.

bewilderment (bih WIL dur munt) n. confusion (p. 119) Maria looked at her messy math notes with bewilderment.

English Language Coach

Context Clue Review As you worked through Unit 1, you practiced using different kinds of context clues. They include looking for word characteristics, explanatory words and phrases, examples, synonyms, antonyms, and word categories. In this workshop you will practice applying some of these clues. Look at the sentences below, from “A Family Thing.” What does tend mean, and how can you tell?

- During the growing months, every day after work, he went to . . . tend his vegetables. [A]s he put hoe to earth, he sometimes reflected . . . .

In this context, tend means “take care of.” The context clue is “put hoe to earth.” It gives an example of tending.

Get Ready to Read

Connect to the Reading

Recall a time when you were short-tempered with someone you care about. How did you feel afterward?

Build Background

- In this selection, Sherman recalls an event from his past.
- Sherman’s grandmother has a thick Yiddish accent. Yiddish is a language that comes from German and Hebrew. It also borrows words from Slavic and Romance languages and from English. Yiddish developed in Europe hundreds of years ago.

Set Purposes for Reading

**BIG Question** Read to find out what lesson Allan Sherman learns from his grandmother and how he applies the lesson.

Set Your Own Purpose What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the Gift of Laughter page of Foldable 1.
“DaddydaddyDADDY!” That’s how it came out—one long, excited word. He started yelling it at the top of the stairs, and by the time he bounded into the living room he really had it going good. I’d been talking to his mother about a money problem, and it stopped me mid-sentence.

“Robbie, please!” I said. Then I appealed to my wife. “Can’t we have just five minutes around here without kids screaming?”

Robbie had been holding something behind his back. Now he swung it around for me to see. “Daddy, look!”

It was a picture, drawn in the messy crayon of a seven-year-old. It showed a weird-looking creature with one ear three times as big as the other, one green eye and one red; the head was pear-shaped, and the face needed a shave.

I turned on my son. “Is that what you interrupted me for? Couldn’t you wait? I’m talking to your mother about something important!”

His face clouded up. His eyes filled with bewilderment, rage, then tears. “Awright!” he screamed, and threw the picture to the floor. “But it’s your birthday Saturday!” Then he ran upstairs.

Vocabulary

appealed (uh PEELD) v. made a serious request
bewilderment (bih WIL dur munt) n. confusion
I looked at the picture on the floor. At the bottom, in Robbie’s careful printing, were some words I hadn’t noticed: MY DAD by Robert Sherman.

Just then Robbie slammed the door of his room. But I heard a different door, a door I once slammed—25 years ago—in my grandmother’s house in Chicago.

It was the day I heard my grandmother say she needed a football. I heard her tell my mother there was going to be a party tonight for the whole family, and she had to have a football, for after supper.

I couldn’t imagine why Grandmother needed a football. I was sure she wasn’t going to play the game with my aunts and uncles.

She had been in America only a few years, and still spoke with a deep Yiddish accent. But Grandma wanted a football, and a football was something in my department. If I could get one, I’d be important, a contributor to the party. I slipped out the door.

There were only three footballs in the neighborhood, and they belonged to older kids. Homer Spicer wasn’t home. Eddie Polonsky wouldn’t sell or rent, at any price.

The last possibility was a tough kid we called Gudgie. It was just as I’d feared. Gudgie punched me in the nose. Then he said he would trade me his old football for my new sled, plus all the marbles I owned.

I filled Gudgie’s football with air at the gas station. Then I sneaked it into the house and shined it with shoe polish. When I finished, it was a football worthy of Grandmother’s party. All the aunts and uncles would be proud. When nobody was looking I put it on the dining-room table. Then I waited in my room for Grandma to notice it.

But it was Mother who noticed it. “Allan!” she shouted. I ran to the dining room.
“You know your grandmother’s giving a party tonight. Why can’t you put your things where they belong?”

“It’s not mine,” I protested.

“Then give it back to whoever it belongs to. Get it out of here!”

“But it’s for Grandma! She said she needed a football for the party.” I was holding back the tears.

Mother burst into laughter. “A football for the party! Don’t you understand your own grandma?” Then, between peals of laughter, Mother explained: “Not football. Fruit bowl! Grandma needs a fruit bowl for the party.”

I was starting to cry, so I ran to my room and slammed the door. The worst part of crying was trying to stop. I can still feel it—the shuddering, my breath coming in little, staccato jerks. And each sputtery breath brought back the pain, the frustration, the unwanted feeling that had made me cry in the first place. I was still trying to stop crying when the aunts and uncles arrived. I heard their voices (sounding very far away), and the clink-clink of Grandma’s good china, and now and then an explosion of laughter.

After dinner, Mother came in. “Allan,” she said, “come with me. I want you to see something.” I followed her into the living room.

Grandma was walking around the room like a queen, holding out to each of the aunts and uncles the biggest, most magnificent cut-glass bowl I’d ever seen. There were grapes and bananas in it, red apples, figs and tangerines. And in the center of the bowl, all shiny and brown, was Gudgie’s football.

Just then my Uncle Sol offered Grandma a compliment. “Esther,” he said, “that’s a beautiful football. Real cott gless.”

Grandma looked at Uncle Sol with great superiority. “Sol,” she said, “listen close, you’ll learn something. This cott gless is called a frutt boll, not a football. This in the middle, this is a football.”

Uncle Sol was impressed. “Very smot,” he said. “Very nice. But, Esther, now tell me something. How come you got a football in your frutt boll?” He pronounced them both very carefully.

“Because,” Grandma said, “today mine Allan brought me a nice present, this football. It’s beautiful, no?”

1. A compliment is an expression of admiration or respect.
2. The author is writing the words so that you can hear how they sound. Uncle Sol is saying the word smart. With his accent, it sounds like smot.
Before Uncle Sol could answer, Grandma continued, “It’s beautiful, yess—because from a child is beautiful, anything.”

... From a child is beautiful, anything.

I picked up Robbie’s picture from the floor. It wasn’t bad, at that. One of my ears is a little bigger than the other. And usually, when Robbie sees me at the end of the day, I do need a shave.

I went up to his room. “Hi, Rob,” I said.

His breath was shuddering, and his nose was running. He was packing a cardboard box, as he always does when he Leaves Home. I held up the picture. “Say, I’ve been looking this over. It’s very good.”

“I don’t care,” he said. He threw a comic book into the box and some Erector-set pieces. “Tear it up if you want to. I can’t draw, anyhow.”

He put on his cap and jacket, picked up the box and walked right past me. I followed him with the picture in my hand.

When he got to the front door, he just stood there, his hand on the knob, the way he always does. I suppose he thinks of the same things I used to, whenever I Left Home. You stand there by the door, and pray they won’t let you go, because you have no place to go, and if they don’t want you, who does?

I got my coat and joined him. “Come on,” I said. “I’m going with you.” And I took him by the hand.

He looked up at me, very scared. “Where we going?”

“The shopping center is open tonight,” I said. “We’re going to buy a frame for this picture. It’s a beautiful picture. We’ll hang it in the living room. After we get the frame we’re going to have an ice-cream soda and I’ll tell you about something.”

“What about?”

“Well, you remember that old football your great-grandma keeps in the cut-glass bowl on her dining-room table?”

“Yes.”

“Well, I’m going to tell you how she got it.”
Before You Read

**A Family Thing** and
Knoxville, Tennessee

**Vocabulary Preview**

- **procedure** (pro SE jur) *n.* series of steps taken to do something (p. 124)
  
  The students followed a safety procedure when the fire alarm went off.

- **recollections** (rek uh LEK shunz) *n.* memories (p. 125)
  
  Arnie’s grandfather shared his recollections of the past.

- **eclipsed** (ee KLIPSD) *v.* made to seem unimportant; form of the verb *eclipse* (p. 127)
  
  The team won the state championship and eclipsed its earlier losses.

**English Language Coach**

**Context Clue Review** As you read, find the words below in “A Family Thing.” Use context clues to understand their meanings. Remember to read the whole paragraph—and not just the sentence—as you hunt for context clues.

- triptych
- gauge

**Get Ready to Read**

**Connect to the Reading**

The authors of these selections write about places they love. Is there a place you love to go? Why is it meaningful to you? Write your answer in your Learner’s Notebook.

**Build Background**

- The essay talks about holidays in the Spinelli household.
- The poem describes summers in Knoxville, Tennessee.
- Both the essay and the poem describe childhood memories.

**Set Purposes for Reading**

**BIG Question** Read “A Family Thing” and “Knoxville, Tennessee” to find out what the authors remember about the great family, food, and friends they had growing up.

**Set Your Own Purpose** What else would you like to learn from the story and poem to help you answer the Big Question? Write your own purpose on the “A Family Thing” and “Knoxville, Tennessee” page of Foldable 1.
On the night of May 16, 1936, my mother and father got married. This was three years after Lou Spinelli, nicknamed Poppy, had spotted pretty, dark-haired Lorna Bigler on the dance floor at the Orioles Lodge and said to his friend Babe Richards, “See that girl. That’s who I’m going to marry.” On the night of their wedding, they were on another dance floor, at the Little Ritz, a nightspot on Route 202 north of town. They were broke, so this was all the honeymoon they would have.

At one point during the evening an announcement was made: A contest would determine the prettiest lady in attendance. My mother doesn’t recall the contest procedure, only the result. The winner was the new Mrs. Lou Spinelli. Her prize was a gift certificate to have her portrait done at the Davis Photography Studio.

Four and a half years later, on February 1, 1941, I was born. My brother, Bill, came along four and a half years after that, on July 29, 1945. My mother’s wedding-day prize, the framed

Practice the Skills

Comparing Literature

Tone The author, Jerry Spinelli, begins with a story about his parents. Look at the words Spinelli has chosen and the details he includes. What’s the tone of this part of the essay? Write your answer on your chart.

Vocabulary

procedure (pro SEE jur) n. series of steps taken to do something
portrait from Davis Studio, stands today on her bedroom dresser, the center of a **triptych** flanked by photo portraits of toddlers Bill and me.  

Mothers can get short-changed by memory. My recollections, for example, begin somewhere in my third year. By then some of my best experiences with my mother, some three years’ worth of constant daily interaction, were already over. When my mind’s recorder finally turned on, it was moments with my father that made the more memorable impressions: trips to high school ball games, backyard baseball, setting up the Christmas crèche. My mother’s attentions continued, of course, but they tended to be less obvious, less noticed. They were the background of my life, the everyday care and support that at last came into full recognition when I acquired a family of my own.

The marriage of Louis Anthony Spinelli and Lorna Mae Bigler brought together two heritages: Italian (my father) and Pennsylvania Dutch (my mother).

When I think of my Italian side, I think first of Sundays after church. The four of us would walk—or after 1954, when we got our first car, ride—the four blocks from First Presbyterian to my grandparents’ home at 226 Chestnut. It was a row house with porches front and back and a rose arbor and dark polished furniture that made the living and dining rooms feel gloomy to me. The kitchen was where the light and the people and the food were.

Around the kitchen table sat aunts and uncles and cousins and, always at the head, my grandfather, Alessandro “Alex” Spinelli. In front of him was a small glass pitcher of red wine. Before each meal, including breakfast of cold spaghetti, he drew the wine from his own barrel in the cellar. He was bald and he did not speak English very well and his breath always smelled of garlic and he smoked thin black wicked stogies and his fingers were as thick as sausages. He had labored many years for the Pennsylvania Department of Highways. Later the Borough of Norristown employed him as a street
sweeper. Sometimes, riding my bike, I would see him with other old men, pushing a broom along a curb.

That was his job. His love was the “farm,” a small patch of vacant land that he rented in the East End. During the growing months, every day after work, he went to the farm to tend his vegetables. I like to think that, as he put hoe to earth, he sometimes reflected on what to me was the remarkable central fact of his life:

“He came over on a boat all by himself when he was only fourteen years old.”

That’s how I say it, even now, when describing my grandfather’s coming to this country. He was an orphan in Italy. He worked in the olive groves around Naples. An aunt arranged for relatives to meet him in New York, handed him a one-way ticket on a steamship, and off he went, across the Atlantic Ocean, a black-haired teenager, alone, solo.

Fifty years later I, a nine-year-old American-born boy, sat at his kitchen table, eating the roast chicken with my fingers because that’s how he did it, trying to imagine the bald old man at the head of the table with black hair.

The first course was always salad, as simple as salad gets: lettuce with oil and vinegar. Then came the chicken, then spaghetti and meatballs. My grandmother often made her own spaghetti, rolling out the dough and slicing it into strands with a device that reminded me of a harp. She would spend a whole day nursing the gravy at the stove. (To many Italians, spaghetti sauce is “gravy.”) The dessert was often hot chestnuts, roasted on a second stove in the cellar.

As with the Spinellis, a table stands in the center of my memory of the maternal relatives. In this case the table is not in a kitchen but on a sloping lawn under a huge oak tree. Made of planks laid over sawhorses, the table is very long and

**Analyzing the Photo** How does this image capture the “feel” of Spinelli’s hometown?

**Practice the Skills**

**Tone** Describe Spinelli’s attitude toward the people and food he remembers. Write your answers on your chart.
Practice the Skills

COMPARING LITERATURE WORKSHOP

is crowded with pickled eggs and cold cuts and potato salad and three-bean salad and lemon meringue pie and dozens of other goodies. The place is my Aunt Isabel and Uncle Ted’s home in Phoenixville, Pennsylvania, about ten miles from Norristown. The occasion is the annual family reunion.

In my early years the reunion was, after Christmas, the biggest event on my calendar. It was the only time I got to see Aunt Lizzie and her gang from Highspire, some eighty miles away. Even their names seemed different. There was a Willard and a Juanita and a second cousin exotically named Kendra.

One year there was even more excitement than usual: Uncle Elwood and Aunt Kay drove in from Michigan. I kept staring at my Midwestern cousins Bruce, Janey, and Suzie. They might as well have come from Mars. Alas for Aunt Margaret and Uncle Chet and their kids Cindy, George, JoAnne, and Patty, there was no magic of distance. They lived on Chain Street in Norristown, a mere block and a half from 802 George. I barely noticed them.

As a once-a-year event, the reunion became a gauge by which to measure my progress, both physical and social. On the tennis court-size side yard, the uncles always got up a game of softball for the kids. I began as a tiny, grunting fumbler, swinging in vain at the slowest underhand tosses with a bat as big as I was. By the age of ten or eleven, I was clipping the grass with sharp grounders; then line drives to the garage; then, as a seasoned teenage shortstop, long flies into the strawberry patch beyond the trees. But by then the family reunion was no longer number two on my calendar. It had been eclipsed by such happenings as school dances and miniature golf with my friends. The year came when I felt myself too big to participate in the softball game. In college, some years, I did not even attend the reunion.

But home—home is a reunion daily. And I never felt too big for Christmas. Christmas was a Bible thing, of course, and a school-vacation thing and a wrapped-presents thing and a homemade-
cookies thing—but most of all, as I look back, it was a family thing.

My parents spent almost nothing on themselves. They bought only the clothes they needed. It was a big deal to treat themselves to a milkshake. They never went to the movies. And yet, for all they gave my brother and me, you’d have thought they were rich. My Christmas gifts came in piles. From Lincoln Logs to the inevitable walnut in the toe of my red felt stocking, I accepted the presents strictly as the objects they appeared to be. Only years later did I realize the truth: the gift was my parents’ selfless love.

One Christmas morning it bounced lightly off my chest as I came down the stairs, and I looked to see my first football wobbling at my feet. Another year it waited for me in the kitchen. I had unwrapped the last present from under the tree, and my father said, “Well, I guess that’s it. Looks like you did pretty good this year.” And then someone asked me to go to the kitchen for something, and there it was, in front of the sink: a spanking-new cream and green whitewall-tired Roadmaster bicycle. Love leaning on a kickstand.

### Comparing Literature

#### Tone

What words and phrases does Spinelli use in this paragraph to show that he loves and respects his parents? What tone do the words and phrases create? Write your answers on your chart.

#### Practice the Skills

#### Analyzing the Photo

What does this photograph tell you about the way the Spinellis celebrated Christmas?

#### What emotions did you feel as you read “A Family Thing”? Did reading about Spinelli’s family cause you to think about your own? Write your answer on the “A Family Thing” page of Foldable 1. Your response will help you complete the Unit Challenge later.
I always like summer best
you can eat fresh corn from daddy’s garden
and okra
and greens
and cabbage
and lots of barbecue
and buttermilk
and homemade ice-cream at the church picnic
and listen to gospel music
outside
at the church homecoming
and go to the mountains with your grandmother
and go barefooted
and be warm all the time
not only when you go to bed
and sleep

5, 6, 7  Okra, greens, and cabbage are all vegetables commonly eaten in the South.
After You Read

Vocabulary Check

In your Learner’s Notebook, copy 1–10 below. For 1–5, cross out the word or phrase that does not belong with the others.

from A Gift of Laughter and A Family Thing

appealed procedure eclipsed bewilderment recollections

1. requested, appealed, asked for, denied
2. procedure, process, manual, method
3. eclipsed, moved beyond, outran, fell behind
4. confusion, astonishment, excitement, bewilderment
5. memories, thoughts, recollections, songs

Look at 6–10. If the boldfaced word is used correctly in the sentence, write correct above it. If not, rewrite the sentence using the boldfaced word correctly.

6. When Kip broke his ankle, he fell behind at school and eclipsed his classmates academically.
7. Following standard procedure, the paramedics responded to the call.
8. Feeling bewilderment about the material, Mario finished his French homework with ease.
9. Starla’s grandparents loved to share their recollections of the past.
10. Calvin appealed for fewer working hours because he needed the money.

11. English Language Coach Read the following sentence from “A Family Thing.” Use context clues to figure out what solo means; then define it.

   An aunt . . . handed him a one-way ticket on a steamship, and off he went, across the Atlantic Ocean, a black-haired teenager, alone, solo.
Reading/Critical Thinking

from *A Gift of Laughter*

12. Recall Why did Robbie pack his bags and try to leave home?
   
   **Tip** Right There The answer is in the text.

13. Draw Conclusions What lesson did Sherman learn from his grandmother?
   
   **Tip** Think and Search The answer is in the text, but the details are not in one place.

14. Interpret What did Grandma mean when she said, “From a child is beautiful, anything”?
   
   **Tip** Author and Me You will find clues in the text, but you must also use your ideas.

A Family Thing and
KNOXVILLE, TENNESSEE

15. Summarize Summarize Spinelli’s main idea in “A Family Thing.”
   
   **Tip** Think and Search The answer is in the text, but the details are not in one place.

16. Analyze What did Spinelli’s family mean to him when he was a child? What do you think his family means to him now?
   
   **Tip** Author and Me You will find clues in the text, but you must also use your ideas.

17. Interpret What might the speaker in “Knoxville, Tennessee” mean when she says that summer is a time to “be warm / all the time / not only when you go to bed / and sleep”?
   
   **Tip** Author and Me You will find clues in the text, but you must also use your ideas.

Writing: Compare the Literature

Use Your Notes

Follow these steps to compare the tones of the selection from *A Gift of Laughter* and “A Family Thing” and “Knoxville, Tennessee.”

**Step 1:** Study the chart you made for each selection. Did you notice similar dialogue, descriptions, or events in any of the selections? Circle those details on your charts.

**Step 2:** Look at the notes you made in the “Writer’s Attitude” column. Did you note any similarities among the three selections? Underline those details on your charts.

**Step 3:** Look at the notes you made in the “My Response” column. Do your responses to the selections have anything in common? Draw a box around those details on your charts.

**Step 4:** Look over all the similarities you just found. Use your notes and your own ideas to write responses to the questions below.

Get It on Paper

Remember that tone is a writer’s attitude toward the subject he or she is writing about. Tone can be positive, negative, sentimental, playful, funny, or serious, among other things.

How are the tones of the selections alike? How are they different? Copy and complete these statements on a separate sheet of paper. Use the details from your comparison charts in your answers.

18. The tone of “Knoxville, Tennessee” is _____.
   These details support my statement: _____.

19. The tone of “A Family Thing” is _____.
   These details support my statement: _____.

20. The tone of *A Gift of Laughter* is _____.
   These details support my statement: _____.

   They share these similarities: ______.
**UNIT 1 WRAP-UP**

**Answering**

As you read the selections, you have been thinking about people’s reasons for reading. Now use what you’ve learned to do the Unit Challenge.

**The Unit Challenge**

Follow the directions for the activity you’ve chosen.

**A. Group Activity: Write a Reading Plan**

With your group, you are going to make a Reading Plan for your own life. The plan will help you figure out what you can read to help you develop your interests and reach your goals. If you don’t read a lot now, don’t worry! This activity will help you think about how to read—with a sense of purpose—the things that relate to you.

1. **Brainstorm** Work with your group to make a list of goals you’d like to achieve. (Choose one person to be the note-taker for the group.) Do you want to go to college? What do you want to be when you grow up? Maybe you have a favorite hobby, such as drawing or playing music, and you dream of turning that hobby into a career someday.

2. **Create Diagrams** Review the notes you made on your Foldable, and think about how reading can help you reach these goals. For example, some books might show you how to do something, like make a sculpture or draw a still-life. Other books might tell you about people who share your interests. Use web diagrams to show the different things you might read. Make a separate web for each of the goals you listed in Step 1. Look at this example:

   ![Word Web Diagram]

   - books about diet
   - books about time management
   - biographies of famous Olympians
   - Olympic athlete
   - books about exercise

3. **Make Lists** Talk with your group about how reading can help you meet your goals and learn about interesting things. Think about the word webs you just made. Use the lists below to develop your reading plans.

<table>
<thead>
<tr>
<th>Goal or Dream ______</th>
<th>What else do I need to know?</th>
<th>Where can I find out?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. ______</td>
<td>1. ______</td>
</tr>
<tr>
<td></td>
<td>2. ______</td>
<td>2. ______</td>
</tr>
</tbody>
</table>

4. **Put It All Together** Staple together the lists and diagrams your group just made. If you can, make copies for everyone in the group. Display one copy for the class.
B. Solo Activity: Create a Reading Chart

The selections in this unit have helped you think about why you read. Now it’s time to make a chart that will help you answer the Big Question. If you don’t read a lot, use this activity to think about what you might like to read and why.

1. What Do You Like to Read? Maybe you like to read comic books, emails, and text messages from friends. Maybe you like to read books, magazines, and newspapers. Think about what you enjoy reading. What do you read often? List and explain your answers.

2. Create a Chart Draw a chart like the one on this page. Use the list you just made to fill it in. If there’s something you’ve been meaning to read but haven’t, write that down too. Think about why you read the things you listed.

   - to find out what happened
   - to learn the facts for a test
   - for fun

Think about what you got from reading each selection in Unit 1. Use the notes you made on your Foldable to help you.

   - learned to do something new
   - continued a friendship
   - had fun thinking about a far-off place

3. Present Your Chart In a small group, take turns presenting your charts. Tell group members what you read, and what you “got” from reading. Remember that not everything you read grabs your interest—sometimes you just read to get information you need. Use one or two examples from the chart to help explain why you read different things.

4. Plan for the Future Reading is like exercise for your brain. It helps keep your mind in good shape. What do you want to read in the future to keep your mind in shape? Think about your hobbies, interests, and goals. With a partner, discuss topics that you’d like to know more about. Then, use your discussion to help your partner make a reading list of his or her own.

<table>
<thead>
<tr>
<th>What I Read</th>
<th>Why I Read It</th>
<th>What I “Got” from Reading It</th>
</tr>
</thead>
<tbody>
<tr>
<td>e-mails from my best friend</td>
<td>to find out what she did last weekend</td>
<td>exciting news from a person I care about</td>
</tr>
</tbody>
</table>

Big Question Link to Web resources to further explore the Big Question at www.glencoe.com.
Dear Hilary,

For the time being, Kenya has totally kicked both of our butts. Now we are full-time housewives, in a big way. Every day we have to go to market (most food spoils overnight), get water by bicycle, and sweep the red dust out of our house. Every day we cook over charcoal fires, burn the trash, bury the compost, pour our tea-colored water through a coffee filter to get out the chunks, boil it (yes, start the fire again), put it through a filter, and sometimes wash our clothes. Then perhaps a nice flour and water meal and a sponge bath by candlelight, and we try to sleep through the shrieks of the bush babies.1 And now to be teaching too (well, not yet). (As Dave said, the term ends in April, so school probably has to start sometime before that, right?)

We finally met some of our students-to-be this week, and it got us more excited to start teaching because chatting with them was so much fun. They were really shy at first, but

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1. A bush baby is a small African animal, somewhat like a monkey, that lives in trees.
when we spoke to them in Kiswahili and were willing to make fools of ourselves doing it, they started to laugh and ask us questions. One boy wanted to know how many cows Dave had traded to marry me. I think he seriously damaged my credibility as a teacher by saying I was free. The kids thought it was very funny. Later, while having tea, Mr. Mbogo, the Islamic studies teacher, asked us if it was really true. When David confirmed it, Mr. Mbogo raised his hands to the sky and said, “Oh God, take me to America, where the women are free!” Anyway, we’re hoping classes will begin in earnest next week.

About your vision of me having a face-off with a big spider in a mud hut: I don’t live in a mud hut. It’s made of concrete. (But there is usually a lot of mud in it tracked in by goats and chickens. The door doesn’t close very well.) Upon seeing a spider I mostly walk away and assume she’ll be gone by the time I come back. The house feels like home now, although because it’s so big mostly the rooms are empty.

Already, Ramisi is starting to look different to me. At first I could only see the fallen down, ghost-town decay of the place. Then yesterday while coming back from market, I noticed that on some of the houses, the stoops were washed, the clotheslines taut, and the dirt around the front was packed down and its edges neatened. I thought, How clean! Some parts of Ramisi seem downright bright.

As for food, yesterday when I saw a shriveled up carrot for sale in the market I dove on it excitedly. We pick rocks out of the rice like we are supposed to but never get them all, and it would increase your nightmares of losing your teeth. On the bright side, we can now add coconut milk to our short but growing list of ingredients. The other night we decided to make coconut rice. We had the coconut, a hammer, and a deadly, deer-gutting knife we got as a wedding present. I was holding the knife and the coconut while Dave tried to pound it open and hold the tin dish under it to catch the juice. There were a lot of hands and instruments and noise going on, and not a lot of coconut juice. To make it all that much more embarrassing, there were about twenty neighborhood kids staring at us from our doorway (as always since we’re such a spectacle), probably thinking we were trying to do a magic trick. To make conversation I said, Hey kids, I can’t get the coconut open. Cute little Ali dashed off, and I figured I had scared him, but he soon came back bringing one of our neighbor women whom we hadn’t met. She was carrying a huge double-edged sword and looked very determined. I was thinking, Sure, we’re having a little trouble here, but you don’t have to kill us for it. (Then I thought, Yes, maybe that would be best.) She walked right in, helped herself to our tortured coconut, and with one blow cracked it in half. It was a Wonder Woman moment. Dave is very excited that we will be buying such a manly kitchen instrument. Unfortunately, all the coconut juice went onto the floor when she did it, but who’s going to argue with a woman with a panga? (This incident has evolved into a friendship, and Mama Abdu has

2. *Kiswahili* is the language the people speak in Ramisi.

3. A *spectacle* is a strange sight.

4. A *Panga* is a large, swordlike knife.
since taught me many cooking tricks, like that coconut milk isn’t the whitish water in the center of the nut, it’s made from the meat. Who knew!

It’s amazing the different meals Mama Abdu taught me to cook out of just flour and water (and some lard): a hot, liquidy, Cream of Wheat thing for breakfast called uji, a lump like Play-Doh for lunch called ugali, and a flattened fried patty for dinner, called chapati. I felt like I was watching an infomercial for flour.

Last night Dave and I sat on our back stoop and watched the sunset. Yes, we sort of have a wasteland in the backyard, but in the not-so-distant distance, beyond the burnt ground, is some greenery—trees and palm-y things, and there’s a palm tree right by the house, so we saw the pink and orange sunset, the silhouette\(^5\) of a coconut palm, and a bright planet overhead. We were just sitting there by the charcoal fire, and occasionally a monkey or a jungle chicken would squawk or a sheep would wander over and nose through our compost. Then we had ourselves some warm, flat Coke, and Dave fried up some chapati, which he is very good at cooking, and we munched in the toxic\(^6\) incense of mosquito-repellant smoke. Now and then a child running by would yell, “Habari, Daudi! Jambo, Katie!” Or a man returning from the next-door village would stop and chat with us about the day. We were thinking—hey, this is pretty okay.

But I don’t think you need to prepare for us living here permanently. I miss you all too much, and it’s too much work. Still, I am learning how to do things for the first time, with help from our neighbors, who teach us how to do everything because it’s never done the way you might think (the Lesson of the Coconut). I can’t just go to the store and get Scotch tape to fix things. If I need to make two items stick together, I have to figure out how to do that with whatever is around—spit, dirt, melted garbage, whatever. My students use thorns as pins to hold their papers together—when they want to hold their papers together. It’s nice not to feel the

5. A silhouette is the dark outline of something against a light background. In this case, they could see the dark outline of the coconut palm against the bright sunset.

6. Toxic means “poisonous.”
slightest need for plastic wrap. Yes, Hilary, I know plastic wrap prevents a lot of very unsanitary things from happening. But since a person doesn’t die right away from eating food that hasn’t been wrapped in plastic (usually), and because thorns seem to work rather well as paper fasteners (when you don’t accidentally run your fingers over the corners of your students’ papers, leaving a messy dribble of blood), it gives one a feeling of independence.

Of course, I can walk through a magical doorway any second I choose and be back in my American world of OfficeMax and plastic popper-pins-that-tell-you-when-the-turkey’s-done-roasting. So my feeling of independence is really not from deprivation but actually from privilege and wealth. I can feel lighter, relieved of the load of a life of luxury. Poor American me. This is how I make myself sick in my free time—by making sure I realize that I’m lucky to have those things that I’m happy not to have.

Still unable to carry anything of consequence atop my head,

Kate

Analyzing the Photo Taking a midday break, Kate and some of her new neighbors pause for a photo. Living in Ramisi, what does Kate realize about the place she calls her “American world”?

Analyzing the Photo Taking a midday break, Kate and some of her new neighbors pause for a photo. Living in Ramisi, what does Kate realize about the place she calls her “American world”?

Analyzing the Photo Studying this picture of one of Kate’s students. From the photo, what can you tell about this student’s personality?

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7. If something is **unsanitary**, it is unclean.

8. **Deprivation** is the condition of not having things you need.

9. Something of **consequence** is something large or important.
To read more about the Big Question, choose one of these books from your school or local library. Work on your reading skills by choosing books that are challenging to you.

**Fiction**

*A Separate Peace*
by John Knowles

Gene is quiet, studious, and lonely. Finny is outgoing, athletic, and a daredevil. In the summer of 1942, the boys are roommates at a boarding school in New Hampshire. This is the story of their friendship and the tragic accident that changes their lives forever.

*M. C. Higgins, the Great*
by Virginia Hamilton

Sarah’s Mountain has been home to fifteen-year-old Mayo Cornelius Higgins’s family ever since his great-grandmother escaped from enslavement and settled there. Now their home is threatened by a pile of rubble from a mine. When two strangers arrive and offer a solution to the problem, M. C. learns about the importance of making good choices.

*The Adventures of Huckleberry Finn*
by Mark Twain

To escape his cruel father, thirteen-year-old Huckleberry Finn fakes his own death and runs away. With Jim, a runaway enslaved person, Huck travels on a raft down the Mississippi River. On shore they run into thieves, feuding families, and swindlers who kidnap Jim. To rescue him, Huck needs the help of his friend Tom Sawyer.

*Shelf Life: Stories by the Book*
edited by Gary Paulsen

A homeless teenager, a girl who has been brought up on Mars, and an eighth grader with a learning disability are among the characters featured in these ten short stories about how books can change lives. Authors who contributed to this collection include Joan Bauer, M.T. Anderson, and Margaret Peterson Haddix.
Nonfiction

I Know Why the Caged Bird Sings
by Maya Angelou

Maya Angelou is a well-known and highly respected writer of poetry and memoir. In this autobiography Angelou tells about her childhood in the deep South. She writes about her real experiences, even though many of them were painful. She also writes about some of the people who helped her along the way. (A selection from I Know Why the Caged Bird Sings is in the Genre Focus of Unit 1.)

Sitting Bull and His World
by Albert Marrin

This biography of a distinguished Native American describes not only the life and times of this influential leader but also the customs and beliefs that made him who he was. Sitting Bull’s youth, his development into a brave and wise man, and his tragic death are all presented, along with helpful explanations of the culture of the Plains Indians.

Open Your Eyes: Extraordinary Experiences in Faraway Places
edited by Jill Davis

This collection of autobiographical stories reveals how being exposed to other cultures can change a young person’s life. Ten writers describe their experiences in places as different as a boarding school in England and a small shop in Tokyo. In one of the two stories set in the United States, Piper Dellums writes about the foreign-exchange student who comes to live in her home and is shocked to discover that the African American Dellums are her host and not the household servants.

Guinea Pig Scientists: Bold Self-Experimenters in Science and Medicine
by Leslie Dendy and Mel Boring

Here are ten stories of real scientists who try their experiments on themselves. Their explorations of such things as digestion, deadly diseases, and safety gear are brave, often dangerous, and sometimes shocking. Each chapter ends with a description of what is learned from the scientist’s work and what is now known about the subject.
**Test Practice**

**Part 1: Literary Elements**

Write the numbers 1–5 on a separate sheet of paper. For the first four questions, write the letter of the right answer next to the number for that question. Write your answer to the final question next to number 5.

1. Which of the following has a third-person narrator?
   A. In 1971 Roberto Clemente led the Pittsburgh Pirates to a World Series victory over the Baltimore Orioles.
   B. “Who do you think you are?” I yelled. “Roberto Clemente? It’s pretty clear you’re not!”
   C. With the sun casting its delicious warmth on the island year round, I was able to practice often.
   D. This was my dream—to be, when all was said and done, the finest player of my time.

2. As soon as she was handed the key to her room, she regretted having decided to stay. There was something about the place that wasn’t quite right. Not its construction, which was faultless. The walls were thick and cool; the floors were stone as smooth as glass. So why, Annie wondered as she followed the boy who carried her suitcase, did she feel so nervous? Why, looking down the shadowed halls, did she feel her blood run cold?

3. Lying in her bed that night under a narrow window, she was aware of a sound she couldn’t identify, a faint and repetitive whoosh that reminded her of breathing. Was it the inn itself that made the noise? Annie sat up suddenly. That was it. The inn seemed alive. Alive and . . . angry.

4. The darkness in the room was thick. Annie wanted light, needed light. She reached out to the switch on the bedside lamp and pressed it. Nothing happened.

2. Which of the paragraphs refers to a story well known in American culture?
   A. 1
   B. 2
   C. 3
   D. 4

**Objectives (pp. 140–141)**

**Literature** Identify literary elements: point of view, cultural context • Identify literary devices: description, sensory imagery

**Unit Assessment** To prepare for the Unit Test, go to www.glencoe.com.
3. Which sentence from the passage shows an example of description?
   
   A. There was something about the place that wasn’t quite right.
   B. Was it the inn itself that made the noise?
   C. The inn was a long, low building with a thatched roof.
   D. Annie wanted light, needed light.

4. The description in paragraph 2 appeals mainly to the sense of
   
   A. seeing
   B. hearing
   C. smelling
   D. touching

Read the following paragraph from “The March of the Mill Children.” Then answer question 5.

Nationwide, eighty thousand children worked in the textile industry. In the South, Mother Jones had seen how dangerous their jobs were. Barefooted little girls and boys reached their tiny hands into the treacherous machinery to repair snapped threads or crawled underneath the machinery to oil it. At textile union headquarters, Mother Jones met more of these mill children. Their bodies were bone-thin, with hollow chests. Their shoulders were rounded from long hours spent hunched over the workbenches. Even worse, she saw “some with their hands off, some with the thumb missing, some with their fingers off at the knuckles”—victims of mill accidents.

5. How would you describe the author’s tone in this passage? How does the author communicate the tone?
Part 2: Reading Skills

Read the passage. Then write the numbers 1–5 on a separate sheet of paper. For the first four questions, write the letter of the right answer next to the number for that question. Write your answer to the final question next to number 5.

Booker T. Washington, who became a famous educator, was born in slavery in Virginia. The following passage is from his autobiography.

from Up from Slavery

After the coming of freedom there were two points upon which practically all the people on our place were agreed, and I find that this was generally true throughout the South: that they must change their names, and that they must leave the old plantation for at least a few days or weeks in order that they might really feel sure that they were free.

In some way a feeling got among the coloured people that it was far from proper for them to bear the surname [last name] of their former owners, and a great many of them took other surnames. This was one of the first signs of freedom. When they were slaves, a coloured person was simply called “John” or “Susan.” There was seldom occasion for more than the use of the one name. If “John” or “Susan” belonged to a white man by the name of “Hatcher,” sometimes he was called “John Hatcher,” or as often “Hatcher’s John.” But there was a feeling that “John Hatcher” or “Hatcher’s John” was not the proper title by which to denote a freeman . . .

As I have stated, most of the coloured people left the old plantation for a short while at least, so as to be sure, it seemed, that they could leave and try their freedom on to see how it felt. After they had remained away for a time, many of the older slaves, especially, returned to their old homes and made some kind of contract with their former owners by which they remained on the estate.

Objectives (pp. 142–143)
Reading  Make connections from text to self • Activate prior knowledge • Identify author’s purpose
1. Which of the following shows that the reader is making a connection between the passage and his or her own life?
   A. “I can tell this passage has a first-person narrator.”
   B. “I wonder if he’ll explain how he got the name ‘Washington.’”
   C. “I don’t know anything about slave names.”
   D. “I’ve had that feeling—that need to experience something before I could believe it.”

2. Which of the following shows that the reader is making a connection between the passage and another text?
   A. “This passage is a lot easier than one I had to read the other day.”
   B. “I think I’d like to read more about Booker T. Washington in another book.”
   C. “Did those who made contracts become sharecroppers, like I read about in my history book?”
   D. “I’ll bet this autobiography is really long, maybe even longer than the longest book I ever read.”

3. While reading this passage, it would be most helpful to activate prior knowledge about
   A. slavery.
   B. farming.
   C. family life.
   D. names and nicknames.

4. It is most likely that the author’s main purpose in this passage was to
   A. teach readers how to live better lives
   B. persuade readers that slavery was evil
   C. describe some of the differences between slavery and freedom
   D. entertain readers with an amusing story

5. Briefly describe two things you read in the last week for which you had different purposes for reading. Explain what your purpose for reading each one was.
Part 3: Vocabulary Skills
On a separate sheet of paper, write the numbers 1–10. Next to each number, write the letter of the right answer for that question.

Write the letter of the word or phrase that means about the same as the underlined word.

1. the girls corresponded
   A. ran
   B. shared
   C. ate
   D. wrote

2. his mutilated hands
   A. strong
   B. badly damaged
   C. unusually large
   D. extremely cold

3. when they trekked
   A. argued
   B. finished
   C. walked
   D. pretended

4. to notice some feat
   A. sign
   B. surprise
   C. bad luck
   D. achievement

5. an oblivious person
   A. amazing
   B. unaware
   C. intellectual
   D. experienced

Use context clues to figure out the meaning of each underlined word.

6. Unlike Trina, who had almost no money, Molly was affluent.
   A. rich
   B. poor
   C. serious
   D. hardworking

7. During the summer, a hotel along the beach will usually augment, or add to, its staff by hiring temporary workers.
   A. train
   B. anger
   C. change
   D. increase

8. During the hiker’s climb, there were a number of perils, such as jagged rocks, poisonous snakes, and landslides.
   A. fears
   B. dangers
   C. events
   D. wild animals

9. Practices that are detrimental to the environment include air pollution, water pollution, and the destruction of forests and wetlands.
   A. related
   B. obvious
   C. harmful
   D. common

10. The living room was a nasty mess, and the kitchen was just as squalid.
    A. dark
    B. bare
    C. filthy
    D. crowded

Objectives (pp. 144–145)
Vocabulary Use context clues
Grammar Use parts of speech correctly: nouns, pronouns, verbs
Writing Identify writer’s voice
Part 4: Writing Skills
Write the numbers 1–7 on a separate sheet of paper. Write the letter of the right answer next to the number for that question.

1. Which of the following is an abstract noun?
   A. coat
   B. snow
   C. peace
   D. fireplace

2. Which of the following is an irregular noun?
   A. pens
   B. keys
   C. radios
   D. children

3. Which words correctly fill in the blanks in the sentence below?
   Gary and ___ hope Ms. Harvey gives a hall pass to both ___.
   A. I, he and I
   B. I, him and me
   C. me, he and I
   D. me, him and me

4. In which sentence is the pronoun correct?
   A. Bo has only hisself to blame.
   B. Nothing was left for Chaz and myself.
   C. The students did the work themselves.
   D. Ignore what people say about yourself.

5. What change should be made to the sentence below?
   Everyone kept his or her eyes open during my uncle’s slide show about Australia, even though it seemed to Rita and I that it went on forever.
   A. Change “his or her” to “their.”
   B. Change “uncle” to “Uncle.”
   C. Change “Australia” to “australia.”
   D. Change “Rita and I” to “Rita and me.”

6. In which sentence is a form of “to have” used as a helping verb?
   A. Do you have my address?
   B. Everyone had arrived by noon.
   C. They all had a really good time.
   D. I think Charlie has the book I need.

7. Which of the following always happens when a writer’s work has a clear voice?
   A. Grammar and spelling are correct.
   B. Readers agree with the writer’s ideas.
   C. The written material is easy to understand.
   D. The work reflects the writer’s personality.